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VARIETY

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TWO-WAY TV: U.S. AND O'SEAS

Too Many Toy Com'ls Hoodwinking Children, NAB Code Boys Claim

Washington, Dec. 5.

In its "I kid you not" drive, National Assn. of Broadcasters has found that 47 out of 97 television toy blurbs strayed from new tv Code guidelines against dissembling pitches to small fry. Of these, four were thumbed down outright and the remaining 43 were revised to be made suitable.

However, 59 of the commercials screened had been produced prior to the adoption of the guidelines last June and, as NAB put it, "were conceived without benefit of their letter and spirit."

To help it appraise toy commercials more accurately, the New York Office of the TV Code has asked advertising agencies to send it sample toys that can be checked against the copy.

Stockton Helffrich, director of the New York Code office, explained that his staff has had trouble sizing up blurbs without benefit of having the toys in hand. Agencies will also be asked to affirm that the price quoted for a toy is the "going price" in the area where the commercial is shown, he added.

The TV Code Review Board adopted the guidelines June 1 as a move to prevent hoodwinking children. In general, the standards, endorsed by the Toy Manufacturers' Assn., urge against dramatizations that over-glamorize a toy

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Danny Kaye, Bob Hope Head Record USO Units In Global GI Yule Shows

USO will send out 16 units involving about 150 performers to entertain GIs at Christmas time. This show biz task force will appear in all parts of the world from the Arctic circle to the tropics.

Latest to be pacted to head a troupe is Danny Kaye who will go out from the Coast Dec. 18 to entertain in Japan and Korea. It's his fourth USO tour. He'll be backed by his longtime accompanist, Sammy Prager, and will give a one-man show. Other major name on this year's list is Bob Hope.

USO has its largest number of units in the field this year because of the wide dispersal of American troops, many of whom are at remote installations. Some units are already traveling the vast USO circuit, having been in the field since October.

Among performers already selected, in addition to Hope and Kaye, are veteran Jack Powell who has been with USO since its wartime days and Roy Acuff. Latter will top a "Grand Ole Opry" company. Cedrone & Mitchell, vets on the circuit, have been inked while Tommy Noice will head a unit which will hit Taiwan, Formosa, on Christmas Day.

Now It's Original Play Mss. on Auction Block

The Parke-Bernet Galleries, N.Y., which recently sold a Rembrandt for $2,300,000, may be starting a new market in literary properties—first drafts of successful plays by equally successful living playwrights. The art gallery has Tennessee Williams' first script of "The Glass Menagerie" for auctioning off on Tuesday (12), along with 250 divers other literary properties.

Manuscript is owned by Don Windham, a friend of Williams who asked him for the script years ago, and got it, presumably for free. Williams has given his consent to the auction.

Missileland USA Has Its Own Way Of Life & Show Biz

By DOUG DEDERER

Cocoa Beach, Dec. 5.

Missileland, U.S.A., finally came of age, amusingly speaking last week, when producer-director Robert Rossen announced he planned a film, entitled "Cocoa Beach."

This followed the unprecedented criticism directed at David Brinkley's "Journal" which premiered Oct. 11 on NBC-TV and pinpointed Cocoa Beach, Fla., as a semi-Sin Town, site of this nation's foremost efforts towards sending man to the moon and developing its weapon rockets such as Atlas, Titan and Minuteman.

This Central East Coast Florida city is a nonentity so far as sophisticates are concerned. It has battled — and won — the endless war against mosquitos that have

(Continued on page 70)

L.A. 'MODEL SCHOOLS' AS NUDE FILM SOURCE

Los Angeles, Dec. 5.

Modelling studios from which much of the talent assertedly is enlisted to appear in the growing tide of leering pictures which are now crowding local screens are to get close scanning by the city and possibly the county.

John Holland, chairman of the L. A. City Council's police, fire and civil defense committee, has announced that he will begin an investigation this week into such studios which serve as a front for obscene purposes.

L. A. County Board Supervisor

(Continued on page 59)

EXCHANGE HITS UPBEAT TEMPO

By MURRAY HOROWITZ

More of a two-way street is developing in the foreign field, with a greater variety of foreign tv product getting American airing, and with U.S. distributors taking on non-American product for distribution in other areas of the world.

It's still a long way from being an even-steven operation, if that ever will come or if that is even desirable. However, the widening of avenues for greater exchange of product is taking place, a development welcomed by the more far sighted U.S. distributors.

For a change, too, the exchange is class as well as mass. From Britain, there's the "Age of Kings," the still-to-be-sold Jo Stafford series of specials, BBC's "Antigone;" from Canada, there's RKO Teleradio stations inking for a series of CBC showcase dramas, Tyrone Guthrie's "H.M.S. Pinafore," and a few others from English speaking areas. In this incubating stage, television, unlike the motion picture industry, still hasn't broken the language barrier, although even in this area an interesting development occurred this season.

Important, too, from the viewpoint of foreign countries, are coproductions. For years many foreign broadcasting interests, and native talent guilds, have complained that U.S. distributors continue to take monies out via the sale of U.S. product, but do nothing to invest in local talent or local product. That's changing,

(Continued on page 42)

MCA Takes Over A Bank—Natch!

Despite the necessity of MCA to divest itself of its talent agency operations, the company is in the process of acquiring new property. Dr. Jules C. Stein, chairman of the MCA board, this week concluded negotiations to acquire through a stock exchange all the outstanding shares of the Columbia Savings & Loan Assn., a statewide Colorado savings institution with deposits of $52,000,000 headquartered in Denver. The acquisition also includes the Oil Bldg. Corp., a wholly-owned subsidiary of the Association which owns a 14-story office building at United Nations Square in Denver.

No final determination has been made of the number of MCA shares to be exchanged. It is estimated that at present market level, the total value of the stock will range between $12,000,000 and $15,000,000. Acquisition is part of a diversification plan by MCA.

'Subways' Not For Hub 2d-Stringers But Critic Fools Merrick Via Philly

Boston, Dec. 5.

In his perennial war with the critics, Broadway producer David Merrick apparently won another battle here last week. He got lots of space in the local papers for his new musical, "Subways Are for Sleeping," after barring Boston Globe secondstringer Kevin Kelly from the Colonial Theatre.

The row stemmed from an unfavorable review of Merrick's presentation of "Becket" last spring by Kelly. The producer protested at the time, and served notice that the secondstringer was thereafter barred from covering any Merrick shows. When the "Subways" situation loomed, Cyrus Durgin, who doubles as drama and music critic for the Globe, decided to cover the Netherlands Chamber Orchestra concert that night in preference to the Merrick musical.

As a precaution, he sent Kelly the previous Saturday to Philadelphia, to buy tickets and catch a performance of "Subways," prior to its arrival in Boston.

Meantime, regular critic Durgin also had still a third Globe staffer, substitute reviewer George McKinnon primed to be on hand at the Colonial to cover new material inserted into the show after the Philly engagement. Merrick barred both Kelly and McKinnon, insisting that only the first-string

(Continued on page 70)

Scot Theatre Feeds Its Patrons First

Edinburgh, Dec. 5.

The way to an audience's heart is through its stomach. That's the belief of Kenneth Ireland, director of the Pitlochry Festival Theatre-in-the-Hills company, currently at the Lyceum here. He is introducing snack meals to this normally conservative legiter.

Playgoers can now arrive at 6:46 p.m., sip cocktails, then book a tea or a complete meal in comfortable surroundings. Food from a rural village hotel outside the city is provided. The menu includes full theatre suppers, delicatessen buffets, sandwiches and light teas.

At Least 3 Years Should Intervene Before TV Sale

Toronto, Dec. 5.

Canadian exhibitors would like to see the film distributors enjoining themselves from leasing theatrical pictures to television until these pictures are at least three years old. Release any earlier would substantially decrease their value to theatre operators, it was asserted.

This is the gist of a resolution passed by the annual convention last week of the National Committee of the Motion Picture Exhibitors Assns. of Canada at the King Edward Sheraton Hotel here. Sessions were chaired by E. G. Forsyth of Odeon Theatres.

(Sources within exhibition in the States said they think their Canadian counterparts are asking for too little and eye the above-the-border resolution suspiciously—perhaps as being inspired by

(Continued on page 42)

'FIORELLO' HAS EARNED $338,295 NET PROFIT

"Fiorello," coproduced on Broadway by Harold S. Prince and the late Robert E. Griffith, had earned a profit of nearly 130% as of the end of its recently-ended 100-week Main Stem run. That includes the venture's share of revenue, still coming in, from the road edition of the musical.

The touring company, independently co-produced by C. Edwin Knill and Martin Tahse, is current at the National Theatre, Washington. A production of the musi-

(Continued on page 70)

Bellydancers' Need For McCoy Greek Bouzoukis Sparks Chi AFM Dispute

Chicago, Dec. 5.

For authentic bellydancing you've got to have real Greek bouzoukis. At least this is the assertion of the owners of two Chi restaurants featuring the navel-wavers.

The cafes, the Athens and Grecian Village, are protesting a ruling by Local 10 of the American Federation of Musicians that they must fire their imported Greek bouzouki (a mandolinlike instrument) players and replace them with local musicians.

The restaurant owners say that nobody can play the instrument like a native Greek. The AFM local says that they have members that can play anything. The imported musicians say that they belong to a union in their own country and won't join Local 10. The resultant stalemate has produced pickets around the two restaurants.

More people will SEE your TV show if you use the TELEVISION ZOOMAR LENS. Commercials too!

Saga of Saverio Saridis Recalls Another Talented Cop, Phil Regan

By ABEL GREEN

Show biz which calls N.Y. Patrolman Saverio Saridis' current breaks "the biggest since Phil Regan came off the Brooklyn police force to click in vaudeville and musicomedy" see an even faster snowballing of the tenor's horizons under the present-day powerhouse opportunities. Warner Bros. Records has just released his "Love Is The Sweetest Thing" and "Here's Where I Belong," the first pop single, and the WB film company has him signed to a picture contract. His first film will be based on the singer's life-story, up to the time that Hotel Plaza (N.Y.) managing director Neal Lang signed to open at the Persian Room for five weeks later this month (Dec. 20). The Sunday (17) before he's on the Ed Sullivan TVer.

Saridis' professional determinism was climaxed by George Greif and Sid Garris taking him under their management after they heard

(Continued on page 70)

Cardinal Anxious

Los Angeles, Dec. 5.

All parish priests in archdiocese are directed by James Francis Cardinal McIntyre to comment from their pulpits next Sunday on "frightening" trends on screen and television.

Cardinal observes, "influence of motion pictures and tv is tremendous upon the minds of our children, teenagers and adults . . . too often these pictures depict the gradual lessening of respect for moral principles . . . and consequent relaxation of morality as evidenced in the records of law enforcing agencies."

Columbia Artists Echelon: Mertens New Chairman, Weinhold Continues Prez

Andre Mertens has succeeded Fred Schang as chairman of the board of Columbia Artists Management Inc. and Kurt Weinhold been reelected its president. Schang remains a director.

At Monday's (4) annual meeting in Judson Hall, N. Y., Ralph H. Colin was named corporate secretary and Richard Yarnal treasurer.

Other members of the board of directors, including the above officers, all of whom were reelected are Arthur Judson, F. C. Coppicus, Ruth M. O'Neill, William M. Judd, David Ferguson, Herbert O. Fox, Leverett Wright, Humphrey Doulens and Gerald Devlin.

Thomas Thompson and Ronald Wilford are new directors.

Not 'Cranky Frankie' He Tells Aussies But Brushes Singapore Fans

Sydney, Dec. 5.

Frank Sinatra, here last week for four shows at the Sydney Stadium for promoter Lee Gordon, pulled down a personal fee of $17,000 before leaving town Sunday (3). His take was free and clear since Gordon paid the tax. Preeming at the Stadium Wednesday (29), the singer drew a crowd of 10,000 at $5 top. He did 23 numbers over a 72-minute span to top returns.

Sinatra told VARIETY that he planned to go on to Hong Kong and Tokyo before returning to the U.S. for Christmas. He wouldn't admit that he is paying all expenses for Mike Romanoff, Leo Durocher and Dorothy Provine on the trip. He simply stated, "They're my friends and making the trip at my invitation."

In contrast to his curt behavior to newsmen on two previous visits here, Sinatra cooperated with the

(Continued on page 70)

HILDEGARDE

Chanteuse Internationale, currently Waldorf-Astoria, New York, says:

"It's a pleasure to note that the young PAUL ANKA, so versatile, has been accorded world-wide acclaim.

"Having played all Europe, I'm aware PAUL ANKA has beaucoup savoir faire, unusual talent—and being truly sympatico has gained recognition on six continents."

Davis Regime Sues Former NTA Group

Hollywood, Dec. 5.

New administration in National Television Associates, headed by prexy Leonard Davis, has filed suit in State Supreme Court against 10 former officers and directors of NTA and Cantor & Fitzgerald, listing four separate causes of action. Milton Paulson, attorney repping California hotel operator Joseph S. Best in the latter's suit against 21 former and current officers and directors in National Theatres & Television, in addition to NTA and C & F, is counsel for NTA's new group.

First action deals with charges defendants Ely A. Landau, Harold Goldman and Oliver Unger (referred to as the Landau Group) dominated NTA, formed NTA Film Network Inc. to which substantial sums were advanced. "On the basis of false profit and loss statements, NTA paid the Landau group and other employes of NTA entitled to share in profits during the fiscal years ending July, 31, 1957 and July 31, 1958 amounts in excess of $265,000 as their participation in the profits of NTA pursuant to the agreements which said defendants referred to and other profit-sharing agreements."

The allegation further adds "B. Gerald Cantor, Burt Kleiner, Jack M. Ostrow, William H. Hudson and Robert Westheimer were at various times directors of NTA" during the two periods cited "and as such knew, or should have known in the exercise of due diligence, that NTA had made no profits in said years but had, in fact, incurred substantial losses; and that the payments being taken by the Landau group and other employes entitled to share in the profits were a gift and waste of assets of NTA."

The second charge deals with the Cantor group: Cantor, Kleiner, Ostrow, Hudson and C. F. & Co., latter a brokerage house here, and dealings in notes and stock of NTA, and states "Upon information and belief, in late 1957 or early 1958, the Landau group entered into a conspiracy with the Cantor group whereby the Landau group agreed

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On TV It Isn't CinemaScope

Twentieth-Fox has taken "the necessary steps" to have its CinemaScope trademark removed from prints of pictures shown on tv which no longer are in the CinemaScope process.

The 16m prints used by tv stations of films originally shot in the widescreen, anamorphic technique, have been "unsqueezed" and cropped for their unspooling in the conventional 3 x 5 tv screen frame. Exhibs around the country have objected to the use of the CinemaScope trademark on tv, since they felt audiences would lose their appreciation of the C'Scope dimensions as seen in the theatre. 20th officials agreed.

Paris' New Super-Duper Click Opera, 'The Trojans,' By Way of La Scala

By WOLFE KAUFMAN

Paris, Dec. 5.

About a hundred years ago Hector Berlioz wrote an opera called "The Trojans" and turned it over to the French Opera House. They studied it carefully, since Berlioz was considered the No. 1 boy in French music at the time, and regretfully returned it to him, saying it was unproduceable. Report has it that Berlioz was astonished, disappointed and bitter—which was foolish of him. All he needed was a bit of patience. As proven by the fact that the opera was produced at the Paris Opera House last week. Portions of it have been played here several times but this was the first full-length (four hours and a half) production in France.

That's the story for the opera buffs. For the trade, the story is that the Paris Opera found a way of putting on a big super-duper production for 50% its normal cost. It seems the opera was done (almost full length) by La Scala in Milan a couple of years ago. After producing it, La Scala decided that it had enough scenery and costumes in its racks to keep going and that it could get along quite

(Continued on page 70)

Desilu Studio Home For Stevens' Bible Spec?

Hollywood, Dec. 5.

Indications over the weekend leaned to George Stevens setting a deal with Desilu Studios for in-town filming of "The Greatest Story Ever Told" for United Artists.

Several talks were held during past week between Stevens and Desilu execs, though no one would confirm the move.

Meanwhile, George Stevens Jr., associate producer on the biblical spec, returned from Gotham after several days of palaver with United Artists execs, presumably to set a studio deal so steps can be taken without further delay for building sets required for the multi-million dollar production.

Yes, Virginia, There Is A P.A. But Not as 'Photoplay' Paints 'Em; Fan Mags' Tiff

Hollywood, Dec. 5.

Some of the hottest magazine battles ever fought are now taking place right on the editorial pages of some of the fan books. For instance, December Photoplay, under the innocuous title of "Daddy, What's a Press Agent?" carries a scathing attack on some pressagents (unnamed). After admitting that many pressagents are great, the magazine then defines a bad p.a. in these terms: "He starts his day's work with the belief that money is God. Since a star pays him well, the star must be first cousin to God—and blindly obeyed. Such publicists, though a distinct minority, are a blasphemy to their profession. A bad press agent think of himself as a censor, a bodyguard, someone whose essential job is to keep the star isolated from reality. His contempt for the public is as great as his respect for the money he gets. He lies to reporters, breaks interview appointments, plants phony stories."

In addition to its expose of unnamed pressagents, Photoplay has

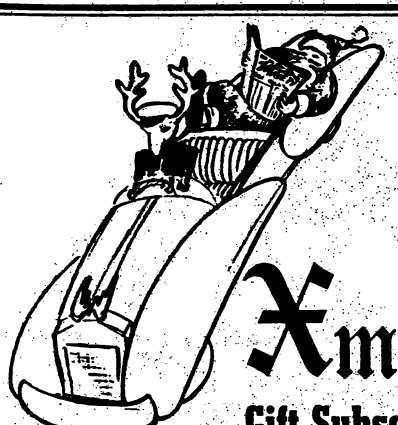
(Continued on page 70)

N.Y. World's Fair '64 Pitches for Olympic Tryouts Pre-Tokyo

Mayor Robert F. Wagner and N.Y. World's Fair prexy Robert Moses are making a bid to get the Olympic tryouts into New York as part of the Fair. Olympics, to take place in Tokyo in 1964, will have a series of eliminations before the final teams are chosen.

The Mayor and Moses are seeking to get the eliminations held at any one of several sites where they can be witnessed by those coming in for the Fair, and thus aid the gate which will help defray the expenses of putting the teams into the field.

The plan has been presented to the Olympics committee which met Monday (4). Blueprint was originally proposed by Col. E. F. Eagan, sports consultant to the Fair and chairman of the People-to-People Sports Program.



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Gold Medal Editor

Patricia Johnson

details how the paperback business is geared to motion pictures in

Love That Hollywood

* * *

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ABEL GREEN, Editor

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ECONOMICS, NOT PATRIOTISM

LABOR CRITICIZES INDUSTRY VIEW

Washington, Dec. 5.

Union testimony before the Dent Subcommittee here called for (1) broad-gauged Congressional investigation (2) specific remedial legislation and (3) expressed criticism of Eric Johnston and other industry leaders for harboring a fatalistic view of Hollywood's plight.

The delegation from the Hollywood AFL-CIO Film Council, headed by H. O'Neil Shanks, executive secretary of the Screen Extras Guild, made a voluminous presentation chock full of statistics in support of its contention that the runaway problem is big and dangerous.

(Gaping disparities between MPAA's figures on the number of runaways and impact on Hollywood employment and those in the union presentation stirred confusion. Dent pointed out, reasonably enough, that the arguments were mooted by fact MPAA conceded the problem was real and serious.)

The key pitch for an in-depth Congressional investigation was made by Shanks in these words: "In the past, because of the complexity of some phases of this difficult economic problem and the unwillingness to the runaway producers to divulge pertinent information about these several important aspects of their motion picture activities abroad, proposals have been made to both houses of Congress for a searching complete and immediate special investigation by an appropriate committee armed with the subpena power and sufficient personnel needed to get all the facts and empowered to recommend specific corrective legislation. Only through such a Con-

(Continued on page 70)

MCA Hits $81.75, Up From $36.32

MCA, Inc. (Music Corp. of America) hit another new high on the N. Y. Stock Exchange last week, rising to $81.75, and thus this show business enterprise continues as the prize baby of all big board listees of the amusement group. The high compares with a low of $36.32½ for the current year and an introductory price of $17.50 a couple of years ago.

This is a curious situation, for the quoted prices are going up as a company is called upon to divest itself of a portion of its business, namely agent representation. Investors evidently see a good thing coming from this.

MCA is acknowledging a mandate from the Screen Actors Guild

(Continued on page 70)

Granada Group Profits Hit Record $19,273,550

London, Dec. 5.

Record profits for the Granada Group were announced last Friday (1). Trading profit for the year ended last Sept. 30 soared by more than $11,000,000 to hit a high of $19,273,550, before charging interest, depreciation and stamp duty. In the previous year, the comparable trading profit was $7,502,180.

Although the Group returns cover the period ended Sept. 30, the Granada TV network's financial year ended last April 30.

After charging interest, etc., and after taxation of $9,907,030, the net was $8,066,290.

The Granada Group board has recommended a final dividend on the Ordinary and 'A' Ordinary Shares of 30 cents per share, less tax, making 60 cents for the year. Had it not been for the Chancellor's request for dividend restraint, a larger financial distribution would have been recommended. Profits for the current year, the directors add, compare favorably with the past year.

Since 1949: 509 U.S. Films Made O'Seas

Washington, Dec. 5.

At least 509 American-interest features were filmed o'seas from Jan. 1, 1949, to last Nov. 3, Hollywood AFL-CIO Film Council contends in brief submitted to the Dent subcommittee. Report lists 59 such features as having gone before cameras in first 10 months of 1961 as against a total of only 19 for all of contrastingly "normal" 1949.

Eight majors—Columbia, 20th-Fox, MGM, United Artists, Warner Bros., Paramount, Universal and Allied Artists—were said by the unionists to have been responsible for 364, or 72%, of pix covered in its 12-year compilation.

Columbia, starting slowly with only five foreign productions cited from 1949 to 53, now is said to have been involved in 81 such features, or 16% of the listed total. For 1961 survey showed Col with 14 pix going o'seas as against 13 in Hollywood.

United Kingdom, because of allure of its Eady Plan, has attracted bulk of foreign filming by American interests, but its supremacy has been challenged in last five years by Italy. Report says 31 U.S. films have shot there and that figure for 1961 stands at once a month. Also favored are France, Germany, Spain and Mexico.

Col. Barney Oldfield's

memory of a friendly house detective is stirred by

'Back Street' Remake And Lincoln, Neb.

* * *

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SCHNEIDER, BRISKIN UNLOADING SHARES

Washington, Dec. 5.

Columbia Pictures Corp. prexy Abe Schneider and v.p. Samuel J. Briskin plant to sell large chunks of common stock, according to a registration statement filed with Securities Exchange Commission.

Of a total 222,568 common shares Columbia proposes to market, Schneider will sell 45,933 and Briskin 17,829 shares. Twelve other stockholders propose to place on the block amounts ranging from 522 to 8,495 shares.

The shares include 17,062 held in Columbia's treasury, 101,704 issued to execs of the parent firm and subsidiaries on exercise of options; stock dividends given same execs, and 103,802 shares reserved for future issuance to execs on future option exercises.

The shares, under the firm's proposal, could be sold at varying times at prices related to the market price for such shares on the New York Stock Exchange at the time of the sale.

SEC said Columbia, in addition to some debts, had outstanding 1,488,722 common shares, of which management officials own only 8.4%.

Poet-Admon

Arthur L. Lippmann

has done a bright piece (in equally bright verse) on

Theatre Party

* * *

one of the many Features in the upcoming

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Plus other statistical and data-filled charts and articles.

Dent Eyes Wide Study of Foreign Product in U.S.

Washington, Dec. 5.

Waxing enthusiastic over his venture into the world of films, Rep. John Dent (D-Pa.) climaxed the runaway hearing by holding out prospects of a kingsized investigation of the industry's economics. The accent will be on the impact of imported films.

Stories published prior to the hearings apparently struck some responsive chords. Dent said he has received a sizable volume of mail, including petitions from IATSE projectionist locals, evincing interest and requesting a full-blown probe. The projectionists, naturally, wanted some notice taken of the predicament of workers in the exhibition and—by all odds the most anaemic segment of the film industry.

Dent, whose current investigation is at the end of its budgetary rope, said he'll introduce a resolution when Congress reconvenes in January asking authority (and money) to conduct the special motion picture investigation.

The lawmaker has in mind what he described as an "overall probe based on the overall industry" with special notice of the influx of foreign films. Dent said he viewed invasion of the U.S. exhibition mart by foreign pix in the same light as imports of industrial products which pull the rug from under American industries and their workers. The more screen time

(Continued on page 15)

Levathes On the Lam

Hollywood, Dec. 5.

Immediately on his return from New York, 20th-Fox production head Peter G. Levathes planed to San Francisco, accompanied by tv sales director George T. Shupert for confabs with Henry Kaiser on forthcoming telefilm series studio will produce for airing on ABC-TV next season. They spent Friday with Kaiser, returning here the following day.

While in the Bay City, both 20th execs attended a sneak of Henry T. Weinstein's production "Tender Is the Night" which, from all indications, will not be entered for nomination in next April's awards by the Academy of M.P. Arts & Sciences. Various delays in scoring and inability to line up an exclusive first run exposure are reasons given for change of heart.

First two pix to roll next January are David Brown's "Something's Got to Give," starring Marilyn Monroe, and Irwin Allen's "Five Weeks In a Balloon," which starts here and then takes off for several foreign countries for locations.

Suddenly Calmed, Exhibs Unalarmed By Saturday TV

Miami Beach, Dec. 5.

From sound of it the National Allied powwow here, it's questionable whether exhibition has been dented much Saturday nights by the recent primetime television exposure of vaulties. Damage to attendance, it's thought, has been only spotty cross-country at most, albeit certain spots the grievance is considerable.

For most part, feeling is that exhibs suffered more "anticipatory fright" when NBC-TV first revealed its lineup of not-so-old product. Generally, the realists here tend to discount the home-screen opposition on the traditional top night of the week for showbiz, and this is supported by the drab early ratings for the video showcasing.

Whatever else is felt about it, there's theatre admiration for the verve and finesse with which NBC promoted the "vintage" product, making it sound almost new and urgent. Some here say the network gave theatrical showmen a lesson in cinematic promotion.

WB Common: 30c

Warner board last week declared the regular dividend of 30c per share on the common stock.

It's payable Feb. 5 to stockholders of record on Jan. 12.

EMBARGO NO CURE FOR HOLLYWOOD

By JAY LEWIS

Washington, Dec. 5.

The "runaway" (from Hollywood) problem might get worse before it gets better. So stated Eric Johnston who, spurning rose-colored glasses, held out the possibility of more producers taking the overseas route under duress of "economic pressures."

Leading off the House Dent Subcommittee testimony on the "truancy" issue, Johnston called on Uncle Sam to put more heat on foreign governments to clear away the various barriers on U.S.-made film product. He blamed the quota systems and other gimmicks for playing a big role in forcing American companies to do locations abroad.

At the same time, however, the Motion Picture Assn. prexy clung to the free trade standard and refused to give any ground to Chairman John Dent (D-Pa.) who's grinding his axe for use on the Reciprocal Trade Act next year when it comes up for renewal. With Dent wagging his head in skepticism, Johnston and his lieutenants warned that any move to retaliate against foreign film imports by this country would make it even "stickier" for American film makers to tap the huge foreign market without which, he said, there could be no Hollywood at all under presentday economics.

But Dent and Johnston were in accord that a firm stance had to be taken by the U.S. lest American vidpix be confronted with the same jungles of restrictions the theatrical film distributors must penetrate to ply their trade abroad.

Johnston, accompanied by Griffith Johnson, v.p. for European and African operations of the Export Assn., and Charles Boren,

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Cannes Hopes For Offbeat Americana

The Cannes film fest is "definitely" interested in offbeat features from U. S. indie filmmakers, Robert Favre LeBret, fest director, reported in New York Friday (1). Exec made a quick, one-day stopover in New York en route from Mexico (and the Acapulco film fest) to his Paris h.q.

In reference to the American indie-made "Connection," shown out of competition at the 1961 Cannes fest, LeBret said he would like to have more such pix at the fest because they help give a more complete picture of the "scope, variety and concern" of contemporary American filmmakers. "The Connection" caused quite a bit of controversy at Cannes, and not only because of its subject matter (dope addiction) and execution (four-letter words on the soundtrack).

There were reports at the time that the Motion Picture Export Assn. had tried to "pressure" the Cannes people into keeping the film out because it presented such an unattractive view of the American scene. The picture was eventually invited to the fest by the French Society of Film Writers, but its presence was largely ignored by the official U. S. delegation to the fest.

In LeBret's opinion, such indie product complements the product submitted by the major companies. The fest director will be back in the States in January to lookset some possible invitees in this category.

LeBret also gently chided American major company execs who persist in saying that they are at a disadvantage at such affairs as the Cannes fest because American majors make "commercial" pix, not art pix. He listed a number of Cannes winners, including "La

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Switzerland & Panama Ringed As Low-Rate Tax Haven Lands

Washington, Dec. 5.

Switzerland and Panama are favored low-rate "tax haven" countries of American film interests, both majors and indie producers, according to presentation made by Hollywood film council at "runaway" hearings. Swiss tax rate is three to eight %; there is no tax in Panama, or in Liberia.

Otto Preminger's Alpha Alpina, S.A. and Charles Schneer's Morningside Worldwide Pictures, S.A. were listed as Swiss corporations. Douglas Fowley, Screen Actors Guild member, was said to operate in Brazil as Allied Enterprises, a Liberian corp.

Majors spotted in report with both Swiss and Panamanian subsids were Metro, Warner, United Artists and 20th-Fox. Those with only Panama subsids were given as Paramount and Columbia.

The film council statement listed foreign assets of companies and gave as its source 10-K reports filed with securities exchange committee listings follow:

MGM: Fiscal year ending Aug. 31, 1960, total assets British Commonwealth, $16,279,000; in Europe, $5,250,000; in Asia and Africa of $2,279,000, and in the western hemisphere outside the U.S. and Canada $3,829,000.

Paramount: Year ending Dec. 31, 1960 and excluding 11 overseas subsids, had foreign investments of $10,044,500 and dividends of $1,806,562.

Warner Bros.: Year ended Aug. 31, 1960, indicated dividends from foreign subsids; not consolidated, of $2,084,072, net assets of subsids abroad of $9,847,000, and foreign assets of U.S. companies of $5,024,000.

United Artists: Year ended Dec. 31, 1960, reported consolidated foreign assets of $14,108,321.

20th-Fox for same period showed net foreign assets of $33,276,643.

Congress of Exhibs Report as To Distribs: They're Not Monsters; Excessive Percentages Admitted

Starting last spring, and continuing through early fall, a team from the American Congress of Exhibitors held "cordial" talks with the sales skippers in the major Manhattan distribution offices. Out of those meetings, the C. of E. has developed a report for its constituency that suggests the film companies are more sympathetic to exhib problems than some industry circles would have suspected.

The talks were conducted on an individual company basis and covered nine points of anxiety to showmen, ranging from fine print clauses and competitive bidding, to print shortages and rental terms. In many instances responses from the companies appear more gossamer than solid, indicating points of contention remain to be clarified in future cross-the-table encounters. Hence, the report is viewed as an interim one by C. of E. topper Emanuel Frisch.

Exhibs around the country can judge for themselves how fruitful the Manhattan confrontations were. Depending on who's hung up on what issue, inferences doubtless will be freely drawn; but Frisch for his part asserts they were "worthwhile."

Save in one or two instances, the report doesn't designate com-

(Continued on page 18)

N. Y. to L. A.

John Baragrey
Diana Barth
Robert Bergmann
Kitty Carlisle
Jesse Chinich
Hernando Courtwright
Jerry Devine
Jack Engleman
Martin Goodman
Mannie Greenfield
John David Griffin
Moss Hart
Fred Hift
Angela Leeds
Lew Wasserman
Henry S. White
Martin Goodman

Europe to U. S.

Richard Burton
Tammy Grimes
Abbe Lane
Ken Pitt
S. A. G. Swenson
Lois Weber
Margaret Webster
Anna Deere Wiman

L. A. to N. Y.

Amos Baron
Jack Baur
Edgar Bergen
James Darren
Sidney David
Bullets Durgom
Roy Evans
Stan Margulies
Jimmy McHugh
Robert Mulligan
Kim Novak
Paula Prentiss
Nicolas Reisini
George P. Skouras
Sheldon Smerling
George Stevens Jr.
John K. West
David A. Wolper
Cornel Wilde

U. S. to Europe

Charles Aznavour
William Buffing
Maurice Chevalier
William Cronjager
Ed Danziger
Alain Delon
Morton Fine
Lee Garmes
Katharine Hepburn
A. E. Hotchiner
Eric Keown
Robert Favre LeBret
Raoul Levy
J. P. Miller
Steve Parker
Alain Resnais
Ralph Richardson
Martin Ritt
Gabe Sumner
Vienna Boys Choir
Buddy Young

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HOPE-WALD COMBINE

Plot Hope's Own Biog With Actor As Himself

Hollywood, Dec. 5.

Bob Hope and Jerry Wald are in final stages of negotiations for a coproduction deal to bring comedian's autobiog, "Have Tux, Will Travel," to the screen as a 20th-Fox release. Hope, of course, would star.

Plans call for comedians from various countries abroad to appear in film which would trace Hope's career for past 25 years. It's projected for a spring launching, after Hope completes "Critics Choice" at Warner Bros.

Expect Skouras At Miami Meet

Miami Beach, Dec. 5.

As of VARIETY deadline today (Tues.), word was that Spyros Skouras was due in to glad-hand the exhibs. If he shows, 20th-Fox president will probably be asked to speechify. He hasn't appeared at an Allied conclave since 1958 in Chicago.

It's figured he wants to get across the message that the outlook for 20th is up, which would amount to a pitch for exhibitor confidence in the recently-troubled company, hence in 20th product as well.

Only other company head expected is Arthur Krim of UA, who's due for Allied's industry "Man of Year" accolade.

Another possible drop-in guest may be Richard Walsh, IATSE president, who's attending AFL-CIO parley at nearby Bal Harbour.

ACTORS, MANAGERS GUILDS MARK TIME

Hollywood, Dec. 5.

Screen Actors Guild and the Artists Managers Guild, for their mutual convenience, have agreed to extend their present contract from Dec. 1, 1961 to Jan. 31, 1962, while negotiations for a new pact continued.

These negotiations are currently stymied by two investigations. Revelation of extension was made as SAG reps headed for Washington to participate in the "runaway" film hearings in Congress.

Lamas as Producer

Madrid, Dec. 5.

Fernando Lamas is setting up his own production company to coproduce two properties he has acquired.

The first is a Brazilian original, "Nothing to Love" which will star Esther Williams and Lamas. The second is called "Survival Is Not Enough," Lamas will also star in this one and direct both.

Coproducer is the Iscardi organization of Buenos Aires and Rio De Janeiro.

Legit Priority; Prem Can't Rush 'Advise' Release

Otto Preminger last week lost his court bout to put "Advise and Consent" into release, via Columbia, before year-end and thus qualify for Academy Award consideration. Producer indicated, however, that he will appeal the N.Y. Supreme Court decision.

The plaintiffs, including Robert Fryer & Lawrence Carr, who produced the Broadway stage version, and Martin Tahse, who's producing the current road company edition, asserted the original agreement with Prem stipulated the film was not to play before next June 1. Preminger countered that his pact only covered the Fryer-Carr production, whether on Broadway or the road, and that it did not extend to the now-touring Tahse version.

Prem's production, via his Alpha (Swiss) banner, originally was to have been released by United Artists. Scoring of the pic is now complete, and editing is due to fini Dec. 10. Producer hoped to debut the film in N.Y. and Los Angeles on Dec. 20.

If he makes a cash settlement, Prem could still open "Advise" next month, but producer is understood defiant of such a settlement and is planning a court appeal.

The play's tour, incidentally, is skedded to terminate May 5, but whether it folds before or after June 1 is immaterial per the agreement covering release of the film.

Subsequently, in N. Y., legit producer Ralph Fields (a plaintiff

(Continued on page 18)

N.Y. FILM CATHOLICS' COMMUNION BREAKFAST

Communion breakfast for Catholics in the film business in the New York area is set for March 4. Mass at 9 a.m. at St. Patrick's Cathedral will be followed by breakfast at the Waldorf-Astoria.

This is an annual get-together which in past took place the last Sunday in January.

20th-Fox in Big Writeoff

Digests 'Cleopatra' False Start and Foreign Buys—Way Cleared for Better Report Later

For the 39-week period ended Sept. 30, 1961, 20th-Fox reports a loss from operations of $11,544,007, which includes special writeoffs of $9,200,000 "in connection with theartical and television inventories."

These writeoffs are understood to include the losses incurred on the "false start" of "Cleopatra" last year in London, as well as the costs incurred in the acquisition of a number of foreign pix, bought by the company in 1960 but not as yet released. By making these writeoffs now, the company thus wipes its slate clean and prepares the way for a more rosy balance sheet in the 1962 fiscal. (20th settled its "Cleopatra" insurance claim for $2,037,750, but actual losses were understood to be double that figure.)

The $11,544,007 operations loss compares with the 39-week 1960 net of $2,997,115 which, combined with the net insurance recovery of $735,614 (on the late Buddy Adler's policy), resulted in total combined earnings of $3,732,729.

20th also reports a $25,735,917 gain from the studio sale for the 39-week 1961 period. This brings earnings per share on the 2,495,926 shares of common to $5.69. However, without that special income, the 39 weeks would have resulted in a loss per share of $4.62, the gain from special income being $10.31 per share. Earnings per share for the 1960 period were $1.57, of which $1.26 was from operations and 31c from special items (Adler insurance). There were 2,383,286 shares outstanding in that period.

20th's income, excluding special items, for the 1961 period climbed to $87,709,240 from $86,647,036 in the corresponding 1960 30-week period. Income from rentals was $81,188,678 in the most recent 39 weeks, compared with $80,177,841 the year before.

Company's total expenses rose sharply in the 1961 period to $99,253,247, from $83,649,921 in the 1960 period. The largest gain was registered in amortization of film costs and participants' share of rentals, up to $72,647,134 from $58,285,936 the year before. Operating and general expenses also rose this year, to $23,169,909 from $20,919,835 last year.

New York Sound Track

Irwin Ross' N.Y. Post profile on **Otto Preminger** notes: "It is no disparagement of (Prem) to suggest that his most enduring dramatic creation has been his own legend." Anecdotally, Ross quotes Prem as telling **Dalton Trumbo**, during script sessions on "Exodus": "This scene you did yesterday is very good, but it is not great. Don't you see it is not up to your general standard of brilliance?" Trumbo allegedly riposted: "Otto, you must remember that if each scene in this film is of uniform brillance, we will have a lot of monotony."

Understood that the British "Whistle Down the Wind" and "Victim" cost Pathe-America a tandem price in the neighborhood of $500,000 . . . Universal is reteaming young marrieds **Sandra Dee** and **Bobby Darin** in **Ross Hunter's** "If a Man Answers," rolling in February . . . **Joseph E. Levine** recuperating—at his desk—from Boston knee surgery. He'll be on crutches 7-8 weeks. His sales topper, **Leonard Lightstone**, has a grandson per daughter Annette . . . Intersesting to note the ingenuity in Embassy Pictures' promotion for its hardticketed "Boccaccio 70" upcoming. They're billing it as the "first three-act" film ever, a reference to the two—not one, but two—intermissions planned for the three-seg attraction . . . Documentarian **Irving Jacoby** is responsible for the film, "The Mental Health Year," under World Federation for Mental Health auspices . . . **Nate Halpern** takes the press out to Woodside, L.I., today (Wed.) to preview his Theatre Network Television's new technical centre.

Hal Wallis acquired rights to **Hank Williams'** song, "Jambalaya," and registered title with MPAA for an upcoming feature . . . **Jock Mahoney**, former stuntman and more recently a leading man, will become the 12th actor to play role of Tarzan, now set for title role in **Sy Weintraub's** "Tarzan Goes to India" . . . **Janet Leigh** joins **Frank Sinatra** and **Laurence Harvey** in "The Manchurian Candidate" for UA release . . . Warner Bros. assigned **Morton DaCosta** to produce and direct studio's newly-skedded "Raising Hellas" next year . . . **Harry Tatelman** takes over producer reins on U's "November '44," which **Alec Coppel** is now developing in screen treatment form.

Quote from **Anthony Havelock-Allan,** now producing **Brendan Behan's** "The Quare Fellow" in Dublin: *"We are making the film without compromise. Already we know that the way we are shooting it will not get past the censors of several countries. I don't believe that with this kind of subject compromise is the way to do it. We want to make money and it will, but not at any price."*

The **Jack Brodsky** family has been reunited in Rome last week their dog flew over to join Jack and Dorothy for the remainder of their sojurn in the Eternal City. He (Jack) is working as assistant to **Guilio Ascarelli,** international publicity coordinator on "Cleopatra" . . . An infected eye prevented **Gabe Sumner** from sailing on the Queen Elizabeth Friday (1) for Europe to set the groundwork for the UA junket to Berlin and the "Judgment at Nuremberg" preem. He'll fly over this week.

The New York Post Sunday (3) carried this quote by **Stanley Kramer:** "If a picture isn't successful economically, something must have been wrong with the concept, the execution or the merchandising, or perhaps a combination of all three. You're not always sure which it is. In 'Inherit The Wind,' it was the merchandising that was wrong. It was promoted in six different ways. I never had a feeling for it, I never sparked to it, I never could get a grasp on it."

David Picker, exec assistant to UA prexy **Arthur Krim,** is taking a week's vacation this week and will do some fishing in Florida . . . Indie distrib **Bill Mishkin** has joined the Independent Film Importers & Distributors of America . . . **Abbe Lane's** film career is booming in Italy. She's just back after completing "Caesar and The Pirates," and following some nightclub engagements with husband **Xavier Cugat,** returns to costar in "A Summer Sunday" with **Jean Paul Belmondo** . . . **Fred Hift** off to Chicago and the West Coast to talk up **Darryl Zanuck's** "The Longest Day." He'll return to London and Paris via the polar flight from Los Angeles.

Pity **Dimitri Tiomkin** not. The composer, who scored UA's "Town Without Pity," has been working on Task III's "Pity Me Not," which, at his suggestion, has been retitled "Without Each Other" . . . 20th's "The Innocents," which got great reviews in London, will open here next month, day-dating Broadway and eastside . . . **Henry Fonda,** just back from "The Longest Day" location in France, turned up at the Seven Arts-French Film Office bash for **Raoul Levy, Alain Delon** and **Charles Aznavour** last Tuesday (28).

Signs of The Times: rise of the indie producer has been accompanied by another significant, if small, phenomenon—the specially designed letterhead for all news pertaining to an individual picture. Most colorful of the recent examples is the one designed for **Billy Wilder's** "One, Two, Three"—a coy (and apparently nude) female holding three balloons in front of her chest. Three? . . . **Bernie Wayne** has composed a song, "Marianne," which is said to have been "inspired by the heroine" of "Les Llaisons Dangereuses." Astor release.

Vladimir Nobokov, "Lolita" author, has been signed by **Raoul Levy** to write the English language screenplay for "Swann's Way," first volume of Marcel Proust's "Rememberance of Things Past," a property once sought by **Jerry Wald** . . . **Robert Mamby,** Showcorporation prexy, on a quick trip to London.

The race to get The Twist on film already has been won by United Artists in that the company's August release, "Teenage Millionaire," has **Chubby Checker** and features his "Let's Twist Again" song. UA has ordered 450 more prints of the pic to take advantage of the current fad . . . **Alain Resnais,** director of such esoteric works as "Hiroshima Mon Amour" and "Last Year in Marienbad," while here for publicity purposes is putting up (at his request) at the new, but hardly esoteric, Summit Hotel.

Queen Elizabeth and family will see UA's "West Side Story" at a Cinematograph Trade Benevolent Fund gala in London Feb. 26 . . . **George Margolin,** prexy of Continental Motion Pictures Corp. here, has been appointed U. S. and Canada rep for Instituto Nazionale Luce of Rome . . . **Glenn Norris, 20th's** general sales manager, and assistant **Martin Moskowitz** in Hollywood for the "Tender Is The Night's" sneak.

United Artists' "Something Wild" goes into the Plaza Dec. 20, instead of Lopert's "La Notte," which had originally been announced for the Plaza date. The Italo pic will open here sometime in February . . . UA obviously has its own "orderly release" sked for the month of December. In addition to "Something Wild," company will be opening in New York "Judgment at Nuremberg," "Pocketful of Miracles" and "One, Two, Three," with "West Side Story" already comfortably settled in a highly successful hardticket run at the Rivoli.

UA's man in Detroit, **Howard Pearl,** who is a congenital globetrotter, takes off on another round-the-world hop May 5. He'll cover some of the show biz scene in the various countries for VARIETY and may also ditto for Holiday.

Alan Ladd and **Hall Bartlett** will coproduce "The Snow Leopard," which latter will produce and Ladd and his son, **David,** to star . . . Delta Diamond Inc. has been formed by group of actors and writers, headed by **Lee Hadley** as prexy, to produce two low budget films, "The Grey Horde" and "Legacy" . . . **Phil Yordan** and **Nicholas Ray** are prepping untitled circus yarn for **Paramount** release . . . **Harry Guardino** and **Jay Julien** will coproduce "Portrait of a Young Man Drowning," to roll in Rome next Spring as an Italian coproduction.

Herbert Lom, the British actor ("El Cid," "Spartacus"), will portray the phantom in Hammer Films' remake of "Phantom of the Opera" for Universal . . . **Lou Lober,** United Artists' veep for foreign operations, back at his desk after a sixweek tour of Continental and mid-East

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GLAMOR NOW A HARD-SELL

Closed-Circuit Bouts Lack B.O. Punch; Exhibs as Match-Makers?

By GENE ARNEEL

Show business interests wondered this week if it might not be a good idea to take professional boxing out of the hands of ring professionals and let show business itself take over the gladiator profession. This kind of thinking persists particularly among responsible theatre exhibitors in light of the Monday (4) night doubleheader on closed-circuit television of Floyd Patterson vs. Tom McNeeley (from Toronto) and Sonny Liston vs. Albert Westphal (from Philadelphia).

The program was a boxoffice dud, drawing about one-third of capacity at the 150 theatres wired for video and charging the customers from $3 to $6 per admission.

All precincts hadn't reported in by presstime yesterday (Tues.) but a representative check showed a total gross of about $780,000. This compares with the $2,250,000 taken in with the second Patterson-Ingemar Johansson bout.

Theatremen for the most part said they did not lose money, but they didn't make any either. Irving Kahn's Teleprompter Corp., impresario of the closed-circuit pugilistic display, is in about the same boat.

Teleprompter splits the gross down the middle, 50-50, with theatres on the tv receiving end. This means $390,000 for Telemeter. Then, from this amount, Telemeter is called upon to make good on a guarantee of $300,000 to Championship Sports, promoters of the Patterson-McNeeley fracas. Considering expenses, there's not much left for the Kahn outfit.

Theatremen who bought the fight say they like it fine that conventional tv did not have it. This obviously would have hurt their b.o. with theatrical films. But they insist they would not have been guilty of such mismatching. They pointed to the widely quoted odds favoring both Patterson and Liston as 10-to-one favorites. The outcome in both matches was obvious, they said, adding that there could be no such thing as a sellout crowd for contests where the favorites were so overwhelmingly favorite.

Theatremen say in some quarters they have become very

(Continued on page 69)

'Senator' Ed Ford

has an interesting reminiscence from his rich vaudeville background on those suave 'straightmen', now

Gone But Not Forgotten

* * *

another Editorial Feature in the upcoming

56th Anniversary Number of VARIETY

Plus other statistical and data-filled charts and articles.

Rogel Chain Going Into Palace, Cleve.

Cleveland, Dec. 5.

Rogel Theaters Inc., of New York City is expanding its chain by leasing the Palace here in Cleveland from Silk & Halpern, who operated the 2,739-capacity theatre for the last two-and-a-half years.

Rogel invades the Northern Ohio territory for the first time in mid-January when it takes over. Originally built by Keith & Albee, it was later controlled by RKO and Stanley-Warner before it was bought by Silk & Halpern. Latter team of realtors will continue to own the Palace Theater office building.

Rogel, which runs eight houses in New York and New Jersey, is composed of Robert Ferman, Louis Allerhand, and Len Ackerman. Allerhand is film buyer.

Max Mink is now manager of Palace. Whether he will continue in that capacity for new owners is not yet definite.

Golden Age Of the Movie Palace—Delightful Book

The Golden Age of the Movie Palace which, like that of the Mississippi showboat, came to quick, wondrous flower and as quickly passed away, is carefully and often hilariously evoked in Ben M. Hall's just published "The Best Remaining Seats" (Clarkson N. Potter; $12.50). Unlike most such high-priced journeys into nostalgia, "The Best Remaining Seats" features an extensive text that equals and occasionally surpasses the quality of its many fine photographs. This is a book that can be read as well as thumbed-through.

Author Hall, a Time mag editorial staffer, may have been in kneepants during the Golden Age, but he brings to his subject the illumination of a lot of hard facts, as well as a humor that is one part deep affection and one part amazed disbelief. For a new generation, the book also serves to explain the phenomenon of the current and continuing success of the Radio City Music Hall, the last of the film palaces to come out of that Golden Age.

As it should be, the story which Hall tells is framed by the career of the great Samuel L. Rothafel ("Roxy") who, more than any other single individual, was responsible for realizing the dreams of the American masses aspiring to class. While the book presents a fascinating survey of the work of the great theatre architects of the era, touching on the kinds of stage programs which eventually evolved to surround the silent epics (and with extensive sidebars on such things as the development of "the Mighty Wurlizter"), it is most importantly the story of

(Continued on page 71)

EVERETT SHARP JOINS FRED AND BOB STEIN

Los Angeles, Dec. 5.

Everett Sharp joins Statewide Theatres and Fred Stein Enterprises early in January in the newly-created post of executive aide to prexy Fred Stein and his son, Bob, veepee of circuit's 30 California theatres and drive-ins. New spot was set up in view of Stein's continued expansion and plans for the future.

Sharp last week resigned from Fox West Coast Theatres and National Theatres & Television film buying and booking exec posts, effective Dec. 15. He has been with chain since 1924, serving in various exec positions.

Jesse Chinich checked into FWC and NT&T as chief film buyer Dec. 1.

KAMER'S TITLE VICTORY

C & R's Film Limited To Single Word 'Nuremberg'

Hollywood, Dec. 5.

A permanent injunction against C & R Enterprises' using the title of "Verdict at Nuremberg" on a film has been obtained by Stanley Kramer, whose "Judgment at Nuremberg" goes into United Artists release shortly.

The injunction stipulates that C & R can release its picture, a documentary, under the title "Nuremberg," but enjoins C & R from using any other words in connection with the title. "Judgment" will have its world preem in Berlin Dec. 14.

TODAY'S MAG EDS NOT PREDICTABLE

By VINCENT CANBY

As motion pictures have been more or less forced into adulthood by television competition, so have motion picture publicity techniques, or so they should be. Gone are the good old days of planting-you-now, digging-you later (and did you get the case of Scotch which was sent over?). Talking in New York, Saul Cooper, 20th-Fox's specialist in making the national mags aware of 20th properties, put it this way:

There's no longer any public demand to force the national mags to cover films on a regular basis. To get space in them, you've got to think like an editor—come up with material that they will feel has either news or "change-of-pace" value. Otherwise, you're dead.

While the problem of "free space" in newspapers has been kicked around at length by such groups as the ad-pub directors committee of the Motion Picture Assn. of America, the national magazine situation is seldom discussed in public—perhaps because there are so few able practitioners of the art of getting free mag space.

As explained by Cooper, the increasing difficulty in getting "$100,000 spreads" in Life or Look, or covers on Cosmopolitan or McCall's, is principally the result of the fact that films are no longer preeminant in the entertainment scene. Television is the bugaboo. There also have been important changes in the setups of the mags themselves: the best photographers these days are almost all free-

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B.A. UNIQUE FILM BEAT

Fred Goldberg Finds 80 In Own Organization

Buenos Aires not only has a press club just for correspondents covering the film beat, but the club membership is close to 80 people, according to Fred Goldberg, United Artists exec director of ad-pub and exploitation. He comments: "You'd have to dig pretty hard to find 80 reporters devoted to the film business in all of the U.S.!"

Goldberg visited the B.A. club during his recent trip to Salta, Argentina, to confer with producer Harold Hecht on plans for the ad campaign on Hecht's "Taras Bulba," which has been on location in Salta.

Allied States Pulls a Switch—Convention Launched in Mood Of Friendly Persuasion, Conciliation

By JACK PITMAN

Miami Beach, Dec. 5.

Maybe it's the resort atmosphere, but whatever, the mood is remarkably upbeat at the Allied States powwow here this week. The exec tier avowedly faces the future with uplifted heart, stressing the point that relations all around are chummier and hence more productive. Nobody is taking personal bows, but the assurance is that conciliatory leadership is making discernible progress.

The Marshall Fine administration, which has a second term vote of confidence from the board, spent the better part of a year fence-mending. The suggestion here this week is that it has beguiled hitherto cool Manhattan sales chiefs. If so, it's the fruit of repeated treks to the distrib lairs by Fine and chairman Ben Marcus in recent months.

That they were persuasive is perhaps reflected in part of the good tidings Fine and Marcus brought to the Eden Roc Hotel conclave. Harking to an earlier rhubarb with Universal over revised sales contracts that had the exhibs fearful for their concession receipts, the word now is that all is settled to mutual satisfaction. Although the contract language sticks, Fine says he's assured by U that exhibition has nothing to fear.

Sporting its new look, Allied has also charmed certain holdout exhib elements. With Fine in command, the organization has been wooing like crazy, and meeting notable success. It has just okayed a new New York unit, incepted some months ago, and has also given the embrace to the reactivated North Central affiliate. Equally cheering in the asserted strong "associate member" en-

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No New Tag for Allied

Miami Beach, Dec. 5.

Sometime back, National Allied board took under study suggestions for a name change.

Proposal was deferred by the board in front of the annual convention here, and the feeling now is that the idea has been pretty well scotched. A new name, say some, would be more trouble than it's worth.

Allied Re Merger: Close We're Not

Miami Beach, Dec. 5.

National Allied leaders are applying the squelch—mit laughs—to suggestions a merger may be lurking with rival Theatre Owners of America. Idea was sparked by the invitation to TOA topper John Stembler to observe the Allied powwow underway in this resort. He at first declined because of prior commitments, but subsequently said he could rearrange his schedule so as to make the meetings here. He was due in today (Tues.).

Allied had extended courtesy invites—and insiders insist it was no more than that—both to Stembler and TOA chairman Albert Pickus, but latter is currently cruising the Caribbean with the navy at behest of the Defense Dept.

There appears to be more significance attendant the appearance here of another guest, Ed Lieder of the defected New England unit, and the logic is that he's not here just for the sun. Lieder ankled the national body in a swirl of acrimony after he lost out on his bid for the presidency two years ago. Ironically, that convention also took place in Miami Beach.

No question but that the moderates who now hold sway in Allied would be much cheered with the New England bunch back in the fold. Manpower alone isn't impressive for an exhib body, but it helps. This is evident to Allied, which has had a handsome payoff from its aggressive membership drive in the past year of the Marshall Fine administration.

Right now the betting is the New Englanders will be back in with National's spring board meeting next March 20-22.

RETURN ALLIED SLATE OF MARSHALL FINE

Miami Beach, Dec. 5.

National Allied board approved unanimously repeat terms for its official team headed by Cleveland circuit head Marshall Fine as prexy. That gives the nod again to Ben Marcus as chairman, and Harry Hendel as treasurer. Post of secretary, left vacant by Richard Lochrie when his Indiana unit quit the org earlier this year, was filled by Jack Clark, head of the Illinois affiliate. Milt London continues as exec director, meaning h.q. stays in Detroit.

Returning as vicepresidents are James Whittle and George Stern, with Sig Goldberg supplanting Edward Johnson as third member.

Spring meeting of the board was set for March 20-22 at the Royal Orleans Hotel, New Orleans. The '62 conclave, previously announced, is slated for Cleveland next Dec. 3-6 at the Sheraton-Cleveland.

MORE BRAID AT MPAA

Hetzel, Boren, Clark, Cooper, Clagett Rate It

Motion Picture Assn. of America prexy Eric Johnston last week bestowed a flock of new titles to old hands in the org.

Ralph Hetzel, veep, was named exec veep in charge of the New York office. Charles S. Boren, was named exec veep of MPAA, while continuing in his present post as exec veep of the MPAA's west coast Assn. of Motion Picture Producers. Veep Ken Clark was upped to exec veep in charge fo the Washington office.

Edward Cooper and Manning Claggett, both of the MPAA Washington office, were, respectively renamed veep in charge of government relations, and veep in charge of state relations.

MGM 'Mishandled' Roadshown 'Hur' And 'Lost' 10-15 Mils.—Allied Charge

Miami, Dec. 5.

Metro has missed out on between $10,000,000 and $15,000,000 in addtional revenue on "Ben-Hur" because of its "mishandling" of the picture, Ben Marcus, Allied States Assn. chairman, charged here today (Tues.) in the first lively session in the current annual convention. Marcus, who is also convention chairman, made his remarks in the course of an open floor discussion designed to gather specific evidence on the abuses resulting from too many roadshows.

Allied members, while not blasting the practice of roadshows per se, say that recently it's been overdone. They not only say that terms have been too stiff, but that because of roadshow playoff, pix are withheld too long from general release so that they are stale by the time they reach the vast majority of theatres. This was Marcus' point re "Ben-Hur." He charged that not only were exhibitors hurt by playing the picture late, but that Metro too lost out on fancy additional coin.

While practically all of the recent roadshow pix—"Spartacus," "Can-Can," "Exodus," etc.—were cited in the course of discussions, Allied members seemed to be particularly incensed over "Ben-Hur," one exhib suggesting that Metro prexy Joe Vogel had "turned his back on his exhibitor friends" after he had been staunchly supported by exhibition in his "time of trial" several years ago.

Two main suggestions emerged from this morning's session:

(1) That Allied should get evidence of abuses and take their complaints directly to company presidents—bypassing the sales heads who evidently haven't been too receptive. Also that Allied should get "clarification" on the policies of current roadshows—several exhibs said that they are in the dark anent Metro's present policy on "King of Kings."

(2) That Allied should take its complaints directly to the Department of Justice to find out whether the roadshow policies have involved any antitrust violations. As Allied interprets roadshows, they may well be acting to restrain trade.

Allied prexy Marshall Fine presided at the session.

El Cid
(70 M-SUPER TECHNIRAMA-TECHNICOLOR)

Spain's 11th century legendary hero paces a jousting, galloping, battling pictorial action romp. Promises big global playoff.

Allied Artists release of Samuel Bronston (and Dear Film) production. Stars Charlton Heston and Sophia Loren. Features Raf Vallone, Genevieve Page, John Fraser, Gary Raymond, Hurd Hatfield, Massimo Serato, Herbert Lom. Directed by Anthony Mann. Associate producers, Jaime Prades, Michael Waszynski. Screenplay by Fredric M. Frank and Phil Yordan; Photography, Robert Krasker; editing, Robert Lawrence; art direction, Veniero Colasanti, John Moore; musical score, Miklos Rozsa. Previewed at Loew's State, N.Y., Dec. 1, '61. Running time, 180 MINS.

Rodrigo Diaz (El Cid)	Charlton Heston
Chimene	Sophia Loren
Ordonez	Raf Vallone
King Ferdinand	Ralph Truman
Sancho	Gary Raymond
Alfonso	John Fraser
Urraca	Genevieve Page
Gormaz	Andrew Cruickshank
Don Diego	Michael Hordern
King Ramiro	Gerard Tichy
Don Martin	Christopher Rhodes
Arias	Hurd Hatfield
Fanez	Massimo Serato
Bermudez	Carlo Giustini
Moutamin	Douglas Wilmer
Al Kadir	Frank Thring
Ben Yussuf	Herbert Lom

Samuel Bronston's second Broadway roadshow film, "El Cid," is a fast-action, color-rich, corpse-strewn, battle picture. It's deliberately engineered for international audiences with minimal dialog and characterization. Call it a "moving" picture in the oldfashioned sense of crowds, soldiers, clash, pageantry. Broadsword rings against broadsword, horses and men go down before brutal onslaught. The one reservation is that the action engages the eye rather than the mind. But there is little doubt of its boxoffice potential.

The Spanish scenery is magnificent with a kind of gaunt beauty. The costumes are vivid, the chain mail and Toledo steel gear impressive. Perhaps the 11th century of art directors Veniero Colastani and John Moire exceeds reality, but only scholars will complain of that. There is an obvious plus in the title and theme for all Latin lands since El Cid lived and died a hero and survives as a Hispanic legend. Spanish language and history classes in the U.S. are a special resource for theatre parties during the reserved seat phase.

Action rather than acting characterizes this film. The pictorial values throw the first spotlight to the camera work of Robert Krasker. The regalia of the age lends itself admirably to Technicolor just as the masses of fighting men cram the 70m Technirama screen. Because there is an almost constant series of small skirmishes and large battles some of the scenes become repetitious. Long columns of horsemen silhouetted against twilight or dawn lose dramatic impact in due course. The camera is always in the forefront of the beholder's consciousness, perhaps over-much so. Also the musical score of Miklos Rozsa is occasionally too self-assertive.

Yet the film creates respect for its sheer picturemaking skills. Director Anthony Mann, with assists from associate producer Michael Waszynski who worked closely with him, battle manager Yakima Canutt, and a vast number of technicians, have labored to create stunning panoramic images. This they have surely done.

(Incidentally the main credits on the film mention innumerable names not given on the reviewer's reprise from Allied Artists.)

Of acting there is less to say after acknowledging that Charlton Heston's masculine personality ideally suits the title role. His powerful performance is the central arch of the narrative. He not only makes "El Cid" a man's picture but gives it women appeal. Sophia Loren, as first his sweetheart and later his wife, has a relatively passive role in the Spanish preference. Although she fights him at the outset when he slays her father in a brawl of honor, knight style, she is the devoted woman most of the way. That means she is spending most of her time in a convent while Heston is out doing the picture's business—fighting, fighting, fighting.

Miss Loren helps "El Cid" rather more than the other way round, giving the marquee its second strong name. There is evidence that the part was fattened up, at least pictorially, during principal photography. Still the glamorous Italian has little to do in the last half but keep the lamp in the window.

Two actors in "King of Kings" who remained over in Spain to appear in "El Cid" ended up as bit actors. Hurd Hatfield is the court herald in a couple of scenes, without personality identification. Frank Thring is a most unconvincing Moorish emir with a shaved noggin who lolls about in a harem registering a kind of sulky impatience.

It's a mixed American, British, Spanish and Italian cast as this is a coproduction of Yank, Iberian and Roman interests. Italy's Raf Vallone is the other man who never has a chance with Chimene. After betraying El Cid he is spared and, at a later period, becomes a follower only to die, tortured, by the invading North African monster, Britain's Herbert Lom. Lom has the curious, for an actor with special billing, experience of doing almost all his acting with his face covered to the eyes by a black mask.

Most provocative performance among the supporting players is that of Genevieve Page, as the self-willed princess who protects the weakling brother who becomes kind after she, sweet sibling, has the older brother slain. One more sequence of Miss Page and one less battle might have been to the picture's advantage. As the sniveling prince, John Fraser starts slowly but ends up creating some conviction.

There is a degree of confusion lurking in the difference between "good Moors" and "bad Moors." Where historic truth lies will not here be proved. The Moslem culture in Spain, which endured for hundreds of years, was a high one with religious tolerance and the script probably intends to hint as much. Hence the second-most-noble character after El Cid, and his good friend and ally, is a cultured Moor played with considerable aristocratic charm by Douglas Wilmer.

The direction or possibly Robert Lawrence's editing is a bit unsure at two points, one when El Cid's party is rescued from ambush by one set of Moors by the timely arrival of another. This is accomplished before the spectator quite knows what's what or who's who. Again when the film resumes after intermission El Cid displays an unexplained facial scar, a graying beard and gives the sense of constant warfare. While a good enough device for suggesting the passage of time, Miss Loren is still her pretty self when he stops at the convent to see her and their twin daughters.

Perhaps the strangest facet of the production comes at the end when the final battle is led by El Cid, presumably already dead and strapped to his horse. Just how this stunt could be carried off (legend says it worked) is not explained, nor is the audience explicitly told that the figure is dead. One is inclined to suspect that the version for the Spanish markets may be more pointed. Naturally it is inherently a weird dramatic situation.

In effect the picture carries a foreign title and some New York showmen express the opinion an explanatory subtitle may be desirable. "El Cid" means "The Lord."

That "El Cid" will be a moneymaker is not doubted. How much mileage it can rack up on hard-ducat is more of a question. The film has lots of production and length (three hours), melodrama aplenty, absolutely no humorous relief, two strong star names. The script concocted by Fredric M. Frank and Phil Yordan is knowing but not inspired.

Balance the advantages against the omissions and the verdict is a good action film, a kind of pictorially opulent Spanish Ivanhoe with meagre characterization. But a real fine eyefull. *Land.*

Les Whelan to Pasture

Leslie F. Whelan, 20th-Fox's foreign ad-pub chief, is retiring effective Dec. 31, after 26 years with the company. Herb Jaffe, his exec administrative assistant since February, 1960, succeeds Whelan to the title of director of foreign publicity, advertising, exploitation and public relations for 20th International and Inter-American Corps.

Jaffe has been in the industry 22 years, the last 14 at 20th.

Whelan and wife Helen are starting off his retirement with an extensive European holiday.

No Love For Johnnie

This Rank-made Embassy Pictures (Joe Levine) release, commencing U.S. preem Sunday (12) at the Little Carnegie, N. Y., was rated an "excellent" pic in VARIETY's review by *Rich* from London, issue of Feb. 22, '61.

Yarn is about a political careerist in pursuit of power—his amours and cynical maneuvers in Britain's House of Commons. It is not, however, given sensational treatment, as *Rich* noted.

Peter Finch, as the ambitious M.P., "dominates the pic with a persuasive, plausible performance," and the supporting cast, including Stanley Holloway and Geoffrey Keen, is generally firstrate, albeit newcomer Mary Peach is "slightly out of her league" as Finch's young love. Film was written, directed and photographed "with a sense of purpose."

But *Rich* also noted: "There is an uneasy feeling that the producers have not quite made up their mind whether the pic is to be a savage commentary on political life or a shrewd portrait of a man at war with himself. But the end product is absorbing."

The Errand Boy

Jerry Lewis at his best.

Hollywood, Nov. 28.

Paramount release of Ernest D. Glucksman production. Stars Jerry Lewis; features Brian Donlevy, Howard McNear, Dick Wesson, Robert Ivers. Directed by Lewis. Screenplay, Lewis, Bill Richmond; camera, W. Wallace Kelley; editor, Stanley E. Johnson; music, Walter Scharf; assistant director, Ralph Axness. Reviewed at Iris Theatre, Nov. 28, '61. Running time, 92 MINS.

Morty S. Tashman	Jerry Lewis
Mr. T. P.	Brian Donlevy
Dexter Sneak	Howard McNear
The A.D.	Dick Wesson
Miss Carson	Pat Dahl
Miss Giles	Renee Taylor
Singer	Rita Hayes
Grumpy	Stanley Adams
Mrs. T.P.	Kathleen Freeman
Irma Paramutual	Isobel Elsom
Baron Elston Cartebianche	Sig Ruman
Serina	Felicia Atkins
Man on Scaffold	Doodles Weaver
Foreign Director	Fritz Feld
Mr. Fumble	Kenneth MacDonald
Jedson	Joey Forman
The Great Actress	Iris Adrian
Mary & Paul Ritts	Themselves
Lance	Dave Landfield
M.C.	Del Moore

"The Errand Boy" is one of the best and funniest Jerry Lewis pictures to come along. Memory is a fickle and treacherous intangible, but it may even be the best and funniest period. True, there are some vital breakdowns in the erratic comic machinery of this film, but there is an underlying streak of satire that indicates Lewis is maturing as an artist beyond the sphere of the madcap slapstick-and-sentiment. The cream-pies-in-the-kisser are now being flung and licked with more finesse.

Although there's never been much question about Lewis' commercial standing as a film comedian, there have always been reservations in sophisticated circles over his comic artistry and creativity. 'Errand Boy' not only will sustain his boxoffice reputation, but should reduce those reservations.

Like "The Bellboy" of last year, this Ernest D. Glucksman production for Paramount is a necklace of related comic situations—some of them cultured pearls of humor, some of them duds. Where "Errand Boy" is superior is in comment and observation. Here Lewis is spoofing something that can stand spoofing—the pretentiousness of certain aspects of filmdom. He is letting the air out of the hierarchy, ribbing the "great star," poking fun at yes-manism and pompous henchmen. As a comedy premise manufacturer, his gifts seem inexhaustible. Often he fails in development of his premises, too often he settles for the antique gag and the obvious or unfulfilled climax, but his film (which he directed and, with the aid of Bill Richmond, wrote) is a success as a whole.

The list of stout performances from those Lewis has enlisted for support is too long for individual comment here. Among those most prominently helpful are Brian Donlevy, Howard McNear, Dick Wesson, Robert Ivers, Pat Dahl, Kathleen Freeman, Felicia Atkins, Fritz Feld and Iris Adrian. Behind-the-scenes assistance is tiptop, too, notably W. Wallace Kelley's especially dexterous lens maneuvers, editor Stanley E. Johnson's perceptive sense of sequence, Walter Scharf's inventive musical accompaniment. But this is an entertainment thoroughly dominated by Lewis. And he's dominating well. Jerry Lewis movies are better than ever. Amen. *Tube.*

The Innocents
(BRITISH)

High-quality, spine-chilling drama, with Deborah Kerr and director Jack ("Room at Top") Clayton as marquee-bait.

London, Nov. 28.

20th-Fox release of Jack Clayton's production. Stars Deborah Kerr; features Michael Redgrave, Peter Wyngarde, Megs Jenkins, Pamela Franklin, Martin Stephens. Directed by Jack Clayton. Screenplay by William Archibald and Truman Capote, based on Henry James' story, "Turn of the Screw"; adaptation by William Archibald and John Mortimer; editor, James Clark; camera, Freddie Francis. At Carlton, London. Running time, 99 MINS.

Miss Giddens	Deborah Kerr
The Uncle	Michael Redgrave
Quint	Peter Wyngarde
Mrs. Grosse	Megs Jenkins
Miles	Martin Stephens
Flora	Pamela Franklin
Miss Jessel	Clytie Jessop
Anna	Isla Cameron
Coachman	Eric Woodburn

Jack Clayton has come up with another high quality film which will enhance the reputation he made with "Room at the Top." That rep plus the presence of Deboran Kerr in the cast should prove selling points for this offbeat psychological drama. "The Innocents," based on Henry James' story, "Turn of the Screw," catches an eerie, spine-chilling mood right at the start and never lets up on its grim, evil theme. Clayton has made full use of camera angles, sharp cutting, shadows, ghost effects and a sinister sound track. In fact, every trick is employed to keep the patrons' hands clammy with apprehension and anticipation.

This is by no means a pretty yarn but it certainly is a compelling one. Miss Kerr has a long, arduous role as a governess in charge of two apparently angelic little children in a huge country house. Gradually she finds that they are not all that they seem on the surface. Soon she is convinced that the young boy and girl share an evil secret which is corrupting them.

She discovers from the housekeeper that the previous governess and her employer's valet had had a passionate, sadistic love affair before they both died. She is now convinced that the two dead people have possessed the souls of the two children and are meeting again in this world through them. Her determination to save the two moppets' corrupted souls leads up to a tragic, powerful climax.

From this chilling plot, William Archibald and Truman Capote have built up a suspenseful screenplay with dark twists and an atmosphere of pending, brooding evil. Clayton's small but expert cast have done full justice to their tasks. Miss Kerr runs a wide gamut of emotions in a difficult role in which she has to start with an uncomplicated portrayal and gradually find herself involved in strange, unnatural goings-on, during which she sometimes doubts her own sanity. It is an excellent performance.

Clayton has also coaxed a couple of remarkable pieces of playing from the two youngsters, Martin Stephens and Pamela Franklin. Though the chances are that they didn't know much about what was going on, their performances are extraordinary blends of innocence and sophistry. Megs Jenkins weighs in with one of her usual dependable and thoughtful characterizations as the housekeeper who refuses to believe the horror that Miss Kerr unearths.

Peter Wyngarde and Clytie Jessop, though important to the story, get little chance of shining since they appear only fitfully and then as hazy figures. Michael Redgrave, in a guest spot as the children's uncle, is suavely effective. Since he disappears after the first few minutes, it might have been wiser to use a lesser player. As it is, audiences may be expecting Redgrave to play an important role in the plot, which doesn't happen. It is a letdown.

Freddie Francis' lensing is skilled, with the lighting and artwork gloomily atmospheric. The sound track and music are great assets in building up the mood of a powerful and gripping though sombre and disturbing picture. *Rich.*

The Roman Spring of Mrs. Stone
(COLOR)

Tragedy of a fading, widowed actress devoured by Rome's opportunistic romance merchants and her own melancholy. Downbeat Tennessee Williams story of unsavory people, but Vivien Leigh's return to screen after long absence will help.

Hollywood, Nov. 24.

Warner Bros. release of Louis de Rochemont production. Stars Vivien Leigh, Warren Beatty. Directed by Jose Quintero. Screenplay, Gavin Lambert, adapted from novel by Tennessee Williams; camera (Technicolor), Harry Waxman; editor, Ralph Kemplen; music, Richard Addinsell; assistant director, Peter Yates. Reviewed at Academy Awards Theatre, Nov. 24, '61. Running time, 103 MINS.

Karen Stone	Vivien Leigh
Paolo	Warren Beatty
Meg	Coral Browne
Barbara	Jill St. John
Contessa	Lotte Lenya
Young Man	Jeremy Spenser
Mrs. Jamison-Walker	Stella Bonheur
Lucia	Josephine Brown
L. Greener	Peter Dyneley
Baron	Carl Jaffe
Tailor	Harold Kasket
Julia	Viola Keats
Singer	Cleo Laine
Bunny	Bessie Love
Mrs. Barrow	Elspeth March
C. Kennedy	Henry McCarthy
Giorgio	Warren Mitchell
Tom Stone	John Phillips
The Barber	Paul Stassino
Stefano	Ernest Thesiger
Mrs. Coogan	Mavis Villiers
Mita	Thelma D'Aguir

Vivien Leigh makes her first screen appearance in six years as the star of this gloomy, pessimistic portrait of the artist as a middle-aged widow. There will be considerable curiosity about her return, especially among filmgoing women. This curiosity factor surely will play a significant part in the fortunes of the Louis de Rochemont production, and could even avert the dubious boxoffice career for which the enterprise might otherwise be destined.

But, even with Miss Leigh atop the cast and rising young Warren Beatty as her leading man, the Warner Bros. release seems in for some tough sledding, principally because of the unhappy, unsavory characters dealt with in scenarist Gavin Lambert's adaptation of Tennessee Williams' only novel (published some years ago) characters with whom an audience will have enormous difficulties establishing compassion, let alone identification.

The two-time Academy Award winner here portrays a lonely, uncertain ex-actress who has given up her profession and her past to settle in Rome following the sudden death of her wealthy husband. However reluctantly, she soon falls prey to the foul interests of the fortune-hunting parasites and pimps of Rome who seek monetary rewards in return for romantic favors. But Miss Leigh has the misfortune to fall in love with her "young man" (Beatty), who convincingly feigns amour, then flutters away on another attractive assignment provided by agent-panderer Lotte Lenya. Shaken to despair, Miss Leigh invites in the shadowy, symbolic young man who, silently but ominously, has been hounding her throughout the drama, waiting for just such an opportune moment. The film concludes on this stark, depressing typically Williamsian note.

Miss Leigh gives an expressive, interesting delineation—projecting intelligence and femininity, as always. "Mrs. Stone," however, is no Blanche DuBois. There's less to work with. Although every once in a while a little Guido Panzini creeps into his Italo dialect and Marlon Brando into his posture and expression, Beatty gives a fairly convincing characterization of the young, mercenary punk-gigolo. Miss Lenya, the noted German actress, is frighteningly sinister as the cunning pimpette—an excellent portrayal. Top supporting roles are capably executed by Coral Browne, Jill St. John and Jeremy Spenser.

Alert, inventive direction by Jose Quintero is helpful throughout. His prolog, or pre-title, scenes are especially well handled and his execution of passages involving Miss Leigh and Spenser—her ill omen shadow—is enthralling and imaginative. An important assist in these areas of the film is contributed by editor Ralph Kemplen.

There is top-notch camerawork by Harry Waxman, who has trained his lens on the players from some interesting vantage points and has captured, in association with Quintero, much of the leisurely pace and romantic antiquity of Rome.

(Continued on page 18)

CRITICS PAY OWN WAY IN

Not One Indie Exhib in Denver

Denver, Dec. 5.

The closing of the Tower theatre last October (through Treasury Department tax collection action) brought to an end an era in Denver show biz that lasted 58 years—the independent motion picture theatre. No longer does an "indie" exist here.

True, there are houses still listed in the weekly VARIETY gross story as independent, but that more or less is for convenience, they are all parts of chains, some rather small chains as chains go nowadays, but nevertheless operated in conjunction with other theatres or drive-ins. And the independent neighborhood theatre as such no longer exists here.

Ever since the first Nickelodeon opened on Curtis Street in 1903 there have been some independent theatres. Even the depression 30's never put them all out. One of the last to succumb was the Alameda (formerly Majestic), a 450 seat nabe operated for many years by Ross Wooldridge and his father—the property sold, the theatre has been converted into a film studio for tv commercials.

Tower, last of the surviving indies, was owned and managed by Pat McGee since it was constructed shortly after World War II, has been sold to the Wolfberg chain.

Max Youngstein Confirms Possible Deal Involving Allied Artists

That deal for Max E. Youngstein to take over Allied Artists is not only active but "very hot," per Youngstein himself. The dickers went into the detailed stages last week in Manhattan with arrival of George Burrows, AA exec vice-president and key fiscal officer in the company. Negotiations, in fact, are now "with the lawyers."

All parties remain noncommittal on other points. Youngstein has a "no comment"—but doesn't deny—stories that his important backing for the deal comes from such exhib figures as Sheldon Smerling, ex-National Theatres, now a midwest theatreowner, and Gotham circuit head Harry Brandt. Youngstein also dodges whether it's to be $8 per share as the buyup price.

Peripheral speculation has insisted that Ace Films would release through AA if and when a Youngstein takeover obtains. Anent this, Youngstein draws a fine point, stating the assumption shouldn't be made, but admitting he's all for it and has so spoken to the exhib production entity. The distinction seems to imply that the thinking on this could change, though not likely.

To extend the flow of conjecture, should the UA veep take command that would likely put an ultimate end to the AA split of authority by consolidated all exec echelons in N.Y., Youngstein's preference being for Manhattan.

Youngstein, incidentally, attended last Friday afternoon's (1) critics' screeing of "El Cid" at Loew's State N.Y. AA has a hefty investment in this, and it obviously has the attention of the Wall Street bunch.

From His Paris Perch

George Marton

prominent play and script agent appraises

The Over-Organized Film Company

* * *

one of the many Editorial Features in the upcoming

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

'Nuremberg' to McVickers In Downtown Chicago Hard-Ducat Spot Famine

Chicago, Dec. 5.

"Judgment At Nuremberg" is set for a Jan. 30 hardticket opening at the McVickers Theatre, thus ending the first round of musical chairs that distribs of reserved seat pictures have been playing in searching for Chicago houses for their releases. Six potentially road-showable films expected to reach the Windy City in the next 12 months have only a slight hope of shelter, and prospects are that they will have to open on the grind, albeit at advanced prices.

The Woods Theatre has let it be known that it would consider a suitable reserved seat picture, and is pointing out that it showed the first two-a-day film in modern times in Chi—"Gone With The Wind"—and is located near the centre of the Loop theatre district.

Hope looks dim for Chi havens for the following planned-for-hardticket films: "Boccaccio 70," "Mutiny on the Bounty," "Lawrence of Arabia," "Music Man" and "Cleopatra." Todd Theatre expects to get "West Side Story" after the first of the year, and "El Cid" has a Dec. 21 opening set at the Cinestage. Metro-Cinerama's two big ones, "How The West Was Won" and "Wonderful World of Brothers Grimm," will no doubt play the already-Cinerama-equipped Palace.

North & South Americas For Fox Travel Shorts; Series With a Goal

Fox Movietone's CinemaScope-color short subjects, heretofore devoted almost entirely to travel subjects in Europe, Africa and Asia, will next year focus principally on North and South America in an effort to promote tourism and "to tell the true story of America" to the rest of the world, according to Jack Kuhne, production director.

Subjects will encompass defense, national progress, sports, music and travel. A major consideration in their production will be their effect on audiences abroad. Kuhne estimates that each one will be translated into about 27 different languages.

Columbia Grabs 'Cid' For Orient & Scandia

Exec v.p. Mo Rothman and his Columbia foreign department were elated this week with a surprise deal whereby Col International acquired distribution rights to Samuel Bronston's "El Cid" in the Far East, Middle East and Scandinavian countries.

It's understood both Metro and Paramount were actively seeking the picture in these territories.

New Eastchester House

Interboro Theatres, in association with Rugoff Theatres, has started construction on a new 600-seat theatre in Eastchester, N.Y.

Joint venture on the part of the two independent circuits calls for a completely modern outlet, including parking facilities, for the Westchester area.

STRICTEST RULE IN MINNEAPOLIS

By ROBERT REES

Minneapolis, Dec. 5.

Payola in even the most routine forms is out now as a means of garnering free publicity favors in this city's only two dailies, the John Cowles-owned Minneapolis Morning Tribune and Minneapolis Evening Star.

It's removed, too, in the case of niteries, theatres, all kinds of entertainment and shows and any other gratis newspaper publicity seekers who might want to utilize it in the hope that it'll influence editors, critics and reporters.

All of which means that press-agents will have to score as far as the local sheets are concerned strictly on the merits of their attractions, ideas and efforts.

Perhaps the most stringent set of prohibitive rules ever instituted by any sheet anywhere is the brainchild of the two local newspapers' executive editor, Bower Hawthorne.

Staff members reviewing feature films or any other amusement pay their way in or out. Henceforth, too, the newspapers' staff member covering a night club show or interviewing a performer cannot accept drinks, let alone food. Scribe's tab will be recompensed by the newspaper.

The newspapers themselves no longer will accept any passes to anything and editorial staff members, including reporters, are forbidden by Hawthorne to take complimentary tickets to anything—not even passes to the circus. The same goes for gifts of any kind.

No Junkets

Likewise out, under these rules is outside employment of any kind—freelance work, press agenting and publicity. Even free transportation and feeds are taboo. Political editors or reporters cannot represent candidates for pay. All junkets are out also for staffers.

Where staff members are tied up with outside publicity jobs which they have held for some

(Continued on page 71)

UA 9-Months Net Slightly Better

United Artists net income for the first nine months of 1961 climbed to $3,014,000 after provision for income taxes of $2,500,000, from $2,987,000 for the comparable period in 1960, per Robert S. Benjamin, board chairman.

UA's gross worldwide income for the first nine months of 1961 totalled $85,310,000, against $80,595,000 for the same period last year.

The nine-month net represents earnings of $1.74 per share on the 1,729,373 shares of common outstanding on Sept. 30, 1961. This compares with net earnings of $1.73 per share for the first nine months of 1960, after adjusting the shares then outstanding to the number outstanding on Sept. 30, 1961.

DISTRIBS' FATTER SHARE OF B.O. VEXES CANADA

Toronto, Dec. 5.

Motion Picture Theatres Assns. of Canada, meeting here last week, expressed "grave concern" over the increased share of boxoffice revenue being taken by distributors on percentage-based pictures. This increase amounted to 5.9% from 1953 to 1959, according to the Dominion Bureau of Statistics.

New film company sales policies, said the Canadian exhibs, are resulting in the lessened share of the b.o. for theatremen and "menace the welfare" of exhibition.

November B.O. Top, 'King of Kings'; 'Tiffany' Ranks 2d; 'Devil' for 3d; 'Comancheros' & 'Bachelor' Strong

By MIK WEAR

November's Top 12

1. "King of Kings" (M-G).
2. "Breakfast Tiffany's" (Par).
3. "Devil at 4 O'Clock" (Col).
4. "Comancheros" (20th).
5. "Bachelor Paradise" (M-G).
6. "Splendor Grass" (WB).
7. "Back Street" (U).
8. "Susan Slade" (WB).
9. "La Dolce Vita" (Astor).
10. "The Hustler" (20th).
11. "Town Without Pity" (UA).
12. "The Mask" (WB).

VARIETY's regular weekly box-office reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

With the end of the month helped by an unusually strong Thanksgiving holiday week, November firstrun biz held up nicely despite having to depend on many extended-runs for strength. Indicative of this is the fact that six of the Top 10 biggest grossers had made their first showings in October. Some of the screen fare released late in the month indicated brighter b.o. prospects ahead.

"King of Kings" (M-G), which hinted big potential at the wickets in the first few engagements late in October, shot into first place for the month. Playing on hardticket, this opus grosssed $907,000 in key cities covered by VARIETY for the four weeks out in release. It was closely pressed by "Breakfast at Tiffany's" (Par), which wound up in No. 2. "Breakfast," which was first in October, racked up $830,000.

"Devil at 4 O'Clock" (Col), fourth in October, copped third position. "Comancheros" (20th) captured fourth place although out in release to any extent only two stanzas. In one of these weeks, however, it wound up in No. 1 spot.

"Bachelor in Paradise" (M-G) landed in fifth position, after rising as high as third place in VARIETY's weekly listings. "Splendor in Grass" (WB), second in October, finished sixth, attesting to its staming. "Back Street" (U), long high on the list, and fifth in October, took seventh-place money.

"Susan Slade" (WB), a new entrant, captured eighth spot, even though a bit spotty. "La Dolce Vita" (Astor), which was sixth in the preceding month, wound up ninth in November.

"The Hustler" (20th), third in October, still had enough strength, to cop 10th place. "Town Without

(Continued on page 20)

350 Hear Bolstad Get 'Pioneer of Year' Award From Canadian Showmen

Toronto, Dec. 5.

Some 350 coast-to-coast colleagues gathered here to pay tribute to Reuben W. Bolstad, veepee-treaturer of Famous Players Canadian Corp., as "The Pioneer of the Year" chosen by the Canadian Picture Pioneers. Prez of an onyx-and-gold placque was made at a banquet in the King Edward Sheraton Hotel here by J. J. Fitzgibbons Sr., prexy of FP-Can.

Those who founded the Canadian film industry were eulogized by Fitzgibbons who said that Minnesota-born Bolstad came to Toronto in 1930 to join FR-Can, was elected comptroller four years later, was chairman of the Motion Picture Council of Canada, former chief barker of the Variety Club tent in Ontario and also held the Heart Award. Mrs. Bolstad was also presented with roses by Frank Fisher, prexy of Odeon Theatres Ltd. and of the Canadian Picture Pioneers.

Ancillary awards were also made to the wife of the late I. H. (Izzie) Allen, Toronto; Bert Cooper, United Artists, Calgary; William Redpath, Toronto, with General Films for the past 30 years; Robert Hurwitz, Winnipeg, manager of a unit chain there; J. F. Davie, Vancouver; David Ongley, Q. C., his for-free services as solicitor of the Canadian Picture Pioneers; and to Len Johnston & Associates, Vancouver, for their support of the trust fund of the CPP.

Fulton, Pittsburgh Tools Up for Big Pix

Pittsburgh, Dec. 5.

Because he doesn't want "mere physical limitations" to prevent him from showing the big pictures, Ernest Stern, president of Associated Theatres here, is spending $150,000 to completely equip his Fulton Theatre to get the house ready for all the big productions being released by such studios as Universal, Twentieth Century-Fox, Columbia and Allied Artists.

Stern will close the house down on Feb. 1 to get ready for the hardticket run of Allied Artists' "El Cid" which opens on Feb. 22. In addition to putting in complete 70mm equipment, new from the projection booth to the screen, the house will have new air conditioning, new seats and a complete redecorating job. His seating capacity will be reduced from 1,635 to 1,485 with more room and a better seat being offered the customers.

Associated acquired the theatre in October and has been planning the refurbishing since that time. Already scheduled for the house upon release are "Cleopatra" and "Barrabas," Stern said, and that he will try to get all the big pictures from his companies that formerly went to the Warner or the Nixon. In between the road show pictures he will operate on his present grind policy.

Both Sides of Town, Once Novelty, Now 'Necessity'; Distribs' N.Y. Dilemma

By their increasing use of the Broadway-eastside day-date engagement for a New York firstrun, the major companies may well have grabbed a tiger by the tail—which they can't now safely let go.

This suggestion is made by a sales exec in one of the major companies which has been a champion of the day-date practice. He reasons that indie producers now think the distrib is giving him short shrift if his pic doesn't get the eastside date simultaneously with the Broadway date, and that the distrib is also afraid that if he doesn't go the dual-theatre route, the public will get the idea that the pic is not a prestige item.

As a result, says the sales exec, more and more artie pix which don't belong on Broadway are getting Broadway firstruns, along with their eastside dates, and more and more mass audience "commercial" pix, are getting eastside dates, despite the fact that they are totally unsuited to the tastes of the posh eastside artie clientele.

Use FM for 'Innocents'

Recognizing the expanded FM listenership, especially in the keys, 20th-Fox plans to go with stereo and hi-fi grooved spots on the megacycles for its "The Innocents" campaign.

Pic will dual Broadway-eastside in January.

Seasonal Trend Trips L.A. Albeit 'Harbor' OK $20,000; 'Breakfast' Hot $17,000, 7th; 'Kings' 15G, 'Grass' 11G

Los Angeles, Dec. 5.

L.A. firstruns are taking on grim proportions this week, with the doldrum season and lack of any fresh strength to militate against any flashy showing. Lone opener, "I Bombed Pearl Harbor," shapes busy $20,000 or close in four theatres. However, three incoming reissue bills are strictly from hunger.

Of the holdovers, "Breakfast at Tiffany's" still is great $17,000 in seventh session at the Chinese. "Blue Hawaii" is rated okay $16,000 or close in second round in three houses.

"Splendor in Grass" shapes bangup $11,000 in eighth stanza at Hollywood Paramount. "Two Women" looms handy in fourth frame at Vogue. "King of Kings" looks hep $15,000 in eighth round at Egyptian.

Estimates for This Week

Warren's, Wilturn, Hollywood, Loyola (Metropolitan-SW-FWC) (1,757; 2,344; 856; 1,298; 90-$1.50) —"I Bombed Pearl Harbor" (Par) and "Then There Were Three" (Par). Busy $20,000 or near. Last week, Warren's, "Susan Slade" (WB), "Beyond All Limits" (Indie) (3d wk), $3,400. Wiltern with Orpheum, Pix, Crest, "X-15" (UA), "Gun Street" (UA), $13,200. Hollywood, Loyola with Hillstreet, El Rey, "Comancheros" (20th), "September Storm" (20th) (2d wk), $21,700.

Hawaii, Orpheum (G&S-Metropolitan) (1,106; 2,213; 90-$1.50)—"Great War" (Lope) and "Mary Had a Little" (UA) (reissues). Sad $5,000 or less. Last week, Hawaii, "Story Arnold Rothstein" (AA), "Brainwashed" (AA) (2d wk), $2,500.

Four Star (UATC) (868; 90-$1.50) —"Marty" (UA) and "12 Angry Men" (UA) (reissues). Dull $2,800. Last week, "Othello" (U) (2d wk-5 days), $1,500.

Crest, El Rey (State-FWC) (750; 861; 90-$1.50)—"North By Northwest" (M-G) and "Please Don't Eat Daisies" (M-G) (reissues). Slim $4,000.

Fine Arts (FWC) (631; $2-$2.40) —"Summer and Smoke" (Par) (2d wk). Lusty $9,000 or close. Last week, $12,000.

Los Angeles, Iris, Baldwin (Metropolitan-FWC-State) (2,019; 825; 1,800; 90-$1.50)—"Blue Hawaii" (Par) and "Desert Warrior" (Indie) (2d wk). Okay $16,000 or near. Last week, $27,400.

Fix (Prin) (756; 90-$1.50)—"X-15" (UA) (2d wk) and "Butterfield 8" (M-G) (reissue). Slight $2,400.

Beverly (State) (1,150; 90-$2)—"Town Without Pity" (UA) (3d wk). Fair $5,000. Last week, $6,500.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "Comancheros" (20th) and "September Storm" (20th) (3d wk). Fairish $4,300.

Vogue (FWC) (810; 90-$1.50)—"Two Women" (Embassy) (4th wk). Handy $5,000. Last week, $5,400.

State, Fox Wilshire (UATC-FWC) (2,404; 1,990; $1.25-$2)—"Ben-Hur" (M-G) (5th wk). Good $9,100. Last week, $15,500.

Warner Hollywood (SW) (1,316; $1.25-$2)—"Back Street" (U) (6th wk). Fair $6,000. Last week, $6,500.

Warner Beverly (SW) (1,316; 90-$1.50)—"Devil at 4 O'Clock" (Col) (7th wk). Sturdy $7,000. Last week, $8,500.

Chinese (FWC) (1,408; $2-$2.40) —"Breakfast at Tiffany's" (Par) (7th wk). Still great at $17,000 or near. Last week, $23,800.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (8th wk). Hep $15,000. Last week, $18,100.

Hollywood Paramount (State) (1,468; 90-$2)—"Splendor in the Grass" (WB) (8th wk). Bangup $11,600. Last week, $13,500.

Pantages (RKO) (1,513; $1.25-$2.75)—"Spartacus" (U) (59th wk). Down to $6,500. Last week, $10,900.

Music Hall (Ros) (720; $2.40-$2.75)—"La Dolce Vita" (Astor) (21st wk). Solid $5,200. Last week, $6,200.

Key City Grosses

Estimated Total Gross

This Week $2,149,900
(Based on 22 cities and 254 theatres, chiefly first runs, including N.Y.)

Last Year $2,301,200
(Based on 24 cities and 252 theatres).

'Bachelor' Lusty $18,000, St. Loo

St. Louis, Dec. 5.

Mighty few new entrants here this stanza, with bulk of strength concentrated in holdovers and extended-runs. "Mr. Sardonicus" looks fair at Mid-City while "Long, Short and Tall" looms good at Pageant.

"Splendor in Grass" is big in seventh session at Esquire while "Bachelor in Paradise" shapes socko in second at State. "Breakfast at Tiffany's" is rated good in fourth at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Susan Slade" (WB) (2d wk). Fine $12,000. Last week, $16,000.

Apollo Art (Grace) (700; 90-$1.25) —"Tunes of Glory" (Lope) (5th wk). Average $1,500. Last week, $2,000.

Esquire (Scuchart-Levin) (1,800; 90-$1.25) — "Splendor in Grass" (WB) (7th wk). Big $7,000 or near. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25) — "Breakfast at Tiffany's" (Par) (4th wk). Good $12,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Mr. Sardonicus" (Col). Fair $8,000. Last week, "X-15" (UA), $6,500.

State (Loew) (3,600; 60-90) — "Bachelor in Paradise" (M-G) and "Secret of Deep Harbor" (UA) (2d wk). Hotsy $18,000. Last week, $25,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Long, Short, Tall" (Indie). Good $3,000. Last week, "Loss of Innocence" (Col) (2d wk), $2,000.

St. Louis (Arthur) (3,800; 75-90) —"Blue Hawaii" (Par) and "Purple Hills" (Indie) (2d wk). Fair $9,000. Last week, $13,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Doctor in Love" (Indie) (2d wk). Strong $3,000. Last week, $4,000.

'Comancheros' Boffo 7G, Pitt; 'Kings' 12½G, 4th

Pittsburgh, Dec. 5.

Biz is generally offish this round with no newcomers around to perk up the overall total. "Call Me Genius" at Squirrel Hill shapes hotsy in second round. "Comancheros" stays big in third at Gateway. "Bachelor in Paradise" continues loud in fourth at Penn. "Back Street" is still good in fifth session at Fulton. Top holdover remains "King of Kings" in fourth week of hardticket run at Warner

Estimates for This Week

Fulton (Associated) (1,635; $1-$1.50)—"Back Street" (U) (5th wk). Good $5,000 or over. Last week, $7,000.

Gateway (Associated) (1,900; $1-$1.50)—"Comancheros" (20th) (3d wk). Boff $7,000 or better.

Penn (UATC) (3,300; $1-$1.50)—"Bachelor in Paradise" (M-G) (4th wk). Fine $9,000. Last week, $10,000.

Shadyside (MOTC) (750; $1.25)—"Cold Wind in August" (20th) (2d wk). Warm $3,100. Last week, $3,500.

Squirrel Hill (SW) (834; $1.25)—"Call Me Genius" (Cont) (2d wk). Hot $3,000. Last week, $4,400.

Stanley (SW) ($3,700; $1-$1.50)—"Blue Hawaii' (Par) (2d wk). Limp $6,000. Last week, $13,500.

Warner (SW) (1,516; $1.50-$2.75) —"King of Kings" (M-G) (4th wk). Tall $12,500 but off last week's pace of $18,000.

'Mask' Fine $12,000 In Denver; Wayne 11G, 2d

Denver, Dec. 5.

Only one newcomer here this round, with town overloaded with holdovers. It is "The Mask," which shapes nice at Paramount. "Comancheros" looms fancy in second at the Denver while "Blue Hawaii" is rated trim at Orpheum, also on first holdover stanza.

Estimates for This Week

Capri Art (Art Theatre Guild) (238; $1.25)—"Not Tonight Henry" (Indie) (3d wk). Stout $2,700. Last week, $3,800.

Centre (Fox) (1,270; $1.25-$1.45) —"Bachelor in Paradise" (M-G) (3d wk). Okay $7,500. Last week, $9,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (7th wk). Great $14,000 or close. Last week, $15,000.

Denham (Indie) (800; $1.25-$2.50)—"King of Kings" (M-G) (4th wk). Okay $7,500. Last week, $10,500.

Denver (Fox) (2,432; $1.25)—"Comancheros" (20th) (2d wk). Nice $11,000 for John Wayne pic. Last week, $20,000.

Esquire (Fox) (600; $1.25—"Watch Your Stern" (Indie) (2d wk). Okay $1,600. Last week, $3,100.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Blue Hawaii" (Par) and "Desert Warrior" (Indie) (2d wk). Thim $11,000. Last week, $28,000.

Paramount (Indie) (2,100; 90-$1.25)—"Mask" (WB) and "Magic Boy" (M-G). Nice $12,000. Last week, "X-15" (UA) and "Gun Street" (Indie), $10,000.

Towne (Indie) (600; $1.25-$1.45) —"Greyfriar's Bobby" (BV) (7th wk). Fair $2,000. Last week, $2,500.

Bluebird (Fox) (550; $1.25-$1.45) —"La Dolce Vita" (Astor) (m.o.) (7th wk). Stout $1,700. Last week, subruns.

D.C. Skids But 'Hawaii' Hotsy 20G, Wayne Good 11G, 2d; 'Bachelor' 8½G

Washington, Dec. 5.

Trade on mainstem is on the skids currently with product mostly on the mild side after a Thanksgiving round that saw only a faint upbeat. Of the newcomers, "Blue Hawaii," day-dating two Stanley Warner locations, looms socko. Only other new entries, "Roman Balcony" at the Apex and "Big Money" at the MacArthur, shape dull.

Despite a world preem sendoff, "X-15" at Keith's is nosing down after failing to set any marks its initial stanza. "Breakfast at Tiffany's" still has sturdy legs, going into its eighth Ontario lap. "West Side Story" still is smash in third round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Blue Hawaii" (Par). Sock $20,000 or near. Last week, "Susan Slade" (WB) (2d wk), $10,000.

Apex (K-B) (940; $1-$1.25)—"Roman Balcony" (Cont). Frail $3,000. Last week, "Frantic" (Times) (2d wk), $3,000.

Capitol (Loew) (3,420; $1-$1.49) —"Bachelor in Paradise" (M-G) (3d wk). Okay $8,500. Last week, $11,000.

Keith's (RKO) (1,839; $1-$1.49)—"X-15" (UA) (2d wk). Okay $8,000 after $12,000 opener.

MacArthur (K-B) (900; $1.25)—"Big Money" (Lope). So-so $4,500. Last week, "The Mark" (Cont) (2d wk), $4,000.

Ontario (K-B) (1,240; $1-$1.49)—"Breakfast at Tiffany's" (Par) (8th wk). Fast $7,000. Last week, $9,800.

Palace (Loew) (2,390; $1-$1.65)—"Comancheros" (20th) (2d wk). Good $11,000 after $16,500 opener.

Playhouse (T-L) (459; $1.49-$1.80)—"Don Quixote" (M-G) (3d wk). Mild $3,800. Last week, $4,300.

Plaza (T-L) 459; $1.49-$1.80)—"Naked and Wicked" (Indie) (3d wk). Good $3,500. Last week, $3,700.

Town (King) (800; $1-$1.25)—"Beware of Children" (AI). Thin $3,000. Last week, $4,300.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Devil at 4 O'Clock" (Col) (7th wk). Steady $4,000. Last week, $4,300.

Uptown (SW) (1,300; $1.65-$3)—"West Side Story" (UA) (3d wk). Big $19,000. Last week, $22,000.

Warner (SW) (1,440; $1.80-$2.75) —"King of Kings" (M-G) (5th wk). Fine $10,000. Last week, $11,500.

'Bombed' Light 10G, Det.; 'Breakfast' Bright $13,000, 7th; 'Hawaii' 15G, 3d

Detroit, Dec. 5.

Biz here, while remaining good overall, seeks a lower level this week as holdovers begin to lose part of their appeal. Only newcomer, "I Bombed Pearl Harbor" shapes modest at the Palms. "Pillow Talk" and "Operation Petticoat" return for another run, with biz just good. "Blue Hawaii" holds well in third at the Michigan.

"Breakfast at Tiffany's" continues to glitter in seventh round at Madison. "Susan Slade" is smart in second frame a. Grand Circus. "King of Kings" stays on an even keel in fifth at the United Artists.

Estimates for This Week

Fox (Woodmont) (5,041; 75-$1.49) —"Comancheros" (20th) and "Purple Hills" (20th) (3d wk). Okay $10,000. Last week, $13,500.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Blue Hawaii" (Par) and "Invasion Quartet" (Par) (3d wk). Good $15,000. Last week, $16,000.

Palms (UD) (2,955; $1.25-$1.49) —"Bombed Pearl Harbor" (Par) and "Then There Were Three" (Indie). Mild $10,000. Last week, "X-15" (UA) and "Gunstreet" (UA), $12,000.

Madison (UD) (1,408; $1.25-$1.49) — "Breakfast at Tiffany's" (Par) (7th wk). Sparkling $13,000. Last week, $14,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Susan Slade" (WB) and "World by Night" (WB) (2d wk). Good $13,000. Last week, $15,000.

Adams (Balaban) (1,700; $1-$1.25) — "Bachelor in Paradise" (M-G) (5th wk). Oke $6,500. Last week, $7,500.

United Artists (UA) (1,667; $1.50-$3)—"King of Kings" (M-G) (5th wk). Steady $12,500. Last week, $12,700.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65) — "Windjammer" (NT) (reissue) (11th wk). Swell $19,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"A Cold Wind in August" (20th) (2d wk). Okay $4,500. Last week, $5,000.

Mercury (UM) (1,465; $1-$1.50) —"Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Good $10,000. Last week, "Back Street" (U), $8,000 in fifth week.

Broadway Grosses

Estimated Total Gross

This Week $503,600
(Based on 32 theatres)

Last Year $482,700
(Based on 27 theatres)

'Hawaii' Lush 12G, Philly; Wayne 11G

Philadelphia, Dec. 5.

City is hampered by a surplus of holdovers and extended-runs this session. One of few new entrants "Blue Hawaii," is faring nicely at the Fox. "Back Street" shapes trim in fourth at Stanley while "Comancheros" is rated big at Stanton in third round.

Both "West Side Story" and "King of Kings" continue strongly on longruns. "Breakfast at Tiffany's" shapes sturdy in seventh at Arcadia.

Estimates for This Week

Arcadia (S&S) (620; 95-$1.80)—"Breakfast at Tiffany's" (Par) (7th wk). Nice $10,000. Last week, $14,000.

Boyd (SW) (1,536; $2-$2.75) — "King of Kings" (M-G) (6th wk). Good $13,000. Last week, $19,500.

Fox (Milgram) (2,400; 95-$1.80)—"Blue Hawaii" (Par). Fine $12,000. Last week, "Devil at 4 O'Clock" (Col) (6th wk), $11,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Susan Slade" (WB) (2d wk). Off to okay $9,000 or near. Last week, $17,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (4th wk). Still sock at $18,000 or close. Last week, $24,000

Randolph (Goldman) (1,200; 95-$1.80)—"Twenty Plus Two" (AA). Fair $8,000. Last week, "X-15" (UA), $10,000.

Stanley (SW) (2,500; 95-$1.80)—"Back Street" (U) (4th wk). Trim $10,000. Last week, $13,500.

Stanton (SW) (1,483; 95-$1.80)—"Comancheros" (20th) (3d wk). Big $11,000 or near for John Wayne pic. Last week, $14,000.

Studio (Goldberg) (383; 95-$1.80) —"Morals Squad" (Indie) and "Naked Holiday" (Indie) (reissues). Hot $5,000. Last week, "Young Sinners" (Indie) and "Naked in Deep" (Indie) (2d wk), $5,000.

Trans-Lux (T-L) (500; 95-$1.80) —"Purple Noon" (Times) (3d wk). Fine $3,800. Last week, $4,200.

Viking (Sley) (1,000; 75-$1.80)—"Carmen Jones" (20th) and "Say One for Me" (Indie) (reissues). Okay $3,000. Last week, "Seven Women from Hell" (20th) (2d wk), $4,500.

World (R&B-Pathe) (483; 95-$1.80)—"Devil's Eye" (Janus) (2d wk). Good $3,500. Last week, $4,500.

'2 Women' Good $7,000, Seattle; 'Susan' 6G, 2d

Seattle, Dec. 5.

New entrants are the exception this session. Best of the pair is "Two Women," rated good at Coliseum. "Loss of Innocence" looms mild at Music Box. "Comancheros" shapes hotsy in second at Fifth Avenue, while "Blue Hawaii" looks fine in second at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Susan Slade" (WB) (2d wk). Sturdy $6,000. Last week, $9,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Two Women" (Embassy) and "Pirates of Blackhawk" (Indie). Good $7,000 or near. Last week, "Sardonicus" (Col), $6,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Comancheros" (20th) (2d wk). Hep $7,500 or close. Last week, $12,400.

Music Box (Hamrick) (738; $1-$1.50)—"Loss of Innocence" (Col). Mild $2,500. Last week, "X-15" (UA), $3,100.

Music Hall (Hamrick) (2,200; $1-$1.50) — "Bachelor in Paradise" (M-G) (3d wk). Good $5,000 in 5 days. Last week, $7,700.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "Blue Hawaii" (Par) and "Man-Trap" (Par) (2d wk). Fine $8,000. Last week, $14,400.

Hub Down Albeit 'Town' Okay 10G; 'Comancheros' Fast 11G, 'Kings' 14G

Boston, Dec. 5.

With stores open every night until Xmas, shopping crush is heavy and film theatres are picking up some extra business. However, general biz is on the mild side now with buying for gifts in full swing. One of few new entries is "Town Without Pity," okay at Astor. "Pirate of Black Hawk" is passable at Paramount.

"Blue Hawaii" is fair in second at the Met. "Bachelor in Paradise" shapes good at Orpheum in second. "Comancheros" is stout at the Memorial in its first holdover. Big winner is still "West Side Story," roadshowing at the Gary in fifth round.

"Breakfast at Tiffany's" is holding big in eighth at the Capri.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50) — "Town Without Pity" (UA). Okay $10,000. Last week, "Splendor in Grass" (WB) (7th wk), $10,000.

Beacon Hill (Sack) (678; $1-$1.50) — Closed for refurbishing. Reopens Dec. 22 with "One, Two, Three" (UA).

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Search for Paradise" (Cinerama) (reissue) (7th wk). Sixth week was good $8,000.

Capri (Sack) (900; $1-$1.50) — "Breakfast at Tiffany's" (Par) (8th wk). Sock $12,000 or near. Last week, $15,000.

Exeter (Indie) (1,376; 90-$1.49)— "Devil's Eye" (Indie) (5th wk). Fourth week was nice $6,500.

Fenway (Indie) (1,350; $1.50) — "Girl With Suitcase" (Ellis) (4th wk). Oke $3,000. Last week, ditto.

Gary (Sack) (1,227; $1.50-$3) — "West Side Story" (UA) (5th wk). Hotsy $25,000 on 10 shows. Last week, $35,000, new record, with 14 performances.

Kenmore (Indie) (700; $1.50) — "Truth" (Kings) (5th wk). Oke $7,500. Last week, $8,500.

Metropolitan (NET) (4,357; 90-

(Continued on page 17)

Chi Bright; 'Errand' Solid $25,000 For 2d; 'From Hell' Fine $17,000; 'Raft' Loud 20G; 'Bachelor' 14G, 5th

Chicago, Dec. 5.

First run tone is generally bright this round. Although new arrivals are scarce a handful of hefty holdovers is sweetening the take. Leading the pack is "Errand Boy," notching a solid $25,000 in its first Chicago holdover session.

Of the newcomers, Roosevelt's tandem of "Seven Women From Hell" plus "Armored Command" is registering a fine $17,000. World preem of Chi-produced "True Gang Murders" and "The Risk" will pull an okay $4,500 at the Monroe. Reissued "Red Shoes" is eyeing a nice $3,000 opener at the Cinema.

"George Raft Story" is shaping a potent United Artists second, with "Susan Slade" rating a swift ditto week at State-Lake. "Comancheros" is rated sharp in third Oriental canto.

"Bachelor in Paradise" is grabbing nifty fifth round coin at the Woods, and "La Dolce Vita" on popscale, continues strong in fifth stanza at the Loop. "Breakfast At Tiffany's" remains bright in seventh Esquire week, with "Two Women" registering a pleasing seventh at the Surf.

On the hardticket front, "King of Kings" is shaping to get a tardy Todd seventh session.

Estimates for this Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Make Mine Double" (Indie) (2d wk). Mild $2,700. Last week, $3,000.

Chicago (B&K) (3,900; 90-$1.80)—"Errand Boy" (Par) (2d wk). Hefty $25,000. Last week, $47,000.

Cinema (Stern) (500; $1.50)—"Red Shoes" (Cont) (reissue). Fine $3,000. Last week, "Modigliani" (Cont) $2,700.

Esquire (H&E Balaban) (1,350;

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Hawaii' Hep 10G, Prov.; 'Susan' 7G

Providence, Dec. 5.

Elvis Presley is picking up where he left off and giving Strand a hefty week with his starrer, "Blue Hawaii." Next is Majestic's "Susan Slade" hep in second. Albee's "Comancheros" looms mild in second. Elmwood's fourth of "Two Women" is rated good.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Comancheros" (20th) and "Silent Call" (20th) (2d wk). Mild $4,000 after $6,500 in first.

Elmwood (Snyder) (724; 65-90)—"Two Women" (Embassy) (4th wk). Good $3,500. Third was $4,000.

Majestic (SW) (2,200; 65-90)—"Susan Slade" (WB) and "King In Shadow" (Indie) (2d wk). Happy $7,000 after $8,000 in first.

State (Loew) (3,200; 65-90)—"Bachelor In Paradise" (M-G) (2d wk). Fair $6,000. First was $8,500.

Strand (National Realty (2,200; 90-$1.25)—"Blue Hawaii" (Par). Looks sock $10,000 or over. Last week, Devil At 4 O'Clock" (Col) (2d wk), $6,000.

'Sardonicus' Good 13G, Frisco; 'Breakfast' 9G

San Francisco, Dec. 5.

Firstrun trade currently is satisfactory here, with "Blue Hawaii" still big in second round at the St. Francis. One of few newcomers, "Mr. Sardonicus" shapes good at Paramount. "La Dolce Vita" on subrun at United Artists shapes okay in first. "Breakfast at Tiffany's" looms fancy in sixth at the Alexandria.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Fear No More" (Indie) and "Force Of Impulse" (Indie). Slow $6,000 in 6 days. Last week, "Can-Can" (20th) and "Carousel" (20th) (reissues), $8,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Comancheros" (20th) and "Misty" (20th) (3d wk). Okay $6,500 for 5 days. Last week, $12,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Bachelor In Paradise" (M-G) (3d wk). Fair $7,000. Last week, $10,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Mr. Sardonicus" (Col) and "Valley Of Dragons" (Col). Good $13,000. Last week, "Susan Slade" (WB) and "Let's Rock" (WB) (2d wk), $11,500.

St. Francis (Par) (1,400; $1-$1.75)—"Blue Hawaii" (Par) (2d wk). Big $15,000. Last week, $22,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"La Dolce Vita" (Astor. Okay $7,000. Last week, "X-15" (UA), $7,200.

Vogue (S. F. Theatres) (364; $1.50)—"Don Quixote" (Indie) (6th wk). Good $2,000. Last week, $2,200.

Larkin (A-R) (400; $1.25-$1.49)—"From Roman Balcony" (Cont) (2d wk). Good $2,900. Last week, $3,200.

Clay (A-R) (400; $1.25-$1.49)—"The Mark" (Cont) (6th wk). Hep $3,000. Last week, $3,200.

Alexandria (United California) (1,610; $1.49-$2)—"Breakfast At Tiffany's. (Par) (6th wk). Fast $9,000. Last week, $11,500.

Presidio (Art Theatre Guild) (774; $1.25)—"Doctor In Love" (Indie) (3d wk). Last week, $5,500.

Coronet (United California) (1,250; $1.80-$2.75) — "King Of Kings" (M-G) (6th wk). Dandy $11,000. Last week, $10,000.

'Balto Fair; 'Hawaii' OK $7,000, 'Susan' Mild 5G, 'Bachelor' 6G, All 2d

Baltimore, Dec. 5.

Situation is just fair this week with no new product on tap. Best of the lot are "Blue Hawaii," passable in second week at the Hippodrome, "Bachelor in Paradise," good in same at the Town and "Splendor in Grass" steady in eighth at the Charles.

"Susan Slade" is dull in second round at the Stanton, "Comancheros" is only fair in second at the Mayfair and "Loss of Innocence" is nice in second at the Little. "Saturday Night and Sunday Morning" is holding nicely at Playhouse in fifth week.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Fruits of Summer" (Indie). Fair $1,500. Last week, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues), $1,000.

Charles (Fruchtman) (500; 90-$1.80)—"Splendor in Grass" (WB) (8th wk). Steady $5,000. Last week, $5,500.

Cinema (Schwaber) (460; 90-$1.50) — "From Roman Balcony" (Cont) (2d wk). Oke $1,200. Last week, $1,500.

Five West (Schwaber) (435; 90-$1.50)—"The Mark" (Cont) (3d wk). Good $1,500. Last week, $2,000.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Blue Hawaii" (Par) (2d wk). Fairish $7,000. Last week, $13,000.

Little (Rappaport) (300; 90-$1.50)—"Loss of Innocence" (Col) (2d wk). Pleasing $2,200. Last week, $2,000.

Mayfair (Fruchtman) (750; 90-$1.50)—"Comancheros" (20th) (2d wk). Down to fair $5,000. Last week, $7,500.

Playhouse (Schwaber) (355; 90-$1.50)—"Saturday Night, Sunday Morning" (Cont) (5th wk). Good $1,700. Last week, $2,500.

Rex (Freedman) (500; $1.50)—"Naked Holiday" (Indie) and "Morals Squad" (Indie) (3d wk). Nice $2,000. Last week, $3,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Susan Slade" (WB) (2d wk). Mild $5,000. Last week, $7,500.

Town (Rappaport) (1,125; 90-$1.50) — "Bachelor in Paradise" (M-G) (2d wk). Fair $6,000. Last week, $11,000.

'DAUGHTER' FAST 9G, TORONTO; 'KINGS' 16G

Toronto, Dec. 5.

With only one newcomer at major deluxers this week, "No, My Darling Daughter" is off to a good start at the Hyland. But holdovers currently are spotty. "Bachelor in Paradise" is hefty in second stanza. "The Hustler" and "Comancheros" shape fast to fair. "King of Kings" is sock in sixth round at the University.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Hustler" (20th) (3d wk). Hefty $10,000. Last week, $12,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (50th wk). Steady $6,500. Last week, same.

Fairlawn (Rank) (1,165; $1.25-$1.50)—"Guns of Navarone" (Col) (20th wk). Big $6,500. Last week, $7,000.

Hollywood (FP) (1,080; $1-$1.50)—"Splendor in Grass" (WB) (8th wk). Good $6,000. Last week, $7,000.

Hyland (Rank) (1,357; $1-$1.50)—"No, My Darling Daughter" (20th). Lusty $9,000 or near. Last week, "Dentist on Job" (20th) (4th wk), $5,000.

Imperial (FP) (3,206; $1-$1.50)—"Comancheros" (20th) (3d wk). Fair $8,500. Last week, $9,500.

Loew's (Loew) (1,641; $1-$1.50)—"Bachelor in Paradise" (M-G) (2d wk). Hefty $11,000. Last week, $14,500.

Tivoli (FP) (970; 75-$1.25)—"King and I" (20th) (reissue) (3d wk). Fine $7,000. Last week, $8,000.

Towne (Taylor) (693; 90-$1.25)—"Two Women" (IFD) (7th wk). Good $3,000. Last week, $3,500.

University (FP) (1,556; $1.50-$2.75)—"King of Kings" (M-G) (6th wk). Smash $16,000. Last week, same.

Uptown (Loew) (2,453; $1-$1.75)—"X-15" (UA) (2d wk). Poor $4,000. Last week, $5,000.

'Hawaii' Hot 8½G, Cincy; Hope 7½G

Cincinnati, Dec. 5.

Early pinch of Yule shopping is apparent in the spotty trade this session. Besting the tide are holdovers "Susan Slade" and "Comancheros" in third weeks and "Blue Hawaii" and "Bachelor in Paradise" in second rounds. "King of Kings" bids fairish in third week of road showing. Twin Drive-In rates oke with "Hustler" and "Wild River" subruns on west screen. Some downtown houses are catching part of Sunday crowds viewing department store windows and Fountain Square in Noel glitter.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Susan Slade" (WB) (3d wk). Okay $8,000. Last week, $9,000.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (3d wk). Passable $11,500. Last week, $13,000.

Esquire Art (Shor) (500; $1.25)—"Love and Frenchwomen" (Indie) (3d wk). Oke $1,100. Last week, $1,700.

Grand (RKO) (1,300; $1-$1.25)—"Comancheros" (20th) (3d wk). Firm $6,000. Last week, $6,500.

Guild (Vance) (300; $1.25)—"Picnic on Grass" (Indie) (2d wk). So-so $1,400 after $1,500 preem.

Hyde Park Art (Shor) (500; $1.25) — "Weekend With Lulu" (Col) (2d wk). Mild $800 following $1,500 bow.

Keith's (Shor) (1,500; 90-$1.25)—"X-15" (UA). Thin $5,000. Last week, "Greyfriars Bobby" (BV) (2d wk), $7,000.

Palace (RKO) (2,600; $1-$1.25)—"Blue Hawaii" (Par) (2d wk). Swell $8,500. First week, $11,000.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Hustler" (20th) and "Wild River" (20th) (subruns). Okay $4,500. Last week, "Guns of Navarone" (Col) and "3 Worlds of Gulliver" (Col) (subruns), $5,500. East: "Fly" (20th), "Spider" (AA) and "Bat" (UA) (reissues). Friday, Saturday and Sunday only. Swell $4,000. Full week operation resumes after holiday. Last week, "Teenage Millionaire" (U) and "Gun Street" (UA), $7,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Bachelor in Paradise" (M-G) (2d wk). Swell $7,500 for Bob Hope starrer. Last week, $12,000, cushioned by two extra afternoon showings.

Xmas Shopping Sloughs B'way But 'Drum Song' Big 140G, 'Story' Wow $47,000; 'Summer' Rousing 32G, 3d

Pre-Yule influences are being felt this session at Broadway first-runs, as Christmas shopping started off with a vengeance right after Thanksgiving. Downbeat seems all the more drastic after the sharp upbeat for the preceding holiday stanza. There are no new entries to help bolster trade, exhibitors being wary of starting new pix until just before Xmas.

Still racking up the most coin and making the best showing is "Flower Drum Song" with stageshow at the Music Hall, where a big $140,000 looks likely for current (4th) week. Pic goes a fifth session. "Summer and Smoke" is holding comparatively well with $32,000 in third stanza, daydating the DeMille and arty Sutton.

"Paris Blues" did an okay $19,000 in fourth round at the Astor, and is now in its fifth week. "Devil at 4 O'Clock" looks fine $19,000 for seventh week at the Criterion, and is staying on.

"West Side Story," going against the trend, still is capacity with $47,000 in current (7th) session at the Rivoli. "King of Kings" continues smash with $28,000 in eighth week at the State.

"Bachelor in Paradise" is off to an okay $20,000 in third stanza at the Capitol. "Splendor in Grass" wound its eighth session at the Victoria and arty Trans-Lux 52d Street with a fine $23,500, being especially solid at the latter.

"Comancheros" slipped to a fair $20,000 in fifth round at the Paramount, but stays on. "Susan Slade" is down to a mild $13,000 or less in fourth week at the Warner. Previous week was helped not only by the holiday week crowds but by personals of two stars of pic.

"La Dolce Vita" is off to a fair $10,000 in 33d week at the Henry Miller, now being in the 34th and final session. "Les Dangereuses Liaisons" opens at this house Dec. 18.

The Palace, which has been struggling with reissues for the last two weeks, comes in with "Judgment at Nuremberg" on the night of Dec. 19.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Paris Blues" (UA) (5th wk). Fourth round ended Monday (4) hit okay $19,000 after $24,000 for third week. "One, Two, Three" (UA) is due in.

Capitol (Loew) (4,820; $1-$2.50)—"Bachelor in Paradise" (M-G) (3d wk). This session finishing today (Wed.) looks like fairish $20,000 after $34,000 for second week. Holds until "Roman Spring" (WB) comes in next, likely just before Christmas.

Criterion (Moss) (1,520; $1.25-$2.50)—"Devil at 4 O'Clock" (Col) (8th wk). Seventh stanza ended yesterday (Tues.) was fine $19,000 or near after $28,000 for sixth week. Holds until later this month.

DeMille (Reade) (1,463; 90-$2.75)—"Summer and Smoke" (Par) (3d wk). This frame ending today (Wed.) is heading for solid $20,000 after $29,500 for second week. Stays on indefinitely.

Embassy (Guild Enterprises) (500; 90-$1.75)—"Guns of Navarone" (Col) (4th-final wk). Third frame finished yesterday (Tues.) was good $8,000 or close after $14,000 for second. "La Dolce Vita" (Astor) is due in on Dec. 13.

Henry Miller (Gilbert Miller) (800; $1.50-$3.50) — "La Dolce Vita" (Astor) (34th-final wk). The 33d week completed Saturday (2) was fair $10,000 after $13,000 for 32d round. Ends marathon run here next Saturday (9). "Les Liaisons Dangereuses" (Astor) opens Dec. 18.

Palace (RKO) (1,642; 90-$2)—"Journey to Center of Earth" (20th) and "Sink Bismarck" (20th) (reissues) (2d wk). First holdover week ended yesterday (Tues.) was slow $7,000 or less. Opener was $9,500. "Goliath and Barbarians" (Indie) and "Goliath and Dragon" (Indie) (reissues) open at this house today (Wed.).

Forum (Moss) (813; 90-$1.80)—"Never on Sunday" (Lope) (5th wk). Fourth session ended Sunday (3) was good $9,800 after $13,700 in third week. Also at Plaza. Continues on with "Aladdin" (M-G) due in Dec. 22.

Paramount (AB-PT) (3,665; $1-$2) — "Comancheros" (20th) (6th wk). Fifth stanza ended yesterday (Tues.) was fair $20,000 or near after $28,000 for fourth week. "Second Time Around" (20th) is due in next.

Radio City Music Hall (Rockefellers) (3,200; 90-$2.75)—"Flower Drum Song" (U) with a stageshow (4th wk). This session finishing up today (Wed.) looks like big $140,000 after $163,000 for third, which was boosted by Thanksgiving holiday week. "Babes in Toyland" (BV) and annual Christmas stageshow opens Dec. 14, which means that "Song" stays a fifth week here.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (7th wk). Current round winding today (Wed.) is heading for capacity $47,000 for 11 shows. Sixth was $61,000 on 17 performances. Stays on indef.

State (Loew) (1,800; $1.50-$3.50)—"King of Kings" (M-G) (8th wk). This stanza ending today (Wed.) looks like great $28,000 on 10 shows after $42,000 for 12 performances in seventh. Continues on, natch.

Victoria (City Inv.) (1,003; 50-$2)—"Splendor in Grass" (WB) (9th wk). Eighth session completed Monday (4) was good $14,000 after $20,500 on seventh week. "Pocketful of Miracles" (UA) is due in next, but date not set.

Warner (SW) (1,813; $1.50-$3.50)—"Susan Slade" (WB) (4th wk). This round ending tomorrow (Thurs.) looks to hit fair $13,000 or close after $19,500 for third week. "El Cid" (AA) opens on hardticket Dec. 14.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"The Mark" (Cont) (m.o.) (3d wk). This week finishing today (Wed.) looks like nice $8,200 after $11,000 for second.

55th St Playhouse (Moss) (253; $1.25-$2) — "Loss of Innocence" (Col) (3d wk). Second week ended Monday (4) was big $5,300 after $7,500 for opener.

Fine Arts (Davis) (468; 90-$1.80)—"Paris Blues" (UA) (5th wk). Fourth round ended Monday (4) was fancy $7,000 after $8,400 for third week. Stays until late in December.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"Devil's Eye" (Janus) (6th wk). Fifth frame ended Sunday (3) was fair $4,000 after $7,500

(Continued on page 17)

K.C. Loaded With H.O.s; Wayne Big 11G, 'Hawaii' Fancy $11,500, Both 2d

Kansas City, Dec. 5.

Holdovers rule the screens in the current session as the city is without a single newcomer. Take is big with "Blue Hawaii" at Uptown and "Comancheros" continuing at Plaza and Granada. "Susan Slade" at Paramount shows nice strength in second session.

"Bachelor in Paradise" at the Roxy is sprightly in third week. "King of Kings" goes sturdily on at the Capri. Weather took a more favorable trend for this session, with temperatures on mild side.

Estimates for This Week

Capri (Durwood) (1,260; $1.25-$2.50)—"King of Kings" (M-G) (4th wk). Big $12,000. Stays, natch. Last week, $14,000.

Empire (Durwood) (1,200; 90-$2) "Seven Wonders of World" (Cinerama) (reissue) (3d wk). Pleasant $7,500; holds. Last week, $9,000.

Kimo (Dickinson) (504; 90-$1.25) "Weekend with Lulu" (Col) (3d wk). Okay $1,500. Last week, $1,700.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Susan Slade" (WB) (2d wk). Buxom $7,500. Last week, $9,000.

Plaza, Granada (FMW-NT) (1,630, 1,217; $1-$1.25)—"Comancheros" (20th) (2d wk). Big $11,000 for John Wayne pic. Last week, $15,000.

Roxy (Durwood) (850; 75-$1.50)—"Bachelor in Paradise" (M-G) (3d wk). Nifty $7,000; stays. Last week, $10,000.

Uptown (FMW-NT) (2,043; $1-$1.25)—"Blue Hawaii" (Par) (2d wk). Fancy $11,500. Last week, $15,000.

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British Near Coproduction Treaties With Both French and Italians

London, Dec. 5.

Coproduction treaties between Britain and France and Britain and Italy are now considered imminent.

At a recent meeting in Paris, British and French producers agreed the final terms of a draft treaty which is eventually to be submitted to the two Governments for formal ratification. However, before that step is taken, the draft will be discussed with the Federation of Film Unions in Britain and the appropriate labor organizations in France in the hope that all parties will give their blessing to the project.

Immediately following the Paris meeting between British and French producers, the London delegation held a further session with Italian filmmakers who agreed to endorse, in principle, a draft treaty in identical terms. This, in turn, also involves ratification on a Government-to-Government level.

There now appears to be, after years of delicate negotiations, every prospect of coproduction treaties with France and Italy going into effect early in the new year. That is just about one year behind schedule for the originally negotiated United Kingdom-French treaty, and one compensating feature is the news that Italy will be in on the act at the same time.

There are some producing interests who would like to see these developments followed by similar treaties with Germany and Spain, but here the unions are confidently expected to be adamant. They have never been overly keen on the prospect of coproduction, but they always made it clear that they would never consider coming to terms with an industry in which labor was employed or less advantageous terms and working conditions. That stipulation eliminates Germany and Spain for sure.

Cinema Biz Offish In Holland But Some Big Pic Fare Well at B.O.

Amsterdam, Nov. 28.

Cinema attendance in Holland has been on the decline in recent years here, because of the competition of tele and lack of interest by the public in films. The Dutch never have been great patrons of the theatre. The situation became so bad that the Dutch Cinema League ordered a research. From this started an intensive publicity campaign with the slogan, "To the Cinema . . . How pleasant!," to the tune of $400,000, spread over four years.

The past year showed a tendency of people going to the cinema again. Rainy summer months also contributed to better biz. Also, distributors deviated from the usual course of letting summer months simmer and showing only show B pictures and low comedies.

Important films too were released in June and July. During the Filmweek Arnhem, organized by the Dutch Cinema League, many prestige productions had a showing pre-release. Both the Filmweek Arnhem and the French Filmweek Utrecht drew attention to the art film and thus made publicity for the bigger product.

The overall level of releases seemed rather high in 1961. Also, the films were given more chance to have a long run in the preem theatres, a policy that in the past has been neglected here. Bardot "The Truth" (Kings) ran three weeks while "Rocco And Brothers" (Astor) did likewise. "Guns Of Navarone" (Col) played six weeks and "Pepe" (Col) ran four. "Never On Sunday" (UA) was a hit with 22 weeks.

"Spartacus" (U) ran 11 weeks while "The Alamo" (UA) did seven. "Ben-Hur" (M-G) folded after 27 weeks at Noggerath Cinema. "Psycho" (Par) went four sessions at Tuschinski's. Tuschinski also had a hit with "Exodus" (UA) and took "On Double" (Par) for its 40th Anni program.

For six months, "This Is Cinerama" was shown in Rotterdam, which has the only house equipped with Cinerama. "Seven Wonders Of World" ran till September, when it was replaced by "Cinerama Holiday."

Backlog of Unbooked Pix Imports in Japan

Tokyo, Nov. 28.

Because of an increasing backlog of unbooked imported films, the Foreign Exchange Bureau of the Finance Ministry decided to extend release deadlines into the next fiscal year (beginning April 1) as was required last year. Jam of unreleased films is caused mainly by 40 additional licenses for current fiscal year and longruns by blockbusters.

Ministry consideration was made so that importers would not rush to bring in films which had no prospects for early release. At end of the last fiscal year, 19 films had to be carried over, generally receiving extensions of three to six months.

Le Bret High On Cannes '62 Fest

Paris, Nov. 28.

Robert Favre Le Bret, director of the Cannes Film Fest, this week handed in a report on the recent 14th Cannes Film Fest and answered local critesm against the festival as well as giving an idea on new lines the show may take for its 15th round next May.

Le Bret took up the complaint of local producers that the fest recently has been crowning difficult, offbeat pix which could disconcert the public and drive them away from, rather than bring them into the theatre. A fest prize might draw them to the theatre and then possibly have them lose faith in the awards as well as filmgoing in general.

Le Bret opined that, with a couple of exceptions, the juries have usually crowned films having the prerequisites for getting in specialized audiences as well as regular ones. The Grand Prix, instituted in 1949, went first to "The Third Man," directed by Carol Reed, which was a good commercial bet.

It is assumed that "Such A Long Absence," which was flat at the boxoffice, brought on recent grumbling. But Le Bret thought there were enough outstanding pix as well as boxoffice successes to justify these awards.

He said the last festival had brought more film people than ever before to Cannes and that the new film market adjunct helped on the sales side.

He intimated that he would try to cut down the number of films (there were 39 last year), as well as stress quality over quantity. He also hoped the countries entering would send their top pix. Being a diplomatic fest, Cannes can not turn down entries which led to too many poor pix last year.

Le Bret stated that more receptions, to allow world film people to meet more regularly, also would be tried as well as moves to give better ducat service to visitors.

British PRS Demands New Deal—1% of All Grosses at Cinemas

London, Nov. 28.

Britain's Performing Rights Society, collector and distributor of cleffers residuals, is demanding a new tariff from all theatres, based on a percentage of the gross takings. PRS has told the Cinematograph Exhibitors Assn. that the present formula by which rates are calculated has "completely failed to achieve its object" i.e. to produce an annual total net from U.K. theatres of not less than the total received in 1958 (an undisclosed figure).

One of the reasons why PRS revenue from theatres has fallen, says the Society, is because of "serious inaccuracies" in returns from theatres, principally in the declarations of the number of performances, though there were also numerous instances of too low declarations of seat prices.

PRS found from an audit on 750

(Continued on page 13)

'Music' Melbourne Click

Melbourne, Dec. 5.

"Sound of Music" is proving a solid hit at the Princess Theatre here. It is rated his biggest success since "Kismet" five years ago by Garnet H. Carroll who produced the show here. It has an advance into March.

Playing the Mary Martin role is Aussie-born soprano June Bronhill who was here last year with the Sadlers Wells playing "The Merry Widow." Leading man is Peter Graves, who starred in many Ivor Novello shows in London.

3-Week Test Of Classroom TV A German Flop

By HAZEL GUILD

Frankfurt, Dec. 5.

General consensus of the educators, the students, and the press in West Germany seems to be that the country's first attempts at television for classrooms is a total flop.

The only one of six tv performances for the students that scored a tremendous impact on the young watchers was a highly political television play titled "Zwischen Nacht und Morgen" (Between Night and Morning) about the dreadful happenings of the Reichskristallnacht (Crystal Night) in November 1938, when Nazi terrorists destroyed the shops, show cases, and windows of Jews in Germany.

About 100,000 West German students, in grades six through 11, were reached in the six schoolroom television performances presented by the German Television of Hamburg, the Sender Free Berlin, and Radio Bremen, during a three-week period in which the six shows were presented.

But a questionnaire was given to all the teachers participating, with the results being compiled by Professor H. Heinrichs, director of the Pedagogic High School in Alfeld. And results generally were fairly negative ones.

One German newspaper, the Munich Abendzeitung, interviewed Hamburg School official Juergen Schmidt, who reported that only the performance dealing with the macabre happenings on "Crystal Night" made any impact on the young students.

"This play really got under the skin of most of the scholars," reported Schmidt. "Many were so shocked that they could not speak for minutes after the performance ended. Then, though, they started a very lively debate. Hardly one of the students had known how it really was then."

(This ties in with the oft-repeated theme here that the young West Germans are kept almost completely in ignorance about the atrocities of the Nazis and the Third Reich, and that until recently the schools have done little to educate the pupils to the horrors of these times in their own country.)

Reaction of most of the students, who were from 11 to 15 years old, was, "Why didn't we know about this before? Why didn't anyone tell us?" he added.

Such documentaries concerning problems of current history and unexplored depths of knowledge have a genuine interest for the German students, added the school official. Documentaries dealing with Berlin and the problems of the divided city since the Aug. 12 wall was erected by the Commies would be invaluable teaching aids, he noted.

But the other five products of the trial of television classrooms did not make impression on the students. Two concerned workers and farmers in India, and three others concerned developments and production of oil products.

Another mass German paper, "Das Bild," also heavily criticized the productions about India as being boring, banal and badly done.

Such comments in the film as "The women of India have a hard life, not only carrying water jugs. They must marry at a very early age due to religious convictions" were considered inadequate and slovenly explanations of the facts, the paper commented.

International Sound Track

London

Prime Minister of Denmark, Viggo Kampmann, has filmed a special message as a prolog to "The Day the Earth Caught Fire" which had its Copenhagen preem simultaneously with its London opening at the Odeon, Marble Arch. The British Lion-Pax release has been acquired for the States by Universal . . . In a BBC radio interview on Monday (27) **Buster Keaton** recalled to **Harold Feinstein** that he did once smile—but it was not a success. In the same program there was an interview with the Italian director **Luchino Visconti** . . . Filming started this week at Associated British Studios on "The Pot Carriers," a story of prison life by an ex-London milkman, **Mike Watt.** Principal roles are being played by **Ronald Fraser, Paul Massie** and **Carole Lesley.** Another Associated British pic, "Act of Mercy," costarring **Leslie Caron** and **David Niven,** started on location in Malaga last week . . 200 refugees from Tristan De Cunha saw their first motion picture last week, when they were guests of Associated British Cinemas at Croydon. The film was Regal International's "What a Whopper," and the islanders met **Marie France,** who did a personal at the screening . . . **Catherine O'Brien,** unit publicist on **Samuel G. Engel's** "The Lion" in Kenya, reports that the unit has suffered the worst weather for 40 years and as a result, all the Indian shoe shops in Nanyuki have done a roaring trade in Wellington boots . . . The cast and crew of **Mark Robson's** "Nine Hours to Rama" has left London for their Indian location. **Valerie Gearon,** who went on ahead, has been joined by **Diane Baker, Horst Buchholz** and **Donald Borisenko. Robert Morley, Jose Ferrer** and **Harry Andrews** will be going out later . . . **Samuel Bronston's** "King of Kings," now on pre-release at the Coliseum, will open in 10 ABC key provincial theatres before Christmas . . . AB Pathe is making a documentary of the Queen's tour of West Africa to be called, "Drums of a Queen." It is being filmed in Technicolor and will be on release in December . . . The boundaries of the City of London and Westminster run right through the middle of World Wide Pictures' new studio in Cursitor Street. As the first move in an expansion campaign, which will be completed by the new year, the studio has installed 20 telephone lines . . . Filming has begun on Hammer's remake of "Phantom of the Opera" for Universal. It is budgeted at over $1,-000,000 and costars **Heather Sears** and **Herbert Lom.**

Steven Pallos back from New York after having made a releasing deal for his latest British picture, "The Day the Earth Caught Fire" with Universal. The deal carries an advance of over $330,000 . . . **Kenneth Rive** has signed **Robert Morley** for a major role in his next Galaworldfilm picture, "The Boys," which is due to go into production in January. Based on an original screenplay by **Stuart Douglass,** the film will be directed by **Sidney Furie** and will be the company's first major British film.

Paris

Henry Fonda's play commitment on Broadway had **Darryl Zanuck** arranging to have his Interiors in "The Longest Day" (20th) done in N.Y. so he could do his role in this epic pic. Fonda was in for his part as a Yank officer, **Theodore Roosevelt Jr.** . . . More than 200 photo and optical companies from all over the world took part in the 3d Biennale International of Photo, Cinema and Optical Appliances at the Grand Palais from Nov. 9-20 with over 200,000 visitors and specialists on hand. Mostly concerned with amateur still and film photograph and opticals, there were also pro film exhibits too and special documentary projections . . . Radio-Luxembourg Grand Circus of France preparing a "Ben-Hur" spec as part of their show with extracts from the book, now in public domain, as well as a sawdust recreation of the famed chariot race of the film version. It would bow and tour Europe next spring . . . **Rene Clair** on the grid of highbrow weekly Arts which feels his new pic "All the Gold In the World" is old fashioned . . . Clair is now a member of Acadmemie Francaise. But his film garnered okay regular reviews and looks in for biz . . . **Gilbert Bokanowski,** producer of the new segmented "Famous Love Affairs," now prepping another sketch pic, to be done in various countries. He hopes to thus have an American and a Russian director working together on the same film for the first time. To be called "Stories of Liberty," it would have bits on the Russo, French and American Revolutions . . . **Bruce Marshall's** "The White Rabbit," has been bought by 20th-Fox for future film production with **Kenneth More** to probably play the lead . . . French film folk somewhat piqued at the French films "invited" to the Mexican Festival of Fests. All were "downbeat" and might give foreigners a lugubrious impression of the supposedly lighthearted French. Pix are "Such a Long Absence" about a tramp with amnesia believed to be a long lost husband by a woman who unsuccessfully tries to bring back his memory (Grand Prix at Cannes). "Last Year In Marienbad" a difficult tale about memory (Grand Prix at Venice), and "The Enclosure" a concentration camp tale which won a direction prize at the Moscow Fest.

Syndicate of Film Critics holding a memorial meeting for the late Polish film director **Andrzej Munk** who was recently killed in an auto accident in Poland while making his fourth feature "The Passenger," on concentration camps and their effects on both inmates and jailers. **Victor Stoloff** in to huddle with writers and sign **Curt Jurgens** for his Yank financed indie "The Secret Garden" which he will make in Mexico in English late this year. It will be sold by territories in the U.S. later. U.S. video director **Richard Rusch** directs this story of a rich nymphomaniacal woman.

French-Greek authoress **Margaret Liberaki** suing **Jules Dassin** who she claims is taking full authorship credit for "Phaedra" (UA), an updating of the Greek tragedy with **Melina Mercouri.** Miss Liberaki says she wrote the script based on an acient Greek play and that Dassin did only the shooting script. But since then her name has never been mentioned in newspaper reports on the pic and she fears she might be dropped from the pic credits. She received $20,000 for the origiani screenplay. Gist is she does get, and always would have gotten, original story credit. Papers just mentioned Dassin all the time . . . **Chris Marker's** 55 minute documentary on Cuba, "Cuba Si," which he made there and also utilized old footage, has been forbidden showing in and export by France . . . **Nicholas Darvas,** ex-dance team half of Darvas & Julia, who wrote "How I Won $2,000,000 on the Stock Exchange," now winding his next book in Paris "Wall Street—the Other Las Vegas." Darvas, who got various Yank major pic offers for his first book, is also thinking of maybe prepping a film version on his own to be made in Europe and the U.S. and based on his life and final stock success . . . **Raymond Radiguet's** second book "The Ball of Count D'Orgel" will probably finally be brought to the screen after years of announcements. If so, according to sources, **Jean-Gabriel Albicocco** directs with Silver Films producing. Radiguet was the young author of "The Devil in the Flesh," who committed suicide in the '20s "Orgel" would star **Jean-Claude Brialy** and **Marie Laforet** . . . Another offbeat pic project is **Jean-Pierre Melville's** idea of doing the story of the two French poets **Verlaine** and **Rimbaud** with **Jean-Claude Brialy** as the former and **Alain Delon** as the latter. Meiville wants **Jean-Paul Sartre** to script. This is only in the early planning stages . . . **Jean Renoir,** shooting "The Spic and Span Corporal" in Austria, telling the press it will not be like his famed "La Grande Illusion" at all even if it concerns war prisoners of the Second World War and the former had would-be escapee prisoners in the First World War.

Otherwise No Pain in Spain

Madrid Nov. 28.

The Jesus Saiz production, "Different," ran into censor trouble after completing a three-month shooting schedule. Film is a ballet comedy directed by Argentinian dancer-choreographer Alfredo Alaria.

Shooting was delayed three times during the course of production. First, the Sindicato ruled that Alaria was not a qualified director and assigned a Spaniard to the film: the second stoppage occurred when the Sindicato accused Alaria of continuing to direct despite previous ban; and third, when the censor decided just before shooting ended, to change the entire story-line as it smacked too overtly of existentialist libertinage that might undermine Spanish youth.

Saving feature of censor attitude is that story changes can be made in film's final dubbing.

'Guns' New Yardstick on British Hits

Carl Foreman's Film Opus, Still Not on General Release, Nears $1,470,000 Mark of 'Kwai'

London, Nov. 28.

"Guns of Navarone" has become the new yardstick by which the success of films in Britain is measured. Hitherto, the undisputed champ has been Sam Spiegel's "Bridge on the River Kwai," but Carl Foreman's opus is rapidly moving into the lead position.

Although almost another six months must pass before "Guns" goes into general release, its film rentals are approaching the $1,400,000 mark, whereas the total earnings of "Kwai" in the United Kingdom were $1,470,000. "Guns" has been playing exclusively on hardticket throughout the country, other than in a few resort situations, "Kwai" was hardticket only in London and on one or two provincial engagements.

On its West End firstrun engagement, which ends this week, "Guns" will have earned over $452,000, of which more than $195,000 came from the 10 week run at the Odeon, Leicester Square. Remainder came from the Columbia Theatre where the pic will have played 23 consecutive weeks.

"Guns" has boomed just as successful in the provinces and has established money records in 33 out of 58 engagements. In Newcastle is held for 22 weeks, in Birmingham for 24 and Bournemouth, 21 weeks. As one point of comparison, "Kwai" played only two weeks in Newcastle.

By the time "Guns" goes out on general release on the Rank circuit next April, it will have played only 143 theatres. It is now regarded certain that "Guns" will achieve its estimated gross of $2,100,000 in the UK though some execs are convinced that a figure of $2,800,000 is a more accurate estimate.

"Guns" claims another distinction, inasmuch as it is the first film ever to have been launched with five royal preems. It had its world preem in London last April when the Queen and the Duke of Edinburgh attended. Since then it has been royal premieres in Amsterdam, Brussels, Monte Carlo and Athens.

The returns from initial engagements in Europe mainly follow the British pattern. In France, it already has grossed upwards of $750,000. In an eight-week run in Paris, it grossed $475,000 at the boxoffice against $380,000 for "Kwai." In Stockholm, "Guns" held four weeks in three firstruns to gross $100,000. "Kwai" played 17½ weeks firstrun for a gross of $33,000. In Brussels, "Guns" held five weeks to gross $100,000 while "Kwai" in four weeks did $80,000. Similar reports come from Amsterdam and Tel Aviv. In the latter key, both films ran five weeks, but "Guns" chalked up 7,000 more admissions. In Cairo, "Guns" already has played four weeks and is still running. It already has grossed more than double that of "Kwai." One exception to the returns so far is Italy where "Kwai" is about 10% ahead.

Italo-French Co-Prod. Extended for Year

Rome, Nov. 28.

The Italo-French coproduction agreement has been extended for another year, through December of 1962. Pact calls for increased exchange of films between countries as well as collaboration in other fields.

Also examined at the pact meetings, held in Paris, was the possibility of initiating British-Italian coproductions in the near future.

Salzburg's '62 Sked

Salzburg, Nov. 28.

New opera production next summer at Salzburg will be: "Iphigenia on Aulis" by Gluck. Conductor: Karl Boehm. Stagedirector: Ludwig Rennert, Scenery and Costumes: Caspar Neher.

"Trovatore" — conductor Herbert von Karajan (with Italian cast) Scenery: Teo Otto, Costumes: George Whakevitch.

"Figaro" (new production) Staged by: Rudolf Sellner—making his debut—Conductor: Fricsay, Designer: Michel Rafaelli.

There will be two ballet performances of all Stravinsky works (to celebrate the master's 80th birthday) conducted by composer Pierre Boulez. It is not known which dance company will be invited.

New Fest Rules May End Abuses

London, Nov. 28.

New regulations governing the conduct of international film festivals next year were agreed by the International Federation of Film Producers, meeting in Paris last week. Six amendments to the existing regulations are designed to end some of the abuses which became apparent in the last year or two.

The Federation recommends that fests should not exceed 14 days and any extension of this must be approved. Screenings should be limited to no more than two feature films in competition any day, and each country should be limited to two competitive entries. In exceptional circumstances a third may be allowed from countries whose "annual production of film of international stature numbers 100 or more."

The new regulations also propose a limitation of invited entries and the Federation has decreed that these should not exceed one third of the total number of films in contest. On the question of juries, the Federation insists that these should be international in character and the majority of members should come from countries other than that in which the fest is held. There should also be a fair representation of producers on the judging panel.

The Federation is maintaining the limitation of the number of fests which restrict entries to films not shown outside the country of origin. During 1962, this restriction will be allowed to Berlin, Cannes, San Sebastian and Venice, all of which have applied it in the past. In subsequent years the number of restrictive festivals will be regulated in accordance with world output and international production.

While reiterating that there are too many festivals and that excessive numbers can only serve to reduce their value, the Federation is maintaining its policy of leaving member associations free to make their own decisions in participation irrespective of Federation recommendation.

Film Technicians Put Case About Fading Pic Studios Before Govt.

Paris, Dec. 5.

Syndicate of Film Technicians put its complaints before Culture Minister Andre Malraux as well as the Ministry of Information regarding alarming disappearance of many film studios into the hands of tele as well as reported razings of a few other studios.

However, it was pointed out that several studios will build new stages and that a new plant may be built outside of Paris. The Victorine Studios in Nice probably will be rebuilt on another site. It is also noted that studios are not in use at all times so that they can afford ceding space to tv.

Technicians also have asked that studio personnel be kept on even under tv supervision. This may be done. Filmites also feel that their knowhow should be used in making vidpix to keep them working all year along with their feature pix. It is felt that video and films can exist side by side, and help each other.

It is maintained that the U.S., Great Britain and West Germany have found a modus vivendi with burgeoning tele and that it could easily be done here before it gets out of hand as it did at first in other countries.

These factors are being looked into by the governmentally-run video setup and the film interests.

B. Bardot, Gabin Neck-n-Neck At Paris Wickets

Paris, Nov. 29.

Top boxoffice stars during the last few years in France are easily Brigitte Bardot and Jean Gabin. Averaging their takes from 1957 to the present year it works out to about even, with Gabin having made 12 pix to Miss Bardot's eight. The international sex kitten has a big edge in foreign gross because most of the aging, gruff role pix of Gabin are not too big in export values.

Gabin's 12 in Paris firstruns drew 3,025,020 patrons while Miss Bardot's eight got 2,084,149 past the wickets. Counting the fact that overall take is about five times the Paris income, several million Frenchmen have seen their pix.

They even starred in one film together in 1958, "Love is My Profession" (Col), produced by Raoul Levy, which ran 10 weeks at two Paris firstruns to 276,900 people. Gabin's biggest pic was "Les Grandes Familles" in 1959 which attracted 478,899 entries in eight weeks at three houses. Miss Bardot's was "The Truth" (Col) with 510,816 in 20 weeks at two houses last year.

Next b.o. bet would be Fernandel who has a steady following. But he has not made any good films of late and has suffered at the wickets accordingly.

Rebuilding Honolulu House.

Honolulu, Nov. 28.

Firemen are investigating causes of a fire which gutted the Kaneohe theatre in suburban Kaneohe, leaving only a shell standing. Blaze, which broke out around 9 a.m., has been traced tentatively to a blower room in the rear.

PRS Demands

Continued from page 12

cinemas that they were paying more than 20% below par.

To cut out a lot of the paperwork and to establish the "correct value" of the use of music in theatres, PRS now wants 1% of the actual gross takings from admissions and advertising films (but after contributions to the British Film Fund Agency have been deducted) with a minimum of $29.42 a year per theatre.

For the concerts-at-theatres agreement, PRS is seeking a separate tariff, at 4% of the actual takings. The CEA has formed two subcommittees to open discussions with the Society.

French Film Biz Becoming Optimistic With Revived Interest in Cinema

Paris, Dec. 5.

After years of crying the blues, film biz people here are beginning to feel a little more reassured these days. Declining film attendance has fallen less in the last two years, and now shows signs of picking up and regaining a good measure of its old public favor.

However, it is evident that mainly the big or sensational pix are getting the sock trade. These are doing better than ever but medium pix are finding it hardgoing.

Statistics of the governmental Centre Du Cinema point up that attendance has not varied too much from 1958 to the current year, thus stabilization seems near. This season, the percentage of occupied seats in Paris firstruns, which is usually indicative of overall biz, is placed at 34% over the 24% of 1960.

Hit pictures are found to gain admissions each week rather than usually falling off as of yore, which means word-of-mouth and public filmgoing interest are up.

With television sets now far above 2,500,000, plus better economics leading to household appliance and car buying, filmites feel the results this year in attendance are gratifying.

Wagner Cycle, 1962

Bayreuth, Nov. 28.

This shrine-town of Richard Wagner is already completing details for the 1962 summer season of the German operas. This will run July 24-Aug. 27.

Main conductor at the Festival will be Wolfgang Sawallisch of the opera in Koeln. He will conduct all "Tannhauser" and "Lohengrin" performances. "Parsifal" conductor will be Hans Knappertsbusch, and the "Ring" by Rudolp Kempe.

Only new production this year will be "Tristan" conducted by Boehm.

All operas will be staged by Wieland Wagner.

Spain's Elders Move for 'Code'

Madrid, Dec. 5.

The campaign for a film censorship code made considerable headway last week when the influential Confederacion de Padres de Familia (Federation of Fathers) went on record at its executive board meeting with a resolution endorsing the elaboration of a code of film ethics. Such a code, the family heads say, would play an important role not only in guiding Spanish producers, but clarifying distributors of foreign product.

Request voiced by the Confederacion de Padres follows a similary-veined editorial plea in the prominent newspaper ABC, calling for a government-elaborated code to provide basic censor rules for the film industry, pointing out that film censorship in its present form is determined essentially on the strength of individual conscience.

Overseas' Air Force Warns Personnel Not To Appear in Films

Wiesbaden, Dec. 5.

The U. S. Air Force in Europe has just issued a stern warning to its personnel not to appear in any film productions, even off-duty, unless the picture has previously received an okay from the military. A German film company contacted a number of American wives and teenagers recently to appear in a film depicting a negative aspect of life in the U. S., the warning added.

"Such films tend to destroy the true picture of the American way of life and could prove damaging to U. S. relations Overseas," the bulletin noted.

Whenever American military personnel or their wives or children are contacted to appear in any film work, the message read, they must receive previous clearance from U. S. Air Force European headquarters here. The military will have to approve the film script before any such assistance is allowed the warning noted.

The military in Europe recently cracked down on some American filmmaking, and sent its servicemen an order not to participate in making the United Artists' film, "Exodus," during the shooting in Cyprus. The soldiers were told that they would not be allowed to appear in the film, even on their own time, for extra pay.

However, 200 troops have been allocated to work in the 20th-Fox production of "The Longest Day" for the filming in France. And Wiesbaden Air Base, located near the headquarters of the Air Force in Europe, was okayed for the Astra Film Studios to shoot "Sergeant Helmut Krauss, Civilian," starring Bill Bendix and Ron Randall.

American children were also allowed to work in the film, for shooting in Wiesbaden, Rhein-Main Air Base and at the Fir Force base at Ramstein. The American military participating in the film were paid standard rates. However, official word was that the film had received prior Department of Defense sanction.

Deutsche Dowagers To The Dairymaid All Now Uninhibitedly Do 'Twist'

By JOHN NEWTON

Hamburg, Dec. 5.

The Twist has hit Western Germany. Visitors from the U.S., newspapers and magazines, as well as radio programmes on the American and British Forces Networks have brought the Twist to the Federal Republic, and it is catching on fast.

Centre of the movement is Germany's front door: the port of Hamburg, which is also the biggest city in W.-Germany (not counting Berlin) and one of the most important. It is the hub of the newspaper and magazine business and, with its extensive film studios, large tv and radio setups, many theatres and night life, plus three major diskeries, is a lively capital of the entertainment industry.

Newspaper articles describing the Twist and everything that goes with it have appeared in many W.-German publications including a full-page feature in the powerful Bild Zeitung, and an article by New York-based radio, tv and newspaper correspondent, Werner Baecker, in the Hor Zu, which is a weekly carrying all the radio and tv programmes plus a lot of family-type reading matter and has a circulation of 4,000,000 copies every week; and that is an awful lot for W.-Germany.

Youngsters have become Twist-conscious, most of these terpsichorean efforts more or less copies of what is to be seen in GI clubs and service centres here.

Twist records are big on the German market, including the original Parkway disk by Chubby Checker, released here on the Ariola label. Ariola has a German version of the Twist with vocalist Billy Sanders, and on the record sleeve are instructions for dancing the Twist. Polydor has also recorded the German version of "Let's Twist Again," called in Deutsch "Der Twist Beginnt," with a group very aptly named "The Top Twisters." Twist-gripped film producers are falling over themselves to register their new "twisted" titles.

A local enterprising restaurater is hastily setting up a European re-creation of the Temple of Twist, New York's Peppermint Lounge.

Of all the dance crazes to come over here from the U.S. the Twist appears the most successful, or at least the one to get off to the best and most encouraging start. The Madison, for instance, did not arrive at all, and the Pachanga died an early death. Everyone from Deutsche dowagers to dairymaids are uninhibitedly twisting night after night.

"THE INNOCENTS" 20th's TAKES LONDON

"The year's most distinguished and exciting film... Brilliantly stylish exercise in horror." —*Evening Standard*

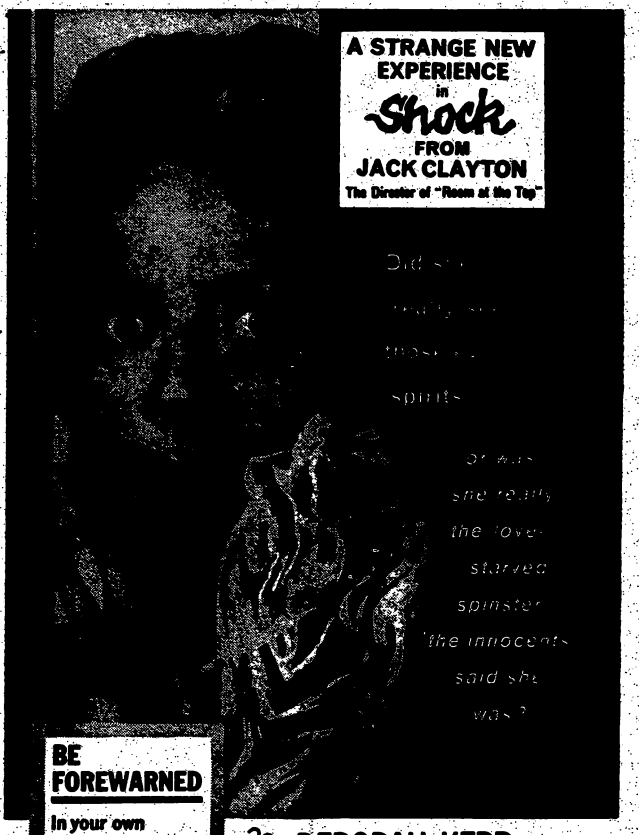
"Superb, terrifying entertainment...will hold every fibre of your attention." —*Daily Mail*

"There is room at the top for another winner... absorbing, subtle piece of filmmaking...I guarantee you will not easily forget this film." —*Daily Mirror*

"Beautiful and sensitive...had me pinned breathlessly to my seat...as a ghost story, the best ever." —*Daily Sketch*

"I shivered...masterly...first-rate." —*Evening News*

"I felt skin crawling on back of my head from sheer nervous tension...iciest study of evil spirits ever brought to screen." —*Daily Express*



BE FOREWARNED

In your own interests see this picture from the very beginning to the mind-stunning end!

20th Century-Fox presents DEBORAH KERR in *the Innocents*

Based on the story "The Turn of the Screw" by HENRY JAMES
co-starring PETER WYNGARDE and MEGS JENKINS
with MICHAEL REDGRAVE as "The Uncle"
PAMELA FRANKLIN and MARTIN STEPHENS as "The Innocents"
Screenplay by WILLIAM ARCHIBALD and TRUMAN CAPOTE
Executive Producer ALBERT FENNELL • Produced and Directed by JACK CLAYTON CINEMASCOPE

WATCH ACADEMY AWARD OPENING DECEMBER 15 IN L.A.!

London premiere breaking records of every major film to play Carlton Theatre!

Amusement Stock Quotations

Week Ended Tues. (5)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	202	20⅞	19¼	20⅜	+ ¾
61⅞	41¾	Am Br-Par Th	155	46⅜	44½	43¾	—1¼
27¾	17⅛	Ampex	518	21¾	20¼	21¼	+ ½
42⅜	31½	CBS	182	37¼	35⅝	35⅞	— ⅛
35⅜	21⅜	Col Pix	226	32⅜	30⅜	30¾	— ⅞
47½	32	Decca	160	39¾	37½	37⅞	—1⅞
46½	26⅝	Disney	70	39½	37⅝	37⅝	— ⅝
119¾	97½	Eastman Kdk.	337	110¼	106½	109¼	+ ⅝
7⅝	4¾	EMI	614	6⅛	5⅞	5⅞	. .
17½	12½	Glen Alden	378	13½	13	13	— ⅛
39	15⅞	Loew's Thea.	280	39	36¼	36⅞	—1
83¼	36⅜	MCA Inc.	29	83¼	80	81	+1
70⅜	41½	Metro GM	220	51½	49¼	49½	—1¾
41⅜	25¾	NAFI Corp.	278	31½	29	31½	+1½
9⅛	5⅛	Nat. Thea.	284	6⅞	6⅜	6¾	— ⅛
23½	16⅝	Outlet	‡2650	23¼	22½	23	. .
85¾	53⅜	Paramount	88	58¼	55⅜	55¾	—3⅛
25⅝	17¾	Philco	1054	25⅝	23¾	25½	+2
238½	175	Polaroid	†148	237	218¾	222½	—14⅝
65⅝	49½	RCA	1746	53⅜	51⅜	52⅛	— ¼
18¾	10¾	Republic	203	14	13½	13¾	+ ¼
22	14¾	Rep., pfd.	11	17⅞	17⅛	17⅞	+ ⅜
39¾	26¼	Stanley War.	303	39¼	37¾	39¼	+ ⅛
34¼	27¾	Storer	41	30⅜	29⅝	30	. .
55¼	29⅝	20th-Fox	204	35¼	33	33⅝	+ ⅛
40¾	29½	United Artists	98	33⅝	32⅜	32⅞	+ ⅝
94¾	52¾	Warner Bros.	28	84	80½	84	+2½
82¾	62⅝	Zenith	1773	78¾	73	74⅛	—4⅞

American Stock Exchange

8⅛	4½	Allied Artists	581	7⅞	6¾	7⅛	— ⅛
17⅝	10¾	All'd Art. pfd.	†22	17	15¾	15¾	+ ¼
15¼	6½	BalM'nt GAC	23	9⅝	9	9	— ⅝
24⅜	9¾	Cap. Cit. Bdc.	48	19¼	18	19	+1
22½	4⅝	Cinerama Inc.	422	20⅞	19⅛	20¾	+ ⅞
16⅞	7⅜	Desilu Prods.	84	8¼	7¾	7¾	— ⅜
9⅝	4⅞	Filmways	44	6¼	5¾	6⅛	+ ⅛
25¾	8¼	MPO Vid.	46	14½	13	13	—1½
18	12½	Movielab	21	14¼	13½	14¼	+ ⅛
5¾	2¼	Nat'l Telefilm	92	2½	2¼	2½	. .
10⅛	3¾	Reeves Bdcst	57	5¼	5	5	+ ⅛
10½	6	Reeves Snd.	241	6⅜	6⅛	6¼	— ⅛
27	20	Screen Gems	34	25	22⅞	22⅞	—1⅜
42⅜	11¾	Technicolor	671	35⅝	32⅜	33¼	—1½
31	9¾	Teleprompter	208	17¼	14¾	15⅛	—1⅛
6¼	2⅝	Tele Indus.	40	3⅜	3	3	— ¼
25¾	14½	Trans-Lux	113	18⅞	17⅛	17⅛	—1⅞

* Week Ended Mon. (4).
† Ex-dividend.
‡ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3¾	4¼	. .
Four Star Television	22½	24½	— ⅛
Gen Aniline & FA	.235	273	+15
General Drive-in	14¼	15¾	+ ¼
Gold Medal Studios	¼	¾	. .
Magna Pictures	2¾	3¼	— ⅝
Metromedia Inc.	13⅞	14⅞	— ⅝
Official Films	2¾	3¼	— ⅛
Sterling Television	2¼	2¾	. .
U. A. Theatres	6¼	7	+ ⅛
Wometco Enterprises	26¾	28⅞	+ ½
Wrather Corp.	6½	7⅜	. .

(Source: National Assn. of Securities Dealers Inc.)

Universal Would Match Golden Anni With Commensurate Rentals

Universal viceprez Henry H. (Hi) Martin is telling his sales chaps the company's Golden anni product potentially could yield the top single year's gross in U's history. That's covering the pardonable optimism with due caution.

Martin is getting across the message to his field hands in a series of four regional pep talks, the first held last Friday (1) in Gotham, the others going this week in Dallas, Chicago and Toronto. Purpose of the meets is to cue the branch men on the company's Jubilee year promotion thinking.

The U sales push for '62 is attuned especially to the first 26 weeks, encompassing the Presidential Sales Drive.

To hit a record gross, the company is counting on "Flower Drum Song," "Lover Come Back," "The Outsider," "Cape Fear," "Lonely Are the Brave," "Touch of Mink," "Spiral Road," "Phantom of the Opera," "Day the Earth Caught Fire," and possibly John Huston's "Freud," now rolling in Vienna.

Leon A. Couch, booker for Texas Theatre Service, cited as "Knight of the Month" by the Oak Cliff council of the Knights of Columbus.

Cannes Hopes

Continued from page 3

sion," "Marty," "Wages of Fear," etc., as being examples of top quality films which also were big boxoffice earners.

The fest director expressed himself as being most satisfied with the increasing U. S. major company cooperation at the annual Cannes affairs, dictated by the Americans' growing dependence upon the foreign market, as well as by their increasing involvement in native production abroad.

The 1962 Cannes fest has been set for May 7-14. LeBret promises that the Film Market, held in conjunction with the fest for buyers and sellers of pix not in competition, will be much better organized next year, with the Syndicate of French Film Producers taking over all arrangements. With approximately 150 pictures screened in the course of the 1961 Film Market, a good deal of confusion resulted in the scheduling of the screenings. The fest director suggested that a certain amount of confusion is inevitable, since producers and distribs have a way of turning up at Cannes with "films under their arms" which haven't previously been registered.

Glamor Hard Sell

Continued from page 5

lance guys, instead of mag staffers as in years gone by, and the bidding is keen to get the ones whose work most often will interest the mag editors.

Is It Circulation?

Further, magazines will only run those stories which help sell the magazines, and, unfortunately, those which will sell magazines never remain constant. Like a woman, it's a "sometime thing." At the moment, according to Cooper, the public is apparently in the mood to buy "world problems." For example, the biggest newsstand seller Life Mag has had this year was the issue devoted to Communism. It's second biggest seller was the issue on fallout shelters. But, just to be the exception that proves the rule, Look Magazine's biggest newsstand seller of alltime was last summer's issue with Elizabeth Taylor on the cover, but Liz is the exception to many rules—being about the only star which the industry thinks would have boxoffice pull even in an inferior film.

Entertainment subjects will still sell magazines, but not just any entertainment subject, says the 20th exec. The days are long gone when a publicist will get much national mag space on a pretty but unknown starlet playing a loose game of pingpong, and covers are impossible. The magazines regard the film story cover in either of two ways:, (1) as a familiar (star) face, which will appeal to the guy persuing a newsstand, and/or (2) as a change of pace from weightier or more newsworthy subjects.

Good For Editor

The successful magazine planter, says Cooper, must not only work long in advance (as always) but must come up with something that is "good for the editor" as well as, hopefully, for his film company boss. And, with the emergence of a small group of "star" photographers, one of the best ways to get the breaks is through these guys, whose work is respected at the mags. Some of these photogs have advance commitments to provide a specific number of covers for individual magazines, such as Richard Avedon with Harpers Bazaar and Burt Stern with Vogue.

Cooper suggests that the increasing use of these "name" photogs has been parallel with the growth of the indie producer who goes all out to get the best for his cinematic baby. Samuel Goldwyn was one of the first to hire a man of the stature of Gjon Mili to cover one of his productions. Concurrently, the top photogs have been hitting it rich as ad agencies have increasingly turned to photographic, rather drawn or painted, art for illustration. They draw fancy fees from film people (up to $2,500 a week, or perhaps $35,000 for coverage of single picture) because they also are in demand elsewhere.

While Cooper isn't particularly happy about these fees, he emphasizes that they often are worth it, if you get the right photog for the right job. "You wouldn't assign a guy who has a particular way of photographing female flesh to cover the biography of a saint!). The point is that when you hire a photographer—a good one, that is—you are hiring an artist and you want his point of view as expressed in his work. You are also hiring someone whose work is appreciated by the editors you want to romance.

Cooper thinks it's strictly pennywise etc., to gripe about a $20,000 total fee if you succeed in getting several pages, or even a cover, for Life where, for example, a fullpage color ad would cost about $48,000, exclusive of the ad plate, which might run another $2,000.

The importance of the able photog is such, says the exec, that you not only can get more space on a good pic, but even occasionally get space on a not-so-good item. But a bad—or inappropriate—photog can crimp your chances for space on a film which ordinarily might interest the editors.

UA's Regular 40c Divvy

United Artists has declared a regular quarterly dividend of 40c a common share.

Divvy is payable Dec. 29 to stock of record Dec. 15.

Locarno Film Fest Director Hits 4th Mex Festival as Trying To Curb Showing of Controversial Film

Mexico City, Dec. 5.

Charges that censorship, imposed to "protect political interests" in the organization and presentation of the World Review of Film Festivals, was rapidly cooling European film circles' interest in the event, have been made by Vinizio Beretta, director of the Locarno Festival and president of the International Federation of Newspaper Film Critics.

Beretta's remarks were the outcome of the withdrawal of "Viridiana," the Luis Bunuel picture which won a top award at Cannes, as well as non-scheduling of "The Night," Berlin Fest prizewinner; "Mother Mary of the Angels" and "Last Year in Marienbad," last named the Alan Resnais film.

While admitting that these films had controversial, offbeat themes, Beretta claimed their absence at the Mexican fest made European film people doubt the seriousness of the event.

Jorge Ferretis, festival head and top man of the Film Bureau here, has persistently denied any intent at censorship by Mexico. His version is that "Viridiana" was withdrawn by the producer and that prints of the other pictures had not arrived in Mexico. However, the report here is that Bunuel's picture was pulled because of fears that the already hard-pressed Mexican industry might have to face boycotting of its product in Spain and other European markets if the pic was shown.

Japan's 'Naked Island' Top Grosser at Fest

Mexico City, Dec. 5.

During the first week's screenings of fest pix at the World Review of Film Festivals here, Japan's "Naked Island" chalked up the highest boxoffice gross, $2,858.56. This was followed by "Everything Happens on Saturday," the British film grossing $2,761. Hollywood's "Goodbye Again" (UA) captured third position, with $2,672.96.

All grosses for oneday showings and do not include the take from the Hornos Theatre in Acapulco.

Berger Doubtful He Was Outbid For U's 'Lover'

Minneapolis, Dec. 5.

Circuit owner Bennie Berger, who has been venting his wrath against film companies through North Central Allied, an Allied States unit which he principally has been responsible for reactivating, has found a new reason for denouncing distributors.

This time it's the way that competitive bidding for pictures is conducted by the distributors here.

Angry because Universal rejected the bid of his local loop first-run Gopher theatre for its "Lover Come Back" and awarded the picture to competing Paramount circuit's State, and refusing to believe that he was outbid, Berger wants to take the matter to court.

He says Universal here refused to open the bids in his presence or even to show them to him, as is done in at least one other branch centre, Los Angeles. He speaks of consulting his attorney to determine if there's the basis of a law suit against Universal. And, he asserts, if his attorney advises him in the affirmative "no time will be lost in filing."

"And if there's any hope for doso, we'll try in court to knock out entirely the competitive bidding plan they're using here," says Berger.

"There's a possibility, of course, that I was outbid for 'Lover Come Back,' but it's hard to believe," asserts Berger. "I might have been outgifted because the Paramount circuit is more influential and better liked than I am. And there's always the possibility of a branch manager and a much larger circuit than mine working in collusion.

"The only fair way would be for the bids to be opened in the bidders' presence, as is done in some other places. Just to show me the bids, which Universal here even refused to do, would not be enough because they could have the favored theatre send a second bid for the record."

LeRoy J. Miller, the Universal branch manager here, did not use the telephone to notify Berger that he lost out on the desired picture. He sent, instead, a telegram stating: "Bid offer 'Lover Come Back' Gopher theatre unacceptable, Picture awarded State theatre."

Macdonnell New Barker Of London Variety Tent

London, Dec. 5.

Leslie Macdonnell, managing director of Moss Empires, is the new Chief Barker of the London Variety Club tent. Sam Eckman Jr. was named assistant Chief Barker, Jack Klein, second-assistant Chief Barker; Harry Woolf, Property Master; Clifford Jeepes, Dough Guy; and David Jones, Press Guy.

Among newcomers to the crew are agent Felix de Wolfe, columnist Rex North and publicist David Jones. Other members of the 1962 crew include David Kingsley, Dickie Pearl and Billy Manning. Neither Charles Forte nor Michael Shipman stood for re-election.

American Legion Primes Broadside Vs. Trumbo's Screenplaying 'Hawaii'

Hollywood, Dec. 5.

American Legion has now levelled its guns on Mirisch Co.'s upcoming production of "Hawaii."

Release, says Thomas Hoag, chairman of the Legion's statewide counter-subversive committee, will face "the most serious kind of battle which the American Legion and the American public can bring to bear if Dalton Trumbo is allowed to write the screenplay."

Trumbo, one of the "Hollywood Unfriendly Ten" who was jailed for contempt of Congress in 1947, after pleading First Amendment when quizzed on Communist party member, has aroused the Legion's ire before, particularly over rumors that he had ghosted a number of screenplays, and under his own name had scripted "Exodus" and "Spartacus."

Hoag stressed that the Legion has quietly been gathering facts to substantiate its stand that the film industry has "opened its doors to those people whom it originally kicked out under the Waldorf agreement." Every Legion post in America, he said, will be asked to undertake a resolution that "Hawaii" is being scripted by Dalton and be asked to voice its "objection."

Script for "Hawaii" originally was to have been written by Daniel Taradash, who was pacted last March 4 by producer-director Fred Zinnemann, but Trumbo replaced him when latter walked out.

Dent Eyes

Continued from page 3

given foreign features, the less available to Hollywood product with a resultant loss of revenue and employment in the American industry was Dent's view of the situation.

The angle of attack contemplated by Dent jibes neatly with his chief legislative interest—the Reciptocal Trade Act, due for a bitter fight next year when Congress will be asked to extend it. The Pennsylvania lawmaker believes the Act has resulted increasingly in a one-way trade street with the traffic moving against this country's industries. He said he'll try to get the film investigation underway well before next summer.

MR. EXHIBITOR...

ASTOR'S "PEEPING TOM" IS A REAL EYE-OPENER!

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Mr. George Josephs
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November 20, 1961

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Sincerely,

Raymond Willie
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W. E. Mitchell

W. E. Mitchell
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TYLER —Tyler
WICHITA FALLS —State
AMARILLO —State
WACO —Waco
ARCADIA —Temple

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Picture Grosses

'Hawaii' Boffo 8G, Indpls.; 'Mask' 4G

Indianapolis, Dec. 5.

Holdovers are setting the pace at firstruns here this week, and they're amazingly brisk. "Blue Hawaii" continues to lead in second stanza at Lyric, with sock takings. "Seven Wonders of World" is doing well in 25th round at the Indiana. "Bachelor in Paradise" looms nice in second at Loew's. "The Mask" shapes very slow at Circle in first.

Estimates for This Week

Circle (Cockrill-Dolle) 2,800; $1-$1.25)—"The Mask" (WB) and "Portrait of Mobster" (WB). Slow $4,000. Last week, "Comancheros" (20th) (2d wk), $5,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Seven Wonders of World" (Cinerama) (25th wk). Good $7,000. Last week, $9,000.

Keith's (CD) (1,300; $1-$1.25)—"Susan Slade" (WB) (2d wk). Good $6,000. Last week, $7,500.

Loew's (Loew) (2,427; 75-$1.25)—"Bachelor in Paradise," (M-G) (2d wk). Nice $7,000. Last week, $10,000.

Lyric (CD) (850; $1-$1.25)—"Blue Hawaii" (Par) (2d wk). Socko $8,000. Last week, $11,000.

Omaha Off But 'Witch' Big 9G; 'Susan' 6G, 2d

Omaha, Dec. 5.

Lack of new entries will curtail biz at downtown firstruns this stanza. Only starter is "Guns of Black Witch," which is hot at three houses. Hard-ticket "Seven Wonders of World" is lusty in second at Cooper. Holdover session of "Susan Slade" at the Omaha shapes fair. "Bachelor in Paradise" looks lush in third lap at State.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000; 1,200; 75-$1)—"Guns of Black Witch" (AI) and "Lost Battalion" (AI). Looks $9,000 or near. Last week, "X-15" (UA) and "Gun Street" (UA), $8,000.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (2d wk). Lush $9,000 after $11,000 bow.

Dundee (Cooper) (500; $1) — "King and I" (20th) (reisue) (2d wk). Shapes sparkling $2,800. Last week, $3,500.

Omaha (Tristates) (2,066; $1-$1.25)—"Susan Slade" (WB) (2d wk). Fair $6,000 or near. Last week, $9,500.

Orpheum (Tristates) (2,877; $1-$1.25)—"Comancheros" (20th) (2d wk). Mild $6,000. Last week, $9,000.

State (Cooper) (743; $1)—"Bachelor in Paradise" (M-G) (3d wk). Lush $5,000. Last week, $6,000.

BOSTON

(Continued from page 8)

$1.25)—"Blue Hawaii" (Par) and "Man Trap" (Par) (2d wk). Fair $15,000. Last week, $25,000.

Memorial (RKO) (3,000; 90-$1.49)—"Comancheros" (20th) and "Little Shepherd of Kingdom Come" (20th) (2d wk). Stout $11,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.49) — "Bachelor in Paradise" (M-G) (2d wk). Good $13,000 or close. Last week, $16,500. "X-15" (UA) opens Thursday (7).

Paramount (NET) (2,357; 70-$1.25) — "Pirate of Black Hawk" (Indie) and "Atlas" (Indie). Okay $12,000. Last week "Susan Slade" (WB) and "World by Night" (WB) (2d wk), $12,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Until They Sail" (Indie) and "Cobweb" (Indie). Mild $5,000. Last week, "Five Pennies" (Par) and "Greyfrairs Bobby" (BV) (reruns), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (6th wk). Fine $14,000. Last week, $18,000.

State (Trans-Lux) (730; 75-$1.25)—"Nude on Moon" (Indie) and "Adventures of Sadie" (Indie) (3d wk). Good $5,000 again. Last week, same.

'2 Women' Okay $6,000, Port.; Wayne 6½G, 2d

Portland, Ore., Dec. 5.

City is loaded with holdovers this round, but trade is holding up surprisingly well. Lone newcomer, "Two Women," looms okay at Orpheum: "Susan Slade" shapes good in third round at Music Box while "Comancheros" is rated tall in second at the Fox. "Breakfast at Tiffany's" is fast in fifth round at the Irvington.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Bachelor in Paradise" (M-G) (3d wk). Nifty $3,500. Last week, $6,200.

Fine Arts (Foster) (426; $1.50)—"Splendor in Grass" (WB) (m.o.) and "Man in Moon" (Indie) (3d wk). Matinees only on weekends. Sturdy $2,000. Last week, $2,300.

Fox (Evergreen) (1,600; $1-$1.49)—"The Comancheros" (20th) and "Jet Storm" (20th) (2d wk). Tall $6,500 for John Wayne film. Last week, $10,600.

Guild (Rosener) (400; $1.75-$2)—"La Dolce Vita" (Astor) (4th wk). Matinees only weekends. Okay $3,000. Last week, $3,400.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (Cinerama) (2d wk). Bright $7,000. Last week, $15,200.

Irvington (Smith) (650; $1.50)—"Breakfast at Tiffany's" (Par) and "Romanoff and Juliet" (U) (5th wk). Matinees only on weekends. Fast $5,000. Last week, $6,300.

Music Box (Hamrick) (640; $1-$1.50)—"Susan Slade" (WB) (3d wk). Good $5,000. Last week, $5,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Two Women" (Embassy) and "Pirate Black Hawk" (Indie). Okay $6,000 or near. Last week, "Mr. Sardonicus" (Col) and "Valley Dragons" (Col), $5,000.

Paramount (Port-Par) (3,066; $1-$1.50)—"Blue Hawaii" (Par) and "It Takes Thief" (Par) (2d wk). Fine $6,000. Last week, $12,100.

BROADWAY

(Continued from page 9)

in fourth. "La Dolce Vita" (Astor) opens Dec. 13, daydating with Embassy.

Carnegie Hall Cinema (F&A) (300; $1.25-$1.80) — "Neapolitan Carousel" (Lux) (9th-final wk). The eighth week ended yesterday (Tues.) dipped to okay $3,000 after $4,200 for seventh round. "Invasion Quartet" (M-G) opens Dec. 10, making current week run only four days.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "Throne of Blood" (Indie) (3d wk). Second round finished yesterday (Tues.) was okay $3,000 after $3,500 on first.

Normandie (T-L) (592; $1.25-$1.80)—"Green Mare" (Zenith) (7th wk). Sixth week finished Sunday (3) was good $4,900 after $6,000 for fifth round. "Five-Day Lover" (Kings) opens Dec. 13.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Purple Noon" (Times) (13th wk). This stanza winding today (Wed.) looks like great $11,000 or near. Last week, $11,500. House brings in "No Love For Johnnie" (Embassy) on Dec. 12, being a locked booking on account of setup for Christmas. "Noon" could have continued for weeks at current gait, unusually big for this stage of run.

Guild (Guild) (450; $1-$1.75)—"Double Bunk" (Show) (3d wk). Third round ending today (Wed.) is heading for good $7,500 or close after $10,300 for second week. "Midsummer's Night Dream" (Show) opens Dec. 18.

Murray Hill (Rugoff Th.) (565; 95-$1.80)—"Summer To Remember" (Indie) (5th wk). Fourth round completed Sunday (3) was solid $10,000 after $15,000 for third week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Zazie" (Cont) (3d wk). Second week ended Sunday (3) was fine $6,000. First week, good $10,500, far above estimate.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (60th wk). The 59th stanza ended Monday (4) was stout $6,500 or near after $8,000 for 58th week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (3d wk). Initial holdover week finished Monday (4) was smash $9,500 after $12,500 for first round. Stays on indef.

Sutton (Rugoff Th.) (561; 95-$1.80)—"Summer and Smoke" (Par) (3d wk). Current session wnding up today (Wed.) looks like boffo $12,000 after $19,000 for second week.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Hustler" (20th) (11th wk). The 10th round ended Monday (4) was stout $4,900 after $6,500 last week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Splendor in Grass" (WB) (9th wk). Eighth round completed yesterday (Tues.) was big $9,500 after $11,500 for seventh.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Bridge" (AA) and "Breathless" (FAW) (reissues). Opened yesterday (Tues.). In ahead, "Susan Slade" (WB) (3d wk-11 days), meek $5,500. "Roman Spring" (WB) due in next, daydating with Capitol.

World (Perfecto) (390; 90-$1.50)—"Wild For Kicks" (Times) (7th wk). This week finishing up tomorrow (Thurs.) looks like smash $11,000 after $13,000 for sixth week. Continues on indef.

CIVIC CENSORING NOT FAVORED, POLL SHOWS

Los Angeles, Dec. 5.

L.A. residents aren't in favor of any city censorship of questionable motion pictures but they do favor a get-tough policy to control such films, according to replies made to a questionnaire on subject.

City Councilman C. Lemoine Blanchard last month sent questionnaires to constituents in his Second District, predicated, he said, upon the rising tide of immoral films being shown in the L.A. area. Citizenry were asked to reply to two questions:

1. Do you believe the city should establish a censorship board to review questionable motion pictures?

2. Do you believe the city should establish a get-tough ordinance calling for stiff fines and imprisonment for persons showing lewd and immoral pictures in public theatres?

Results of the canvass, disclosed last week by city official, are as follows:

1. Yes, 38%; No, 50.8%; No opinion, 11.2%.

2. Yes, 67.5%; No, 23.5%; No opinion, 9%.

Blanchard last Sept. 13, in reference to his action, stated: "I believe that people are becoming definitely concerned with the type of motion pictures designed to appeal to the baser instincts and that is becoming more and more common in neighborhood theatres."

Mpls. Okay; 'Hawaii' Sockeroo $9,000, 'Comancheros' Wow 12G, 'Susan' 8G

Minneapolis, Dec. 5.

Attesting to current product's strength, there's only a single firstrun newcomer this week and that one is uptown. The fresh entry "Man in Moon," looks to fare well at the Uptown. Such holdovers as "King of Kings" and "South Seas Adventure" continue to hold a firm boxoffice grip.

"Breakfast at Tiffany's" in its second month is wow. "The Comancheros" and "Bachelor in Paradise," set for what are certain to be longruns, are holding their boxoffice vitality.

This is announced as final week for "Devil at 4 O'Clock," after four very healthy stanzas.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"King of Kings" (4th wk). Hotsy $7,000. Last week, $10,000.

Avalon (Frank) (800; $1)—"Nature's Paradise" (Indie) (2d wk). Nudist pic for this "adults only" theatre. Okay $1,500. Last week, $2,000.

Century (Cinerama, Inc.) (1,100; $1.75-$2.65) — "South Seas Adventure" (Cinerama) (reissue) (4th wk). Pleasing $7,500. Last week, $8,000.

Gopher (Berger) 1,000; $1-$1.25) —"Blue Hawaii" (Par) (2d wk). Big $9,000. Last week, $14,000.

Lyric (Par) (1,000; $1-$1.25)—"Bachelor in Paradise" (M-G) (3d wk). Rousing $7,000. Last week, $7,000.

Mann (Mann) (1,000; $1-$1.50)—"Devil at 4 O'Clock" (Col) (4th wk). Nifty $7,000. Last week, $9,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Susan Slade" (WB) 2d wk). Fair $8,000. Last week, $11,000.

St. Louis Park (Field) (1,000; $1.50-$2)—"La Dolce Vita" (Astor) (2d run) (3d wk). Respectable $3,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25)—"Comancheros" (20th) (2d wk). Terrific $12,000. Last week, $18,000.

Suburban World (Mann) (800; $1.25)—"The Mark" (Cont) (2d wk). Fairish $2,300. Last week, $4,000.

Uptown (Field) (1,000; $1.25)—"Man in Moon" (AFM). Smooth $3,500. Last week, "Never on Sunday" (Lope) (reissue) (2d wk), $4,000.

World (Mann) (400; $1-$1.50)—"Breakfast at Tiffany's" (Par) (6th wk). Another big week bespeaks word-of-mouth raves. Wham $7,000. Last week, $7,500.

Town Back in Biz

Regina, Sask., Dec. 5.

A $40,000 theatre, the 255-seat Capri, has been opened by Evans Parobec in Birtle, Manitoba.

Town has been without film since a fire two years ago.

CHICAGO

(Continued from page 9)

$1.25-$1.80) — "Breakfast At Tiffany's (Par) (7th wk). Strong $10,000. Last week, $15,000.

Loop (Telem't) (606; $1.25-$1.80)—"La Dolce Vita" (Astor) (subrun) (5th wk). Sturdy $12,000 or over. Last week, $14,000.

Monroe (Jovan) (1,000; 65-90)—"True Gang Murders" (Teitel) and "The Risk" (Indie). Nice $4,500. Last week, "Pirate Slave Girl" (Indie) and "48 Hours To Live" (Indie), $4,700.

Oriental (Indie) 3,400; 90-$1.80)—"Comancheros" (20th) (3d wk). Lively $18,000 or close. Last week, $24,000.

Palace (Indie) (1,570; 90-$1.80)—"Seven Wonders of World" (Cinerama) (reissue) (9th wk). Firm $12,700. Last week, $13,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Seven Women From Hell" (20th) and "Armored Command" (AA). Fine $17,000. Last week, "X-15" (UA), $11,800.

State-Lake (B&K) (2,400; 90-$1.80)—"Susan Slade" (WB) (2d wk). Fast Trim $15,000 or near. Last week, $25,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Two Women" (Embassy) (7th wk). Sharp $4,100. Last week, $5,200.

Todd (Todd) (1,089; $2.20-$3.50)—"King of Kings" (M-G) (7th wk). Bright $15,800. Last week, $17,000.

Town (Teitel) (640; $1.25-$1.50)—"Bridge To Kronfeldt" (AA) (3d wk). Busy $4,000. Last week, $4,500.

United Artists (B&K) (1,700; 90-$1.80)—"George Raft Story" (AA) (2d wk). Hotsy $20,000 or close. Last week, $32,000.

Woods (Essaness) (1,200; 90-$1.80) — "Bachelor in Paradise" (M-G) (5th wk). Stout Firm $14,000. Last week, $10,000.

World (Teitel) (606; 90-$1.25)—"Neopolitan Carousel" (Lux) (3d wk). Tidy $4,400. Last week, $5,000.

National Boxoffice Survey

Pre-Yule Bops Trade; 'Kings' No. 1, 'Hawaii' 2d, Wayne 3d, 'Bachelor' 4th, 'Breakfast' 5th

Pre-Xmas doldrums have started to set in for many key cities covered by VARIETY this session, and biz shows it. Even the strongest pix are down sharply from their great showings of Thanksgiving Day week, as the attention of thousands has turned to Christmas shopping. It happens every year along about this time; hence, exhibs are not exactly surprised.

"King of Kings" (M-G), which had slipped to third spot last week, is back in No. 1 spot, again currently. "Blue Hawaii" (Par), second a week ago, is holding in second place.

"Comancheros" (20th), John Wayne pic, champ last stanza, is slipping to third, not far from "Hawaii." "Bachelor in Paradise" (M-G), which was fourth last round, again is finishing in fourth position.

"Breakfast at Tiffany's" (Par), long on top or near No. 1 spot, still is showing enough currently to cop fifth money. "Susan Slade" (WB), fifth a week ago, is winding up sixth.

"Splendor in Grass" (WB), which has been high in the ratings for many weeks, will capture seventh place. "Devil at 4 O'Clock" (Col) is finishing eighth. It was seventh a week ago. "La Dolce Vita" (Astor) rounds out the Top Nine pictures.

"Two Women" (Embassy) and "The Mark" (Cont) are the two runner-up pix as even the arty theatres are starting to feel the offish trend.

"Errand Boy" still is sock in second week in Chi. "Flower Drum Song" (U), which continues big at N.Y. Music Hall, is being held a fifth stanza at this vast theatre.

"I Bombed Pearl Harbor" (Par), rated dull in Detroit, is doing fairly well in L.A. It is one of the few new films launched this week. "Summer and Smoke," also from Paramount, continues lofty in N.Y. in two theatres and strong in L.A.

"Loss of Innocence" (Col) continues socko in N.Y. and nice in Balto. "Mr. Sardonicus" (Col) is rated good in Frisco. "George Raft Story" (AA) looks hotsy in Chi in second.

"Back Street" (U), good in Philly, shapes fair in L.A. and nice in Pitt. "East Side Story" (UA) continues great in the same four key cities in which it was launched, being capacity in N.Y. despite conditions.

"10 Who Dared" (BV) looks slow in Louisville. "Cold Wind in August" (20th), okay in Detroit, shapes hot in Pitt. "Purple Noon" (Times), big in Philly, still is great on longrun in N.Y.

(*Complete Boxoffice Reports on Pages 8-9.*)

'DARED' DULL $4,500, L'VILLE: HOPE 7G, 2D

Louisville, Dec. 5.

Five of the downtown houses are doing fairish biz with holdovers. Only new entry is "Ten Who Dared," slow at the Brown. Weekend business is bolstering all houses, but first part of week is dull at all situations. Last Saturday (2) an influx of teen-agers from out in the state, members of the Hi Beta Club, swarmed over downtown area to help firstruns. "Blue Hawaii" looms hefty in second at the Kentucky. Same is true of "Bachelor in Paradise" in second at the Ohio.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1)—"Ten Who Dared" (BV). Slow $4,500. Last week, "X-15" (UA), same.

Kentucky (Switow) (900; 75-$1)—"Blue Hawaii" (Par) (2d wk). Hefty $8,000 after first week's $12,000.

Mary Anderson (People's) (900; 90-$1.25)—"Susan Slade" (WB) (2d wk). Neat $6,000 after opening week's $8,500.

Ohio (Settos) (900; $1.25) — "Bachelor in Paradise" (M-G) (2d wk). Sturdy $7,000 or over for Bob Hope pic. First week was $9,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Cinerama Holiday" (Cinerama) (7th wk). Slow $5,000. Sixth week was $8,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Comancheros" (20th) (2d wk). Easing off to good $7,000 after opening week's $13,000.

Film Reviews

Continued from page 6

The Roman Spring of Mrs. Stone

Herbert Smith's art direction, in company with John Jarvis' set decoration, shows perception—from the cluttered, ornate chaos of Miss Lenya's abode to the elegance of Miss Leigh's apartment.

Richard Addinsell's melancholy score is another valuable ingredient in the production, filmed in Rome and London. Balmain of Paris has created an attractive wardrobe for Miss Leigh, although one or two of the outfits are better advertisements for the designer than they are personally suitable to the diminutive proportions of the star. *Tube.*

The George Raft Story

Shallow but fairly diverting portrait of the noted and sometimes notorious actor-hoofer. Generally good b.o. looms.

Hollywood, Nov. 27.

Allied Artists release of Ben Schwalb production. Stars Ray Danton, Jayne Mansfield, Julie London, Barrie Chase, Barbara Nichols, Frank Gorshin, Margo Moore, Brad Dexter, Neville Brand. Directed by Joseph M. Newman. Screenplay, Crane Wilbur; camera, Carl Guthrie; editor, George White; music, Jeff Alexander; assistant director, Lindsley Parsons Jr. Reviewed at Academy Awards Theatre, Nov. 27, '61. Running time, 105 MINS.

Raft	Ray Danton
Lisa	Jayne Mansfield
Sheila	Julie London
June	Barrie Chase
Texas	Barbara Nichols
Moxie	Frank Gorshin
Ruth	Margo Moore
Benny	Brad Dexter
Capone	Neville Brand
Frenchie	Robert Strauss
Frankie	Joe de Santis
Sam	Herschel Bernardi
Mrs. Raft	Argentina Brunetti
Mr. Raft	John Fleifer
M.C. (Team)	Pepper Davis, Tony Reese
Fitzpatrick	Jack Lambert
Charleston Dancer	Cecile Rogers
Mizner, The Wit	Tol Avery
Harvey	Robert H. Harris

The novel and curiously enthralling thing about "The George Raft Story" is that its subject is, first of all, very much alive, and secondly, an intimately familiar figure in the medium in which he is here impersonated by another actor. This gives the Ben Schwalb production an add sort of vigor and special curiosity value for film audiences. Although the Allied Artists release strikes one as a very glossy treatment, shy the boldness, penetration and complete frankness that registers as sound, serious and affecting biography, it should be an entertaining experience for the average easygoing filmgoer, diverting enough to do good business.

Were it not for the fact that it is based on life, Crane Wilbur's screenplay might seem too stuffed with biopic cliches to be convincing. But the reassuring image of the real-life Raft himself crowds into the viewer's conscious at these moments, and gives seeming artificiality and contrivance a kind of peculiarly life-like lustre. The story traces Raft from his early days as a New York hoofer on the fringes of the underworld, follows him to Hollywood, depicts his success as the "Scarface" coin-flipper, describes his mushrooming discontent with gangster part type-casting (a dilemma which hounded him throughout his career), shows him in the comparatively down-and-out latter stages of his life, and winds on the threshold of his "Some Like It Hot" comeback. Yet, it is a curiously one-sided portrait. The inside of the man remains a mystery. We see only the head of the coin.

Ray Danton is successful in the title role, paradoxically because he never seems to be trying to make himself a carbon copy, which, considering the absence of physical similarity, would have been an injurious approach. No one is going to confuse Danton with Raft (as one might, for example, confuse Larry Parks with Al Jolson), but Danton has submerged his own mannerisms to a degree that they never interfere with the image of Raft that never really vanishes from the mind. Danton, then, is a black-and-white neutral through which the audience can color in Raft. Somehow, it works.

Five women are shown involved in Raft's life—each a shallow, shadowy, inconclusive interlude. They are played by Jayne Mansfield, Julie London, Barrie Chase, Barbara Nichols and Margo Moore. Their roles enable Miss Mansfield to display her astonishing physique, Miss London to croon a sultry vocal, Miss Chase to showcase her hoofing prowess (in partnership with Danton, who's no Raft as a dancer, but sufficiently graceful), Miss Nichols to render a flashy song-and-dance as Texas Guinan, and Miss Moore to snare histrionic honors from the other members of this good-looking quintet.

Capable playing in generally stereotypical character parts is contributed by Frank Gorshin, Brad Dexter, Neville Brand (in his familiar "Capone" guise), Robert Strauss, Joe De Santis, Herschel Bernardi, Argentina Brunetti and Jack Lambert. Comedy team of Pepper Davis & Tony Reese chips in with a fair nitery routine.

Joseph M. Newman's direction is workmanlike, although there are moments when the tempo slows and staggers and the actors have to strain. Newman is backed up by the journeyman efforts of cameraman Carl Guthrie, editor George White, art director David Milton, composer Jeff Alexander and choreographer Alex Romero.

One of the film's more interesting vignettes is the scene in which Raft, following his success in "Scarface," is summoned to the Chicago headquarters of Al Capone, portrayed once again by Neville Brand, who is making something of a career-within-a-career of portraying the character. This sequence, played with a kind of grave tongue-in-cheek, is especially curious for the manner in which it "humanizes" Capone. *Tube*

True Gang Murders

Dull array of newspaper photos of slaughtered gangsters from Jesse James to Roger Touby. Historically inaccurate and gratuitously gory.

Chicago, Nov. 30.

Teitel Films release of Sagittarius Films production. Directed by Sherman Rosenfield. Produced and written by Dan Goldberg and Harry Mantel; associate producer, Charles Teitel; narrator, Dan Gordon; dialog, Rolf Forsberg; art director, Phil Lepinsky; music, Gene Martin. Reviewed at the Monroe Theatre, Chicago, Nov. 30, '61. Running time, 62 MINS.

Chi newsman Harry Mantel grave-robbed the newspaper morgues for the series of gory stills pasted together for this patchwork poesy for necrophiles. As cliche-ridden as it is bullet-ridden, it alleges to limn the history of gang killings for a period starting with Jesse James and ending with Roger Touhy. However, it's apparent that the "history" was written to fit the photos available, and there are both important omissions and undue emphasis on several minor hoodlums where sufficiently bloody pictures were available.

Mantel's incomplete annals include photos of the Younger and Dalton brothers and bordello queens Victoria Shaw, then shows the freshly-slaughtered remains of Jim Colosimo ("he hungered for power and wealth"), Machine Gun Jack McGurn, Legs Diamond, Baby Face Nelson (neatly cross-stitched from naval to neck on an autopsy table), Pretty Boy Floyd, Ma and Fred Barker, John Dillinger, Dutch Schultz ("He stepped out of his house . . . It was the doorway to hell"), Bugsy Siegel, Willie Moretti and Albert Anastasia.

Conspicuous by their absence are many still-living mobsters involved in the slayings and, as in the case of Al Capone, anyone with a family who might sue. This makes for sticky going in explaining the St. Valentine Day massacre of the Bugs Moran gang in a Chi garage and precludes the inclusion of Jake "The Barber" Factor in its rundown on Roger Touhy. Factor, whose kidnapping resulted in Touhy's going to jail, is now a prosperous business man in Beverly Hills. An attorney for Capone is currently suing Allied Artists and CBS for their portrayals of the prohibition-era gang figure, and Factor is suing a Chi newspaper reporter for a book he wrote on the Touhy case.

Don Gordon's voice-of-doom narration is so hackneyed as to be comic, and Gene Martin's ratatatat drum and vibe accompaniment is intrusive and apparently randomly interpolated. *Roth.*

Babes In Toyland (COLOR)

Cross between stagey Toyland and cartoonish Disneyland. Great for the moppets. Should be strong Xmas season attraction.

Hollywood, Dec. 1.

Buena Vista release of Walt Disney production. Stars Ray Bolger, Tommy Sands, Annette, Ed Wynn; features Tommy Kirk, Kevin Corcoran, Henry Calvin, Gene Sheldon, Mary McCarthy, Ann Jilliann, Brian Corcoran. Directed by Jack Donohue. Screenplay, Ward Kimball, Joe Rinaldi, Lowell S. Hawley, based on operetta by Victor Herbert and Glen McDonough; camera (Technicolor), Edward Colman; editor, Robert Stafford; music adaptation, George Bruns; assistant director, Austen Jewell. Reviewed at Academy Awards Theatre, Dec. 1, '61. Running time, 106 MINS.

Barnaby	Ray Bolger
Tom Piper	Tommy Sands
Mary Contrary	Annette
Toymaker	Ed Wynn
Grumio	Tommy Kirk
Boy Blue	Kevin Corcoran
Gonzorgo	Henry Calvin
Roderigo	Gene Sheldon
Mother Goose	Mary McCarty
Bo Peep	Ann Jilliann
Willie Winkie	Brian Corcoran
Twins	Marilee & Melanie Arnold
Simple Simon	Jerry Glenn
Jack-be-Nimble	John Perri
Bobby Shaftoe	David Pinson
The Little Boy	Bryan Russell
Jack	James Martin
Jill	Ilana Dowding

Walt Disney's Christmas present for filmgoers this year is his first live-action musical, a lavish translation to the screen of Victor Herbert's operetta, "Babes In Toyland." It's an expensive gift, brightly-wrapped and intricately-packaged, and is certain to be a fast-selling item in the Yuletide marketplace. A choice attraction for the pre-teen set, it will be an especially big draw among those in the five-to-ten age bracket. But some of the more mature patrons may be distressed to discover that quaint, charming "Toyland" has been transformed into a rather gaudy and mechanical "Fantasyland." What actually emerges is "Babes In Disneyland."

The Disney concept of "Toyland," as written for the screen by Ward Kimball, Joe Rinaldi and Lowell S. Hawley, and engineered under the scrutiny of director Jack Donohue, falls somewhere in that never-never land where the techniques of the stage, the live-action screen and the animated cartoon overlap. The result leaves an audience in something of a state of suspension, uncertain whether it is supposed to hiss the villain and cheer the hero or just sit back and be content to admire the special effects, the sets and the talents of the artists. Only the tykes will be able to involve themselves in the ramifications of the plot. Others will just have to seek occasional rewards in the technical achievements, the melodic score, the buoyant dancing and several widely scattered twists of comic satire.

Ray Bolger is the standout member of the cast. As the arch-villain out to dispose of Tommy (Tom, Tom, the Piper's Son) Sands in order to wed the heiress, Annette (Mary, Mary, Quite Contrary), he delivers a sly, rollicking, congenially menacing portrayal. His rubber-legged hoofing shows to special advantage on a "Castles in Spain" number, and he has some notably merry moments in the climactic sequence in which, as the target of an all-out toy-soldier attack, he proceeds to retaliate with a miniature cannodade of his own.

Sands and Annette are rather wooden as the young lovers, but each has an opportunity to display vocal prowess and capable choreographic footwork. Ed Wynn and Tommy Kirk score as toymaker and assistant, Henry Calvin and Gene Sheldon as Bolger's inept, mercenary aides. Pretty moppet Ann Jilliana, as Bo Peep, impresses with her lovely singing voice. Others featured are Kevin and Brian Corcoran and Mary McCarty.

Modernization of Herbert's evergreen score to suit the new medium and the tempo of the times and the action has been accomplished smoothly by George Bruns. Mel Leven's new libretto and lyrics are clever, but some of the simple charm of the original words, such as in the delightful "I Can't Do the Sum," have been sacrificed for purposes of visual trickery. Tommy Mahoney's choreography is brisk and workable, with best results obtained in an exciting dance of gypsies.

Special effects by Eustace Lycett and Robert A. Mattey and animation effects by Joshua Meador are neatly integrated. Toy sequences by Bill Justice and Xavier Atencio are impressive. The skills of cameraman Edward Colman and editor Robert Stafford are evident throughout. The fantasy-on-a-stage nature of the concept is ably reflected in the cardboard and gingerbread sets of Carroll Clark and Marvin Aubrey Davis. But there is something faintly disconcerting about a stage technique when utilized on the screen, which is too realistic and fluid a medium for a rigid and confining theatre-like concept of action and design. *Tube.*

Exhibs Congress

Continued from page 4

panies by name. This, per the Frisch explanation, was mutually assented to in the name of "good relations," chiefly because of the aforesaid need for further clarification of many responses.

The exhib report merely summarizes each distrib's reaction. Thus, on film contract fine print, there's general avowal to lay off springing surprises and to notify exhib customers before the fact.

Anent bad prints, the responses interspersed avowed surprise with assurances that either partial or fulltime examinations were the rule, but also welcoming all complaints.

Views on competitive bidding were widely divergent, either passing the buck for responsibility to exhibs or independent producers, or declaring a flexible policy based on the realities of various territories.

Recognize Distress

There was agreement by the companies, on the other hand, as to the need to help distressed theatres, generally by blocks of pictures at generous flat rental terms. Some companies averred this has long been practice.

As to print shortages, several outfits denied the charge or said they tried to met demands at all times. One company suggested this could be alleviated at the exhib end by avoiding multiple runs and staggering clearances.

Report conveys some encouragement to exhibs on playing time and terms. Generally, it's agreed by the companies that "excessive" percentages are a mutual evil if they only have to be adjusted later anyway, which is often the case. It's understood, apropos this point, that at least one company has instituted a theatre-by-theatre study via its exchanges to determine the realistic percentage strength of each customer. Idea is to eliminate the flat percentage split and deal on something like a sliding scale, and according to the attraction. Virtually all the sales skippers indicated that flexibility is the sensible approach.

Other Points

On distribution's discretion where independent producers are involved, it was generally felt the companies (a) should have more control over distrib policy, or (b) they already do. One or two of the responses denied the indies were rigid.

In the breakdown on whether companies should initiate competitive bidding where it's not requested by exhibs, the responses generally either concurred by denying guilt, or made the point that such right is reserved by the company. A few reacted by blaming exhibition for the condition where it exists.

Ninth topic covered cooperative ad campaigns and saturation bookings. Companies all cheered the scheme, some declaring it unreservedly, others going along on principle. A few thought it was appropriate practice on certain films only, and there were suggestions that some exhibs have been less than cooperative in the execution of such campaigns.

C. of E. was repped in the talks by its subcommittee on producer-exhibitor - distributor relations, headed by Irving Dollinger, and comprising Marshall Fine, George Kerasotes, Albert Pickus and Frisch.

Other side of the various tables arrayed Maurice Goldstein, Allied Artists; Irving Ludwig, Buena Vista; Rube Jackter, Columbia; Robert Mochrie, Metro; Jerry Pickman and Howard Minsky, Paramount; Glenn Norris, 20th-Fox; Ben Kalmenson and Charles Boasberg, Warner Bros.; Arthur Krim, Robert Benjamin, William Heineman and James Velde, United Artists.

Withal, important spadework was accomplished, in the Frisch view.

Allied Pulls

Continued from page 5

rollment (on an individual exhib basis). The boast is given substance by the fact Neal Houtz, prexy, and five directors of the defected Iowa-Nebraska-So. Dakota unit have asked in and been accepted.

Fine and Marcus scorn with vehemence the suggestion they may have a hornet's nest with Bennie Berger & Co. from Minnesota. This is not only gainsaid, but the assertion is made that Berger, in moving back in, "subscribes fully" to National Allied policy, his legendary—and lately reiterated—truculence to the contrary.

The embattled circuit exec isn't around just yet to make it unanimous (or less), having pleaded personal business for the delay, but promising to be on hand by Thursday (7), finale day for the skull sessions. Fine and Marcus may have a plausible case, however, for if Berger truly is sour on Allied, why climb aboard again?

Usual Grievances

Over the weekend, the closed-door palaver by the board covered the recurrent complaints. Reportedly, the sessions were most spirited anent distrib sale policies, the feeling being that certain unspecified pictures have been (and are being) "mishandled" in terms of playoff. The point is made that such practice is losing revenue for the companies, let alone the irritation to exhibs.

Progress was noted on the 16m issue per asserted promise from the film companies to cooperate in removing "unfair" competition by non-theatrical screenings.

Board also bemoaned the continuing vendetta between National Screen Service and Columbia Pictures, with latter issuing its own trailers, and Allied again is offering to help conciliate the rift. Allied also reaffirms "moral and financial" support for the new Ace Films entity, and pledges to maintain support of the Joint Committee Against Toll TV.

Speech That Wasn't Made

Minneapolis, Dec. 5.

The national Allied States convention at Miami Beach this week will not be having at its regular business sessions the promised presence of local belligerent circuit owner Bennie Berger who had announced he'd shoot off verbal fireworks at the film companies.

These "fireworks" were to have been in the shape of Berger denunciations of the film companies for their allegedly "outrageous" treatment of theatreowners. They also were to include his demand that the national body take immediate action to "force" the film companies to sell "the only kind of pictures still capable of drawing profitable business" to small towns' theatres and little exhibs generally on ability-to-pay terms.

Berger explains that sudden press of other business is preventing him from reaching Miami Beach until Dec. 7 Allied Awards dinner which will close the convention.

Legit Priority

Continued from page 4

by virtue of his buyout of playwright Loring Mandel, who wrote the stage adaptation) complains the essence of the case was lost on the skimpy lay press coverage. Fields accents as "key issue" in the suit the validity of the "time restriction" clause covering road companies of plays sold to films. He emphasizes that had the court found otherwise, it would have put the future of such roadshows in mortal jeopardy.

If viewed as a fight for this principle, according to Fields, it becomes clear also why the plaintiffs nixed a post-decision settlement offer of $250,000 from Columbia, which will release the pic.

Meanwhile, from the Coast, producer Tahse indicates the road tour may extend to May 26. He also chimes in a denial that Preminger's issue in court over the "first class" stature of the tourer had any substance. Prem, he says, threatened last August to release the film before yearend, and that was before the road company had even been cast (it began touring Oct. 2).

Little Messages To Film Producers

ARE YOU FAR-FAR OR LONG-LONG FROM HOME?

- A film producer produces where he may to the best advantage of his picture, his career, his growth artistically. In this respect he resembles the director who directs and the actor who acts wherever and however he is led by esthetic opportunities and economic circumstances.

- In certain instances the American film showman has by now been absent from his homeland over long periods of time and through numerous features. As for distances, the showman has indeed ventured far out. There is even talk now of U.S. producers penetrating Soviet Russia and Red China, although anybody's entitled to doubt that consummation.

- However far-far he goes and however long-long he stays, the astute producer keeps his vision focussed upon the American market and its film trade. In the end America remains the seed-bed of his prestige no matter how "foreign" his credits.

- Sheer self-interest dictates to the wandering American producer that he keep his fences mended back home. Let the U.S. film trade not forget his name. The advertising medium he ought to use is the same organ to which he must turn for film news.

The wanderer should advertise regularly in

VARIETY

Nationally and Internationally Circulated

Federal Action Aims at Forcing Herb Aller to Stand for Election

Los Angeles, Dec. 5.

In first action of its kind ever filed in this country, U. S. Labor Secretary Arthur Goldberg has brought suit in Federal Court here to force the election of a union's biz rep, a post heretofore always appointive in this particular union.

Suit was filed last Thursday (30) against AFL-CIO Motion Picture & Television Photographers, Local 659. In addition to asking court to direct the holding of a secret ballot election, complaint asks that the post be declared vacant. Post has been held since 1934 by Herbert Aller.

Action is based on the so-called labor reform law-Labor-Management Reporting and Disclosure Act—of 1959, and was filed by U. S. Attorney's office in L. A. It claims that Aller is an incumbent officer of the union and therefore, by law, must stand for election.

Aller stated yesterday: "I am appointed by the elected officers of the local, as a specialist in collective bargaining. The members feel they are not trained in his field, and that they are entitled to the services of a specialist who is." Aller also is an attorney

The law requires all officers of local unions must be elected, not appointed, according to Fred Ragsdale, head of the Bureau of Labor-Management Reports here. It seems Mr. Aller performs the duties of an officer and so must stand for election," he said.

Trans-Lux's Quarterly 10c

Trans-Lux Corp. has declared a regular quarterly dividend of 10c a share on its common stock.

Divvy is payable Dec. 29 to stock of record Dec. 15.

QUALITY DUBBING

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Now You Can Have a Custom-Made, Hand Tailored Job

We treat each of our clients, in turn, as if that film were our only assignment. The results prove what imagination plus experience plus incredible personal attention to detail can achieve.

Here's What BILL HORNE, Distributor of

"MR. JIM

American Soldier and Gentleman"

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New York Soundtrack

Continued from page 4

branches . . . UA says it has r.s v.p.'s so far from some 200 newsmen for the "Judgment at Nuremberg" Berlin junket Dec. 14.

Bernice Livingston, Continental Distributing publicist, has a travelog piece on Israel in the current Harper's Bazaar, an outgrowth of her mid-East sojourn the past summer . . . Cold war fulminations haven't hurt the Soviets at the boxoffice here. Their "Summer to Remember," the **J. Jay Frankel** import which **Kingsley** is **releasing**, racked up a hotsy $15,533 in its third stanza at the Murray Hill, bettering each of the first two weeks. That's a house record, and Kingsley says biz is topping the Muscovites' earlier "Ballad of a Soldier" . . . III Task Pictures' "Force of Impulse," which Pathe-America is handling, has more than 300 pre-Xmas dates lined up . . . Astor says director **Roger Vadim** will be in for the Dec. 18 preem of "Les Liaisons Dangereuses" at the Henry Miller.

"The Hustler," a gloom-chaser if ever 20th-Fox had one, is accoladed by Life mag as "full of Oscar-sized performances by a tremendous cast" . . . **Robert Mulligan** has wound principal lensing on Universal's "Spiral Road." His next going in February, is the filmization of "To Kill a Mockingbird." He'll also direct "A Habitation of Dragons" for Broadway next season.

Five prisoners who broke out of the Vandalia, Ill., state prison last week are still being pursued by 40 guards and six blood hounds. The convicts escaped while the other inmates were watching a motion picture in the prison theatre. The film: The Jerry Lewis-starrer "Don't Give Up The Ship."

The sentimental evening saluting Columbia Pictures exec veepee **Abe Montague** as the Pioneer of the Year included other highlights as part of the 23d annual jubilee dinner of the Motion Picture Pioneers. One was the honored guest's salute to the Sons of Pioneers who are continuing to trailblaze the industry, among them, for example, **Paul N. Lazarus Jr.**, now a Col veepee, who emceed the event. There were salutes to absentee **Sam Rinzler** and **Harry Brandt**, two exhibitor leaders, both forced to remain away because of convalescense, the former having just undergone an operation. It was noted that this (Montague) dinner was only topped (by a few tables) the **Nate Blumberg** dinner, so far as capacity was concerned. Pioneers prexy **Si Fabian** called for a moment of silence in memory of **Jack Cohn** who sparked and founded the MPP. **Senator Keating's** stirring speech ranged from brotherhood to politico influences ("people don't embrace Communism; Communism embraces people," was his warning of the insidious menace) in spotlighting the Soviets' "systematic capture of the spirit of man." Senator Keating (N.Y.-R.) also stressed how the old silent movies taught him to read, because he had to if he was to enjoy "going to the movies" which was a family habit and a personal pleasure. **Si Fabian** made a pitch for the Pioneer's charity foundation so that "men may retain their selfrespect." Fabian also spotlighted that this was a Ripley in the 23 annual dinners to date—the first time that a general sales manager was being honored and not a producer or an exhibitor. Only two wires were read: one from **President Kennedy** and one from old friend **Haskell Masters** of Toronto whose "fourth grandson, just born, alone is keeping me away." **Adolph Zukor** got a standing ovation. **David Loew**, of Beverly Hills, "who needs another car like a third neck," said Fabian, won the auto raffle. Montague also saluted long-time sales aide **Joe McConville** along with Col prexy **Abe Schneider** and the late exec veepee and cofounder of Columbia Pictures, **Jack Cohn**.

Prominent exhib **James S. Carbery**, formerly with the Walter Reade Organization and prior to that western division manager of United Artists Theatres, has joined the Grand Bahamas Development Co. in an executive capacity. This is **Louis Chesler's** Seven Arts subsid which is participating in the development of Grand Bahama as a residential, resort and commercial community.

Pic exporter **Morris Goodman** back at his desk again after a four-week Latino swing, and confirming that those political demonstrations down yonder are no help at the wickets. He also relays that private television operations are expected next year in Trinidad and Jamaica . . . **Lars McSorley**, Allied Artists' eastern publicity mgr., who is otherwise not engaged in the "El Cid" promotions, is responsible for the study guide AA is putting out on the pic for history classes which will attend en bloc . . . "Long Day's Journey into Night" wound lensing, and co-stars **Sir Ralph Richardson** and **Katherine Hepburn** are off to Europe. Still no distrib deal for the **Ely Landau** production . . . **Albert Pickus**, the TOA chairman, guest of the Navy this week on a Caribbean orientation cruise . . . "Sodom and Gomorrah" company switched to London to film the destruction of the two Biblical cities . . . Universal packed the RKO 58th St. house last night (Tues.) with more than 2,000 tradesters and media people for its "Lover Come Back," slated for the Music Hall in mid-February.

November B.O. Top: 'Kings'

Continued from page 7

Pity" (UA) captured 11th place while "The Mask" (WB), inclined to be uneven, rounds out the Top 12.

"Greyfriars Bobby" (BV), which was ninth in October; "2 Women" (Embassy) and "The Mark" (Cont) were the runner-up pix. Last-named has played so far almost entirely in arty theatres, but has been doing remarkably well.

"West Side Story" (UA), which has been playing in only four key cities so far, hints high potential because running capacity in N.Y. at the Rivoli and in Boston, and shaping boffo in Philly and Washington. Playing on hardticket, additional openings are scheduled in the next few weeks. "Blue Hawaii" (Par), launched the final week in November, hints big possibilities, showing enough that one session to finish second in weekly ratings.

"Flower Drum Song" (U) bids fair to do comparatively bigger than the Broadway musical on which it is based judging from its first four weeks at the N.Y. Music Hall. Film, which has drawn unusually fine word-of-mouth, will not open in other major key cities until just prior to Christmas. "X-15" (UA), another newie, landed ninth place in the final week's listings for November although quite uneven.

"Summer and Smoke" (Par), another newcomer, continues sock in third week, playing the N.Y. DeMille and arty Sutton. Also new, "Errand Boy," from the same distrib, was rated wow on its Chi preem week. "George Raft Story" (AA) also was smash on its initial stanza in Chi.

"Loss of Innocence" (Col), great in N.Y. was rated okay in St. Louis and nice in Balto the final week of the month. "Cold Wind in August" (UA) did well on several dates late in month.

"Two Women" (Embassy) continued strongly in arty houses last month, being a runner pic three different weeks. "Question 7" (Indie) was in runner-up category one stanza.

"Spartacus" (U), now mainly out in lesser key cities or on subsequent-run, managed to show enough to cop eighth place in weekly ratings early in the month. "Bridge To Sun" (M-G) was a runner-up pic another week.

Big Wilson will fire half of his staff of writer.

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Start Selling TODAY!...with FREE TEASERS from

National Screen Service

Music Soundtrack 'Runaway' Put Under Congressional Spotlight

Washington, Dec. 5.

During last Friday's one-day hearings before the subcommittee of Chairman John Dent, the voice of the American Federation of Musicians president, Herman Kenin, was directed against his union's pet peeve—musical soundtracks made in foreign countries. These are entirely related to television, rather than theatrical, films. But the emphasis of Kenin has its own illumination.

Kenin filed a list of "runaway" television soundtracks and gave the AFM estimate on the number of man hours and wages lost. This is possibly the first such detailing ever set forth for the official minutes of a Government probe. The list follows:

ABC FILMS
39 "Straightaway" (½ hour)
10 men—18 sessions
No. Man Jobs: 180
Approx. salaries lost $18.000
BING CROSBY PRODUCTIONS
39 "Ben Casey" (1 hour)
15 men—36 sessions
No. Man Jobs: 540
Approx. salaries lost: $72.000
BRENNAN-WESTGATE PRODS.
39 "The Real McCoys" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
BILL BURRUD PRODS.
39 "Holiday" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries lost: $9.000
39 "True Adventure" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries lost: $9.000
39 "Wanderlust" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries Lost: $9.000
BOB CLAMPETT CARTOONS
52 "Beany & Cecil" (½ hour)
5 men—24 sessions
Man Jobs: 120
Salaries lost: $12.000
CRESTON STUDIOS
26 "King Leonardo" (½ hour)
5 men—12 sessions
Man Jobs: 60
Salaries lost: $6.000
DESILU
39 "The Untouchables" (1 hour)
15 men—36 sessions
Man Jobs: 540
Salaries lost: $72.000
FILMASTER
39 "The Beachcomber" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
39 "Death Valley Days" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18,000
FILMWAYS
26 "Mr. Ed" (½ hour)
10 men—12 sessions
Man Jobs: 120
Salaries lost: $12.000
FOUR STAR
32 "The Rifleman" (½ hour)
10 men—16 sessions
Man Jobs: 160
Salaries lost: $16.000
30 "The Dick Powell Show" (1 hour)
15 men—30 sessions
Man Jobs: 450
Salaries lost: $60.000
30 "Robert Taylor's Detectives" (1 hour)
15 men—30 sessions
Man Jobs: 450
Salaries lost: $60,000
25 "Target: The Corruptors" (1 hour)
15 men—24 sessions
Man Jobs: 360
Salaries lost: $48.000
32 "Mrs. G Goes to College" (½ hour)
10 men—16 sessions
Man Jobs: 160
Salaries lost: $16.000
LARRY HARMON PICTURES CORP.
39 "Bozo The Clown" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries lost: $9.000
39 "Laurel & Hardy" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries lost: $9.000
39 "Wacko Wolf" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries lost: $9.000
HERTS-LION INTERNATIONAL
26 "Famous Ghost Stories" (½ hour)
10 men—12 sessions
Man Jobs: 120
Salaries lost: $12.000
100 "The Inquisition" (5 minutes)
5 men—9 sessions
Man Jobs: 45
Salaries lost: $4.500
13 "Tales Of The Unexplained" (½ hour)
18 men—6 sessions
Man Jobs: 60
Salaries lost: $6.000
KAYRO PRODS.
39 "Leave It To Beaver" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
QM PRODUCTIONS
39 "The New Breed" (1 hour)
15 men—36 sessions
Man Jobs: 540
Salaries lost: $72.000
"ALFRED HITCHCOCK PRESENTS" (½ hour)
39 episodes
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
UPA PICTURES, Inc.
100 "Adventures of Dick Tracy" (5 minutes)
5 men—9 sessions
Man Jobs: 45
Salaries lost: $4.500
100 "Mr. McGoo" (5 minutes)
5 men—9 sessions
Man Jobs: 45
Salaries lost: $4.500
THIRD MAN CORP.
20 "The Third Man" (½ hour)
10 men—10 sessions
Man Jobs: 100
Salaries lost: $10.000
JAY WARD PRODS.
52 "Rocky & His Friends" (½ hour)
5 men—24 sessions
Man Jobs: 120
Salaries Lost: $12.000
39 "The Bullwinkle Show" (½ hour)
5 men—18 sessions
Man Jobs: 90
Salaries Lost: $9.000
JACK WRATHER CORP.
39 "Lassie" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries Lost: $18.000
ZIV-UNITED ARTISTS, INC.
39 "King of Diamonds" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
39 "Ripcord" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
ZIV-UNITED ARTISTS, INC.
39 "Everglades" (½ hour)
10 men—18 sessions
Man Jobs: 180
Salaries lost: $18.000
RECAP:

Total Man Jobs: 6.465
Total Salaries: $742.500
Total No. of Shows: 35

Embargo

Continued from page 3

exec v.p. for the Hollywood Producers Assn., managed to spike some of the opposition guns by refusing to be sanguine about the runaway problem. The guildsmen had already zeroed in on the producers for their past tactic of glossing over the runaway problem. There was a problem (although Johnston said "runaway" was a misnomer) and the producers were just as unhappy about it as the Hollywood unions. Johnston justified runaway production on the basis of economic reality and also accused the guilds of painting too black a picture of Hollywood's plight. But he made no attempt to say runaway production was good for the industry, Hollywood and the American workingman.

Only a Fact of Life

MPAA was thus almost immediately one-up on the opposition by the simple device of sitting down instead of being tackled on the basic issue of whether the trend overseas is right or wrong. The Johnston pitch was in effect that it's a fact of life that was not of the producers' making.

Johnston underscored heavily the barriers that must be surmounted in getting foreign screen time, without which Hollywood would really be a deserted village. Nobody's running away from Hollywood since "production abroad, the preponderance of it, never left Hollywood" — because — "It was never in Hollywood. It would not have occurred in Hollywood." Don't call it "runaway production" but rather "supplemental international production" (which somehow doesn't sound bouncy enough to catch on).

Johnston then stole the opposition's thunder by turning on the candor, which is hard to knock. "In all honesty," he told the subcommittee, "I must tell you that because of the severe economic pressures on us, the situation may get worse before it gets better."

"Perhaps more pictures will have to be made overseas. We are doing our best to solve our problems in our own way. I hope conditions will so improve that we would not be compelled to turn to the federal government for assistance.

"These have been years of crisis and change for the motion picture industry. It is not on safe, solid ground even now."

Concedes

He had built up to these comments earlier in his prepared statement by conceding that there has been an increase in the number of pictures produced abroad and decrease in Hollywood product.

"I wish these two statements were not true. And, certainly, the producers and distributors I represent would like nothing better than to produce more pictures in Hollywood. They have very substantial investments in studios there. And if they could step up their theatrical production—to the level of former days—they could sharply reduce their overhead. But as much as they may long to return to a past era, they find they cannot. Today, there are pressures that force them to produce fewer pictures in Hollywood and more pictures overseas."

In the upheaval the industry has suffered since World War II, decimating the domestic mart, the trend toward foreign shores was strictly from hunger. "If we want to stay in business, we have no choice but to do business under the conditions and terms imposed upon us," Johnston said, referring to the measures foreign governments use to get U. S. producers to locate on their soil.

Johnston took this swipe at critics of overseas production: "I think it's clear, Mr. Chairman, that American producers do not go abroad because they want to shirk their responsibilities to American workers. They do not produce abroad because they want to evade their contractual obligations to the unions and guilds in Hollywood."

The MPAA prexy in so many mild words told Dent that his subcommittee really had no business looking into the runaway problem. But the Pennsylvania Congressman gave no sign of taking umbrage at the message which was worded thusly:

"This committee is concerned particularly with the problem of depressed areas—with American communities that have been hard-hit by the inroads of foreign competition. Hollywood, of course, has suffered its share of bumps and knocks. And it has its troubles today. Now, I've heard Hollywood called many things—but I don't think it can yet be called a depressed area."

In another neat stroke, Johnston made a pitch for solidarity with the unions. Both sides should join hands and work out the problems in a spirit of amity. No matter how much the union people might have craved a little blood, you just don't bite the hand proferred by your fellow worker in the vineyard.

Key to MPAA's ability to make a relatively smooth thing out of what should have been a rough shoot was its taking the stand first. For the opening session Friday (1) at least, MPAA managed to keep the other side from making any big score, which was a victory in itself. Logically, Johnston and his lieutenants should have been heard after the union testimony and given rebuttals.

But by having the stand first, MPAA could turn some adroit defensive tricks without appearing on the defensive. Assn. almost, but not quite, managed to reverse roles and give the appearance that its studio members were aggrieved by a practice of the unions, not vice versa.

THE BIGGEST GAIN IN DAILY CIRCULATION OF ALL NEW YORK NEWSPAPERS

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*Based on Publishers' Statements to ABC 9/30/61 VS 9/30/60

AFL-CIO Raises 'Red' Union Issue

Washington, Dec. 5.

Hints that the Hollywood craft unions, in their campaign to persuade Congress to embargo or otherwise penalize American films made overseas, will "throw the Communist scare" book at certain U. S. film producers received nominal confirmation from Chairman John Dent (D-Pa.) of the House Labor subcommittee. He says he will defer to his fellow-Pennsylvanian Francis Walters of the UnAmerican Committee, charges raised by the Hollywood AFL-CIO Film Council that U. S. producers have "cooperated" with studio unionists in foreign lands which were or are Red-dominated.

(Prior to the Hungarian revolt and its brutal repression by the Soviet Union the studio workers in Rome and Paris had a considerable sympathy for the Commie side, but this has not been alleged in late years. Since then, too, an an International Secretariat of "free" union countries has come into being, in connection with which purpose AFL-CIO sent delegates last spring to a meeting in Costa Rica.—Ed)

Exact nature of the AFL-CIO Council charges is not presently clear. No subcommittee Congressmen last Friday at the hearings requested elaboration after H. O'Neil Shanks, film colony union attorney, put the issue forward. No details were established beyond quotation of a story from DAILY VARIETY in which Stanley Goldsmith stated the British authorities in Hong Kong, across the water from Red China, refuse to okay screenplays which might be offensive to its powerful neighbor.

Ben Kadish Sees Misfortune Should Talent Ever Be Confined to One Land

Madrid, Nov. 28.

Hollywood producer Ben Kadish voiced sharp objection to the term "runaway production" and hoped the day would never come when American film makers are compelled by legislation to work within the confines of Hollywood. Kadish, in Spain as exec producer of the David Niven-Leslie Caron starrer "Act of Mercy" (a British quota film opening a four-week location schedule later this month in Malaga) insisted that planned government hearings and industry roundtable talks must see the problem of overseas production from many points of new and not merely in terms of fear and insecurity now reigning in the motion picture mecca.

"My partner Leslie Caron left Hollywood to lead a normal married life with her husband Peter Hall, director of the Royal Shakespeare Theatre. So our company, Concorde Films, is based in London. What could be more natural?"

"From my London base," Kadish continued, "I have far better contact with international talent in England and on the Continent than I could possibly have from a Sunset and Vine desk. As a result, there is everything at hand for independent film making in the true sense of the word."

"Hollywood's chainbelt of factory-produced films developed an atmosphere of overwhelming stultification that almost destroyed true creative effort," he said. "And when the second feature died, the factory system broke down. This is the basic reason for the West Coast decline."

"At a time when world audiences are tremendously selective—on the lookout for the non-factory type of story and genuine locales—legislating the producer back to the Hollywood lot is perphaps the least desired solution for the complicated problems involving Hollywood's future."

Ernest Gold Scores Through '63 for Kramer

Hollywood, Dec. 5.

Stanley Kramer is negotiating a three-picture pact with Ernest Gold, composer-conductor. "Point Blank," on which Kramer is currently working, "A Child is Waiting" and the tentatively-titled comedy project "Something A Little Less Serious" would carry Gold through 1963.

"Serious" would mark Gold's first scoring of a major comedy after a long list of dramas. He won last year's Academy Award for "Exodus" and recently completed score on "Judgment at Nuremberg," one of four pix he has done for Kramer.

'Film Subsidy No Dirty Word'—Dent

Washington, Dec. 5.

Rep. John Dent (D.-Pa.), after hearing the complaints of both industry and management during his airing of the runaway issue, voiced tentative approval of a subsidy scheme for the American film industry.

Dent viewed favorably the Eady Pool Plan used in the United Kingdom for promoting picture production. "The Eady plan would not be out of line . . . after all the industry pays for it itself," the Pennsylvania lawmaker told newsmen.

Topic came up when Dent was queried about possible legislative recommendations stemming from his brief runaway investigation. Dent said he was thinking in terms not only of a subsidy plan but also of urging tax legislation to plug loopholes and dilute incentives luring some producers, actors, writers etc. abroad.

Also under consideration, Dent said, was idea of trying to repair the damage done the domestic film industry, as well as other parts of the economy, by foreign imports. This aid would include, he said, such programs as retraining workers for other employment as well as financial support of the industry involved.

On the Eady plan idea, Dent indicated he had not thought it through, but if revenues from the present admissions levy failed to provide enough money for an effective subsidy, he would at least consider possibility of raising the tax.

The above are the ideas Dent said he is kicking around for possible inclusion in his Subcommittee's final report which will probably be issued early next year. His unit has limited, if any, legislative jurisdiction over the topics he spoke about. Thus, most of his proposals would probably be in form of recommendations for action by other House committees.

Julius M. Gordon, of Jefferson Aumsement Co. Inc., and East Texas Theatres Inc. with headquarters at Beaumont, Tex., will construct new theatres in Houston.

Sack Re-Do of House

Boston, Dec. 5.

At a time when anybody who is refurbishing, remodeling and redecorating motion picture theatres is regarded as some kind of a brave man, Ben Sack, prexy of Sack Theatres in Boston, continues to be brave.

He's closing down his Beacon Hill to completely redo it. New fixtures, painting, wallpapering, imported Italian wood-panelling, substitution of transparent doors, which will make the lobby three times its size, plus other improvements.

Will reopen on Dec. 25 with "One, Two, Three."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
Rodgers and Hammerstein's
"FLOWER DRUM SONG"
NANCY KWAN • JAMES SHIGETA
Juanita Hall and MIYOSHI UMEKI
Produced by Ross Hunter • Directed by Henry Koster
A Universal-International Picture in Color
On Stage: "MOONLIGHT AND RHYTHM"

NBC AFFILS DIG K RATIONS

The Daytime Nielsens

Year in, year out, it's the same old story—neither rain nor snow nor even a Newton Minow can stay those soap operas as the basic staple of daytime television, as evidenced anew by the latest Nielsen ratings. The three top shows are in the soaper category and of the Top 10 (actually 12 are listed, since three shows are tied for No. 10 position) six of them are serials.

Here are the listings:

As The World Turns	CBS	11.3
Guiding Light	CBS	9.5
Search For Tomorrow	CBS	8.8
Concentration	NBC	7.9
Millionaire	CBS	7.5
Edge Of Night	CBS	7.4
House Party	CBS	7.0
Secret Storm	CBS	6.8
Love Of Life	CBS	6.6
Price Is Right	NBC	6.5
Verdict Is Yours	CBS	6.5
Truth Or Consequences	NBC	6.5

Daytime TV Network Billings Estimated at $250,000,000 for '61

Daytime tv network coffers for the year ending is expected to swell to $250,000,000 before 1961 comes to a close, representing a record take for the three webs.

Estimated $250,000,000 from the three webs' advertisers is about 20% higher than what was spent by advertisers the previous year.

Year-end finds the three webs engaged in a tough competitive struggle for daytime biz, with NBC and CBS fighting it out for top grossing position, with ABC trailing, seeking a larger share of the daytime pie.

Sharpness of the inter-web daytime competition is illustrated by the struggle to cop the $1,000,000 daytime budget of California Packing (Del Monte label). California Packing, headquartered on the Coast, was hit by presentations by the three webs, each packing as much wallop in the presentations as possible. Whatever the respective merits of programming, ratings, etc., each web is now in there pitching hard. ABC, which may not have the all-daytime circulation of the other webs, has lower costs which puts it in contention. ABC, too, is riding hard with its forthcoming Tennessee Ernie Ford daytime show.

What has swelled the daytime coffers of the webs is the entrance of a number of new accounts, the increased expenditures of some traditional daytime advertisers, and the loyalty of the big spenders.

Among those who have upped their daytime budgets are Alberto-Culver, Nestle, R. T. French, Best Foods, and J. B. Williams.

Video Producer

Leo Guild

expounds on what it means to take in lotsa stockholder-partners in

So You Want To Go Public?

* * *

another Editorial Feature in the upcoming

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

$1,000,000 Ciggie Coin to Hitchcock

American Tobacco is going to spend just about $1,000,000 on nine segments of "Alfred Hitchcock Presents" next spring and summer over NBC-TV. Cig house is coming in to fill out the vacancies made by a Ford decision to convert its late '61-'62 Hitchcock money to other parts of the web's prime time spectrum.

Ford decided to let go of 22 Hitchcock segs. Besides the nine taken last week by American Tobacco for Herbert Tareyton cigs, Toni a couple of weeks back picked up 11 of them and earlier Chemstrand closed for the other two.

The American Tobacco order came to NBC via Lawrence Gumbinner agency, which last season moved "Bachelor Father" over to ABC-TV from NBC-TV. So, in a sense, the $1,000,000 tobacco order, via Gumbinner, marks Tareyton's return to NBC.

Goldstein's Post

Ira J. Goldstein has been named assistant general counsel of Metromedia, parent company of the Metropolitan Broadcasting Co.

He'll headquarter in New York, working under Metromedia v.p. and general counsel Robert A. Dreyer.

'Father of Bride,' Bob Cummings To Get CBS-TV Ax

"Bob Cummings Show" and "Father of the Bride" are due to be axed after a 26-week cycle on CBS-TV.

Both shows, weak in rating points, will have their respective sponsors retaining their time periods. General Mills, which shares sponsorship of "Bride" with Campbell, is due to retain its Friday at 9:30 to 10 p.m. slot. General Mills is partnered with Metro on the "Bride" skein.

Brown & Williamson, alternate week sponsor of fading Cummings, is due to retain the Cummings half-hour slot at 8:30 p.m. Thursdays.

Web and affected sponsors currently are looking for replacements for the two spots. Factor plaguing "Bride," divorced from the merits of the show, is the limited lineup and the multiplicity of delayed broadcasts. The half-hour 9:30 p.m. Friday time period has been a trouble spot for the web from way back, with the web having a succession of flops in the time slot last season. That history led many affils to program

(Continued on page 42)

Loyalty

Nutri-Bio Corp. has bought half-sponsorship of CBS-TV's "Bob Cummings Show," moving in when alternate week sponsor Kellogg ankles after the first of the year. Star Bob Cummings is a v.p. of Nutri-Bio.

In an unrelated move, the Food and Drug Administration said that it seized a batch of Nutri-Bio products on charges that they were being promoted by false and misleading labeling claims.

35TH ANNI FINDS A CONTENTED LOT

By GEORGE ROSEN

Hollywood, Dec. 5.

Those K (for Kintner) rations which NBC has been dishing out as the '61-'62 bill of fare pre-guarantees a shoo-in on affiliate relations when the network convenes its 35th anniversary convention here tomorrow (Wed.) at the Beverly-Hilton Hotel.

As chief architect of the NBC-TV program design, prexy Bob Kintner finds himself in a far different position from that of a year ago, when the network was low ebb, reduced to a third place status in the three-network competition. Today it's slugging it out with CBS for topdog position, flaunting record billings, fancy Nielsens and a preeminence in news that's translated itself into a $28,000,000 sponsor windfall.

Thus the NBC affiliate membership is converging on the Bevhills gettogether in a frame of mind it hasn't enjoyed in years. The affils can't even squawk about daytime any more, for, along with solidifying its nighttime structure, the network has parlayed its morning-afternoon schedules into boastful, lucrative vistas. Similarly, it's happy days for the NBC station relations boys, for this time out the pressure is off on convincing the affils—notably in the two-station markets—not to defect from key programming hours where previously the competing shows looked better. The drinks, per usual, will be on the house, but the background music accompanying the pouring, instead of a dirge, will be a scherzo-tempoed Serenade to K.

With no major areas of dissension (unless something unforseen pops up, as perhaps the unqualified supremacy of CBS Saturday nights against the NBC movies) the convention "agenda boys" have been obliged to put the accent on some extra-curricular activity to inject spice into the Wednesday-Thursday-Friday go-round. Tonight (Tues.), for example, there will be the Kintner-Sarnoff-hosted "meet the stars" cocktail party and reception; on Thursday lunch on the MGM-TV lot and an evening cookout on the Revue lot; on Friday a trip to Disneyland. Tomorrow night (Wed.) at a grand banquet such stars as Dick Powell (emcee), Milton Berle, Joey Bishop, Jimmy Durante, Bob Hope, Jack E. Leonard, Art Linkletter, Groucho Marx and Bob Newhart will help yok it up. That's a lot of entertainment and a jampacked sked for the 500 affiliate members (and wives), toting up to a new record on NBC convention attendance.

On the more serious side, major expectations center around board chairman Bob Sarnoff's "summit view" in his state of the union address which will concern itself in general with major industry problems and specifically with a progress report on NBC (both tv and radio) since RCA board chairman David Sarnoff officially "introduced" the younger Sarnoff to the affiliates as network boss five years ago at the Miami convention. (And to postscript the story the General will be in attendance at the Bevhills meet.)

The convention will hear from the Bob Sarnoff-Bob Kintner-Walter Scott managerical team the story of how the tv network has been parlayed into the "world's largest single national advertising medium," with nine-months billings for '61 (TvB figures) totalling $201,100,000 (as against $177,300,000 for the first nine months of '60). Thus NBC edges out CBS' $198,900,000. (ABC's nine-months figure is $138,700,000).

That's the bullish NBC story and it's rubbed off on the affiliate stations. Like NBC, they never had it so good.

U.S. Dailies' Weekend Affection For Video as TV Supplements Offset Those Mon.-thru-Fri. Abuses

By LES BROWN

Chicago, Dec. 5.

To coin a metaphor, the nation's press has begun to talk out of both sides of its linotype machines about television.

Unfriendly to the electronic medium ever since it began competing for the same advertising dollars, the daily papers in growing numbers across the country are beginning to cultivate a weekend affection for video—not on the news pages where the anti-tv campaign continues unabated, but in the supplements, particularly in the separately published tv program booklets emulating TV Guide, in content (interviews, articles and the coming week's log listings for all stations) if not actually in format and use of four-color art.

The obvious reason for the print medium's change of heart from sheer hostility to part-time ambivalence is that there is circulation to be gained from riding with tv's popularity. TV may steal advertising away, but there is evidence that it also helps to sell papers. Moreover, newspapers in the same market not only have the electronic media to compete with, but each other as well.

Curiously, the "join 'em but still fight 'em" attitude has turned newspapers in the same market to warring with each other. Nearly every time one of the dailies starts publishing a supplementary tv mag, its competitor does too, and the promotional battles grow heated. No matter who does what to whom, television sits on the sidelines collecting the benefits.

Lots of Feuds

The current situation in Indianapolis is fairly typical of what has been going on in perhaps a dozen cities in the nation. In that city, the Star-News, on learning that the Times would begin publishing a tv mag on Nov. 12, beat the competitor to the punch the preceding Sunday with a book syndicated by the Milwaukee Journal. The feud is on.

Interestingly, the Star-News has long beer notoriously hostile to tv, its only previous recognition of that medium being an occasional wire service piece and daily log listings, the latter carried only as a service to its readers. It maintains no staff reviewer, nor has it been receptive to tv publicity. The Times, on the other hand, has been hard on the medium but not exactly unfriendly. It does carry a

(Continued on page 48)

Vet Radio Scripter

Hector Chevigny

gives the writer's viewpoint on the medium's authoring shortcomings in his

Lament For Shoe-String And Orchestra

* * *

another Important Feature in the upcoming

56th Anniversary Number

of

VARIETY

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25 Stations Yank Fabian 'Bus Stop' Seg; ABC Blasted

Everything but the ratings caved in on ABC-TV as a result of last Sunday's (3) telecasting of a rough "Bus Stop" episode, "A Lion Walks in the Street," starring Fabian as a juvenile killer. Where normally 125 stations carry the "Bus Stop" series, 25 affiliates refused clearance of this stanza, some of them blasting the web for running a show of this low moral calibre.

The show's sponsors, Brown & Williamson and Singer Sewing Machine, also pulled out of this hour because the show was "too hot." Warner Bros. bought time to plug its film, "The Roman Spring of Mrs. Stone," on the tv show, which is produced by 20th-Fox.

The show's ratings, however, zoomed over the standings of previous weeks. On the competitive market Arbitron, the show pulled a 33.6 share for the Fabian starrer as against a 25 share on the previous week. This episode was heavily pushed by the web via on-the-air promos and Fabian's pull among juvenile audiences didn't hurt the ratings either. Network execs are hoping that the big pull of the Fabian episode will rub off on subsequent "Bus Stop" entries, four of which were trailerized Sunday night due to the absence of other commercials.

The Taft Broadcasting Co., which runs the "Bus Stop" series on its stations in Cincinnati, Columbus, Birmingham and Lexington, walloped the show with a roundhouse blast. Lawrence H. Rogers, exec vicepresident of the Taft chain, said: "Essentially this is a message warning the public against hitchhikers with a thinly veiled effort to cover up sex and violence behind a Bible quotation (the show's title). The Taft stations and ABC can certainly put across this message without resort in family viewing time to multiple murder, illicit sex implications and glorification of perverted juvenile delinquents."

CBS-TV'S 'HUMANTICS'; GODFREY DICKERED

CBS-TV has bought a projected half-hour series, titled "Humantics," from packagers Wilbur Stark and Leonard Blair. Web and Arthur Godfrey have held talks on the possibility of Godfrey helming the panel-film series, but as yet Godfrey hasn't made a decision.

Series, under development by Stark since 1957, is described as featuring filmed situations with a panel on hand to question persons involved in the filmed sequences. Shooting of the filmed sequences now is underway.

'PM West' Axed; 'Fast' to 90 Mins.

Westinghouse Broadcasting Co. is consolidating its "PM East"-"PM West" nightly package by dropping the "PM West" segment and extending the "PM East" show from 60 to 90 minutes. "PM West" will be axed as of Feb. 2 and the new "PM East" lavout, with Mike Wallace still hosting, tees off Feb 5.

Terrence O'Flaherty, host of the half-hour "PM West" show, will be moved over to a new daytime half-hour show which is now in preparation. Dick Pack, WBC programming chief, said the back-to-back "PM East-PM West" stanzas "simply did not work out well." Pack said the necessity of switching to another coast with a completely different personality penalized both shows.

Meantime, WBC announced that for the first time since the "PM East"-"PM West" shows were launched last June, it has picked up a tv station that is now carrying the NBC-TV Jack Paar show. KRNT-TV, in Des Moines, is making the switch away from Paar to the WBC program starting Jan. 1.

Neatest Trick Of the Week: Rival Clients (P&G, Lever) on Same Show

Rivals Procter & Gamble and Lever Bros. now share the same show on CBS-TV, each pitching different wares in minute commercials on Thursday night's "Frontier Circus."

There was a time when P&G and Lever refused to share minutes on any nighttime tv show, even though each may pitch different products on the grounds that the companies themselves are competitive. The "Frontier" situation represents a crack in a dyke, a recognition by major tv advertisers that the multiplicity of products now coming out of big companies make it difficult, indeed, for webs not only to provide products protection but company protection.

On "Frontier," P&G is in for Crest and Lever for Liquid Swan. Standard practice at CBS-TV is not to have competition products in the hourlong show.

Headache of juggling commercials in this day of heavy participation buys falls to Jim Aberle at CBS-TV. His headache carries the title of commercial coordinator for the web.

Aberle, carrying out web policy, says he's still able to juggle the commercials so as to give sponsors 15-minute product protection. Admittedly, in this day of heavy participation buys, especially in the daytime, and in this era of large companies marketing a diversified catalog of products, it's a tough problem. And there are instances when a commercial coordinator's hair stands on end, such as this one, involving "Perry Mason" and Bayer Aspirin.

Just at the commercial break, son" episode, after a woman is son" episode, when a woman is found dead from an overdose of pills, there was the Bayer Aspirin commercial, a hand with two aspirins in it, extended with a pitch to the viewer. "We caught it," Aberle says, rejuggling the commercial in his mind.

Then there was a "Rawhide" episode when a character feeling surly, swore at the taste of a cigar in his mouth. "We caught that in the script stage," Aberle recalled, concerned about the cigaret sponsor slated for the break just as the character throws away his foul-tasting cigar. It wasn't a matter of cigars versus cigarets, but the foul-tasting feeling conveyed.

Catalog of headaches could go on and on. Aberle just adjusts his glasses, sharpens his pencil, looks over the program schedule, and juggles—headaches notwithstanding.

Sullivan's All-Kid Show

Christmas eve outing for "Ed Sullivan Show" will be an all-out children's affair, featuring child performers and grownup entertainers for children. It's the first time in 14 years that Sullivan has turned over his entire show to acts with special kiddie appeal.

Set for the Dec. 24 stanza are puppetteer Shari Lewis, singer Linda Scott, the Hanneford Family, equestrian comedy act; the Meteors, aerial group; acrobats, animals and the Estelle Alfonso dancers, 16 amateur children tap dancers.

It's On Again As WNTA-TV Educ'l Deal Is Clinched

The on-again, off-again sale of WNTA-TV to a New York educational group will finally be wrapped up this week as the result of a last-minute agreement Monday (4) under which the state of New Jersey withdrew its legal block against the transfer. The $6,200,000 purchase of National Telefilm Associates' Channel 13 by Educational Television for the Metropolitan Area (ETMA) is now definitely set to close on Friday (8) with educational telecasting due in three months.

Objections of New Jersey to the sale of the only tv channel assigned to the state for educational purposes were dissolved by ETMA assurances that New Jersey affairs would receive special consideration in its programming schedule. Channel 13, under ETMA's operation, will devote one hour daily to Jersey matters, including a nightly summary of news from the state. With New Jersey Governor Robert B. Meyner's acceptance of this compromise, the sale of the station cleared its only hurdle.

Assurances that New Jersey would receive enough emphasis on Channel 13 were solidified by the appointment of several state officials, including the Governor, as members of the board of trustees for ETMA. A committee of Jersey officials will also help formulate programming policies for ETMA.

Richard Heffner, acting general manager of ETMA, stated that the educational station would operate from 5 p.m. to 11 p.m. weekdays with weekend programming coming later. Channel 13 will probably be renamed WMET.

Transfer of Channel 13 to the educational group now makes it highly likely that the baseball games of the New York Mets, the new National League ball club, will be carried over WOR-TV.

McAndrew Tapped For NBC Board; Rylander, Moore, Tinker Veepees

Any doubt as to where NBC News fit into the scheme of things at the network were cleared up for all to see late last week when news boss Bill McAndrew was made the newest NBC board member. Exec veep McAndrew and his crew now, obviously, have a direct pipeline to policy and cash decisions, not that NBC News really has been shortchanged in either respect this last year.

NBC board met Friday (1), and in other actions named three more NBC veeps. Al Rylander, head of NBC promotion, and Ellis Moore, head of the press department (both under veep Syd Eiges) were given stripes, along with new program department addition Grant Tinker. Tinker, incidentally, came over to join Mort Werner's program boys three weeks ago in a shift from Benton & Bowles.

McAndrew fills the vacancy made by John Burns, who on Friday (1) was replaced by Dr. Elmer W. Engstrom as prexy of parent RCA. There are 18 members on the NBC board. NBC proper provides prexy Robert Kintner, chairman Robert Sarnoff, exec veeps Walter Scott, David Adams and P. A. (Buddy) Sugg and veep John West.

You Know Me, Al

Hollywood, Dec. 5.

Al Rylander, NBC promotion head, was told by NBC's two Bobs—Sarnoff and Kinter—on the phone from N.Y. that they had to use every proxy to have elected him a veep. Despite knowing all the tricks of the trade, he fell hard for their little joke, was effusive in his thanks.

The Bobs are having the last laugh.

Burns Out, RCA Picks Engstrom

As anticipated, Dr. Elmer W. Engstrom was named as the new president of Radio Corp. of America last Friday (1), replacing John L. Burns who had the job for almost five years.

Departure of Burns was tipped last week in VARIETY. Dissaffection of Gen David Sarnoff and members of the RCA board with Burns reportedly stemmed in the main from the extensive computer system undertaken under his aegis. Setup is said to have been extremely costly and full recompense, while expected, is still slow in coming.

Evidently aware of the ensuing change in top management, Burns a few weeks ago sold off 17,000 shares of his RCA stockholdings.

Engstrom has been senior exec veep at RCA since '55, and sits on both the RCA and subsid NBC boards. He's been with RCA for 31 years. Company announcement pointed out, in effect, that Engstrom has been responsible for making large sums for RCA: he's headed several major divisions which "have registered consistently outstanding performance and have made their greatest contribution to corporate profits."

At the same RCA board meeting at which Engstrom was elected prexy, Arthur L. Malcarney was named as a board member. Exec

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Sammy Kaye 'Serenade' Peddled as TV Entry

Bandleader Sammy Kaye, via Wm. Morris agency, is peddling a video adaption of his old "Sunday Serenade" radio outing.

With a bow to the current popularity of musical series, Kaye's tv presentation includes his longtime stage and radio bit, "So You Want to Lead a Band," with aud participation, and also guests and variety acts.

Morning Plan' Sales

New morning biz for CBS-TV finds three advertisers buying 35 or more minutes in the "Morning Plan."

Advertisers are Florida Citrus inking for 80 minutes, Coats on Clarke threads signing for 50 minutes, and Alcoa for 35 morning minutes.

British TV to Yock It Up

London, Dec. 5.

Situation comedy and other yock-raising shows are on the upbeat here. Two major commercial companies have decided to step up comedy production, a field in which BBC-TV is making no mean impact.

Associated TeleVision, whose new "Morecambe and Wise Show" figures regularly in the 20 top shows, has at least five new comedy skeins in some stage of production. Granada-TV, which originates the click "Bootsie and Snudge," is known to be developing several other mirthmakers.

BBC-TV has three in the hopper and introduces "Comedy Playhouse" on Dec. 15. Latter is a series of 10 half-hour segments, each of which will be entirely separate productions with different casts.

According to Frank Muir and Dennis Norden, the Corporation's advisers on gag shows, there is a definite trend to situation comedies this year and, indeed, over the first three weeks of November they represented a quarter of the top 20 programs. But a new kind of laugh show has been getting a good reception here also, they say, namely the "separate" production (like the Jimmy Edwards "Seven Faces of Jim" programs), hence the anthology-type "Comedy Playhouse." It will be scripted by Alan Simpson and Ray Galton.

ATV, however, is sticking to a more tried and tested formula and intends to bring back artists like Peggy Mount and Arthur Haynes who have already had successful runs. Granada, which tried out some new-style comic approach with "Colonel Trumper's Private War," did not meet success but, nonetheless, is still planning some offbeat product in this field.

Currently, BBC claims to lead in the comedy stakes and the Corporation has under contract such click domestic performers as Charlie Drake, Eric Sykes, Sidney James, Harry Worth, Jimmy Edwards, Benny Hill and Ken Dodd. These, and others, have been nursed along for some years by BBC-TV.

TV-Radio Production Centres

IN NEW YORK CITY

CBS exec **Louis Teicher** named a director of Cavalier Hotel, Virginia Beach . . . **Dave Williams**, eastern manager of CBS-TV affil relations, and **Ted Koop**, v.p. of CBS, Inc., Washington, were in Roanoke, Va., Thursday (30) for 75th anni ceremonies of Roanoke Times World . . . CBS-TV's "To Tell the Truth" racks up sixth anni on Dec. 18 . . . Recording star **Fabian** signed for guest stint in CBS-TV's "Mrs. G. Goes to College" for January airing . . . Dennis Feeney, son of CBS-TV trade news manager **Harry Feeney**, and now a student at Marist College, playing the lead in school's Eugene O'Neill one-acter . . . Katherine Thalberg, daughter of **Norma Shearer** and late **Irving Thalberg**, has co-scripted "Ten Days in the Sun" with **Jameson Brewer** which is set for CBS-TV's "G. E. Theatre" in January . . . **Walter Lippman** will do a "CBS Reports" Dec. 21 with a yearend report . . . **Larry Kert**, who plays the romantic lead in the upcoming Broadway musical, "A Family Affair," has taped a "PM East" show, to be telecast tonight (Wed.) . . . **Maurice Evans** to guest on Tuesday's (12) **Kenneth Banghart** show on WCBS Radio. Evans will tell of his recent trip to a Veterans Administrations hospital to observe the Bedside Network in action . . . **Mildred Trares** will appear in "End of A World" on "Alcoa Premiere" Dec. 19. Miss Trares has been on the Coast with her spouse, **George Schaefer**, who is directing another Alcoa show, "The Hour of the Bath." . . . **Jackie Cooper** and the "Hennesey" show have been honored by the Pearl Harbor Survivors Assn. with an award in recognition of the series' "Remember Pearl Harbor" episode . . . On Saturday (9), **Don Kellerman**, producer of CBS-TV's "Accent" series, puts the focus on the Dallas Theatre Center, designed by Frank Lloyd Wright and currently occupied by an avant garde repertory group. Show's guest is **Paul Baker**, director of the troupe . . . "The Four-poster" is the second property signed for the Breck "Golden Showcase." Special, to be produced by **David Susskind**, will be telecast Jan. 13.

Broadway producer **Chris Hayman** has completed a one-month stage play research assignment for Screen Gems' **Bill Dozier** . . . **Max Buck**, NBC-TV sales veep, is heading for Bermuda over the weekend, to attend a sales meeting of the Lestoil people; he'll explain to them the recent buy of network airtime by Lestoil, a traditional user of spot tv . . . WNBC-plus-tv publicity boss **Al Slep** vacationing this week . . . **Dr. Joyce Brothers** will address the Darien, Conn., University club tomorrow (Thurs.)—the first femme speaker there . . . **David Shefrin**, former CBS news writer-producer, joining WNBC-TV as producer in the pubaffairs department, the department's second (other being **Jack Reynolds**) . . . **Jan Murray** respirtes in San Juan, P.R., for two weeks, having taped his "Charge Account" in advance . . . Folk singer **William Clauson** appearing Friday (8) on **Bob Dixon's** "At Your Service" show over WCBS Radio . . . **Larraine Rogers** signed for the Dec. 27 episode of "Naked City" . . . **Donald H McGannon**, Westinghouse Broadcasting Co. prexy, received the Poverello Medal, named after St. Francis of Assisi, from the College of Steubenville, O., at the school's founding day ceremonies Sunday (3) . . . **Ed Rossi**, formerly with the Jan Murray show, now is unit manager of NBC-TV's "Nation's Future" under **Irving Gitlin's** supervision.

IN HOLLYWOOD

The saying goes in Hollywood, "every show has at least one spinoff and GE Theatre 10." If all the spinoffs were placed end to end they could start another network . . . **Glynis Johns** will have the femme lead, at least in the pilot, of Four Star's "African Queen" for NBC . . . Out here, they're wondering why Gulf Oil uses its commercials on NBC's **Frank McGee** show since the sponsor has no pumps west of Denver . . . NBC-TV is planning to fill the Wednesday night slot to be vacated by "Wagon Train" with Screen Gems' "Empire," a contemporary epic of the great plains. ABC has tentatively slotted "Train" in the same Wednesday night slot . . . There's some small talk that "Hong Kong" may get back on the network. Show's ratings in the syndicate market and flood of mail is said to have impressed network programmers . . . NBC-TV is interested in **Milton Berle's** guesting on CBS-TV's "Mrs. G. Goes To College" as the pilot of a family series . . . Despite loss of the Tide billing, Benton & Bowles still has 35% of the Procter & Gamble billing scattered among nine agencies . . . Both Metro and Revue cleared massive stages to fete the visiting NBC royal-tv and affiliates . . . ABC-TV got a renewal for "Day in Court" . . . **Bill Leyden**, emcee of the expunged "It Could Be You," will perform the same duty on the new NBC-TV daytime panel show, "Your First Impression."

IN CHICAGO . . .

Bob Lewandowski, who hosts "Polka-Go-Round" and moderates "Press Internationale" on WBKB, just got back from three weeks in Poland with documentary footage for a half hour special. With a Polish population of 700,000 in Chicago, station anticipates no sponsorship problem. Lewandowski, by the way, had fought in the Polish underground . . . **Maurice (Bud) Borg** moved up from film supervisor to pubaffairs producer at WBBM-TV, filling the vacancy left by **Jerry Levin** . . . **Bruce Henry**, with some feature film scripts to his credit and some tv documentaries for **Chet Huntley**, has signed on with **Fred Niles** Productions as creative director . . . **Bill Griskey** has taken leave from the NBC shop here to undergo major surgery at St. Francis Hospital in Evanston . . . WGN-TV cut a pop installment for "Great Music From Chicago" last weekend, with **Tony Bennett**, the Joe Eich Singers and Bob Hamilton Dancers . . . **Bernie Eismann**, chief midwestern correspondent for CBS Radio News, addressing Chi chapter of AWRT tonight (Wed.) . . . WBBM-TV foreign editor **Carter Davidson** penning articles on the Cold War and U. S. Foreign Policy for the Compton's and American People's Encyclopedia yearbooks . . . WBBM tossed a musical extravaganza for the Merchandise Executives Club with all its live talent last Monday (4). It was a two-hour show . . . **Phil Bowman** and **John Doremus** have added Saturday stanzas on WMAQ.

IN LONDON

Westward-TV chartered a special train to take a party of nearly 100 advertising agency execs and trade pressmen from London to Plymouth to visit the new station's h.q. . . . BBC-TV instituted a preview system for the regular Friday night play to enable critics to write their reviews at leisure . . . **Charlie Chester**, vet radio and video comic signed for Pye Records . . . Femme announcer **Valerie Oldfield** left Anglia-TV to visit Australia . . . Richard Meyer Associates has been appointed reps for United Arab Republic's web in the U.K. . . . BBC-TV has scheduled a documentary of the life of the Duke of Windsor. **David Wheeler** produces . . . "Picture Parade," BBC-TV's film skein, spotlighted **Harold Lloyd** yesterday (Tues.) . . . Independent Television Authority tests show that Westward-TV is getting to 53,000 more people than originally thought could be reached by the company's transmitter . . . Associated TeleVision is latching on to the traditional jazz boom and has started a series called "All That Jazz."

IN BOSTON

Ed Pearle, press chief at WBZ-TV, and school teacher **Wanda Osinski** married and back from New York honeymoon . . . **Bill Buchanan**, ex tv ed of Boston Record, now combined with American, night side

(Continued on page 30)

TV'S NOT-SO-SPECIAL SPECIAL

Mass. Governor Steamed Up

Boston, Dec. 5.

Massachusetts Governor John A. Volpe, in San Francisco, during the blacked-out Boston nationwide tv showing by CBS of "CBS Reports—Biography of a Bookie Joint," said he missed the program. "It must have made a helluva good show," he said. "It was wholly a staged production. It was unfortunate that Boston was chosen as the location.

"It is too bad that we have to take steps backward now when for the past 10 months we have been making strides forward. I am not going to stand for it. As far as I'm concerned it's going to be cleaned up."

Boston's mayor, John Collins, who said he did not see the program because it was blacked-out in Boston, described himself as disturbed. He protested that the Governor and not the mayor has the power to appoint the Boston police commissioner and the mayor does not have fiscal control of the department.

The Boston bookie film has become a hot issue here causing a big split in the politico harmony between top city and state bigwigs.

Gov. Volpe officially ordered Leo J. Sullivan, police commissioner, to meet with him Thursday (7) to explain the role of uniformed policemen in the CBS-TV film.

Boston's 'Blackout of 1961'

Hub TV Crix Don't Get a Chance to Go to Bat On CBS' Gambling Expose

By GUY LIVINGSTON

Boston, Dec. 5.

While Boston and southern New England were blacked-out Thursday (30) through decision of CBS, the Hub was depicted as a gambling mecca of fantastic proportions across the nation's tv screens with 10 Boston policemen parading in and out of a Back Bay bookie joint last June 1-3, unaware a camera was following them.

The storm kicked up by "CBS Reports—Biography of a Bookie Joint" engulfed the city. A grand jury probe of the uniformed officers photographed is upcoming. WHDH-TV stated: "The decision to black out this area was made by CBS and not by its local affiliate."

The tv program was not shown here because court action is pending in connection with the bookie raids photographed by CBS cameramen.

Boston morning newspapers Friday (1) devoted their front pages to the story. "Nationwide black eye for Hub," said the Globe; "Officials grimly watch revelations of corruption," said the Herald; and "10 Hub cops 'parade' in bookie film" said the Record American.

A handful of top law enforcement officials were about the only persons in Boston able to view the CBS show in the studios of the CBS affiliate, WHDH-TV, where it was received on closed circuit from New York. The group, which included Hub police superintendent Frank Hennessy; U.S. Attorney W. Arthur Garrity Jr., and two assistants; the district director of internal revenue; the regional head of the revenue service and two revenue officers, refused to comment.

Photographed with hidden cameras and shown on the tv show

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Lestoil's TV Network Budget at $1,400,000

For the moment, it looks like Lestoil will only spend $1,400,000 of its present total tv budget on networks in carrying forth its "experiment" with new ways to pitch the product.

The former tv spot-only bankroller started by buying $400,000 worth of NBC-TV nighttime spots, then followed up with an estimated $500,000 order for ABC-TV nighttime. Last week it decided also to spend $500,000 more on NBC-TV daytime.

It's understood that a good part of the present Lestoil budget will continue in spot tv, which should relieve the minds of many anxious tv station execs.

Option Time Gets D.C. Going-Over; Webs Vs. Indies

Washington, Dec. 5.

Option time was variously pictured Monday (4) as the lifeblood of the economy, destroyer of competition, savior of the American way of tv, stifler of creativity and last bulwark against cheap programming.

Depending on whose axe they were grinding, reps of rival interests in the tv option time case confronted the FCC with this clashing medley of views at the special hearing on the practice.

But the big poser, and the one on which the fate of optioning could depend, was what happens if it's abolished.

The networks and the affiliates pleaded for its retention, going so far as to predict dire consequences to the nation's economy if optioning is declared against the public interest.

Indie broadcasters and syndicators plugged for erasing it from the rulebook, but raised the plea that FCC not let it rest at that. Without replacing optioning with some kind of protective scheme, individual stations, advertisers and the public at large would be defenseless against the networks.

CBS, represented by Samuel Rosenman, attacked any Commission action wiping out optioning as an "intercession in programming." He argued that there was no need for FCC to recall the case from the courts on grounds that last year's decision by the Commission upholding the practice (but whittling it down) was a valid ruling and circumstances hadn't changed since. FCC Chairman Newton Minow, however, pointed out that the Justice Dept. had

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ABC-TV Plans Mating 'Archie' and 'Margie' As Back-to-Back Parlay

Screen Gems and ABC-TV are understood to have signed a deal for a pilot on "Archie," a half-hour situationer based on the teenage comic strip. If the pilot pans out okay, it might cue the preservation of "Margie" into next season.

"Margie," the Thursday night ABC entry at 9:30, is not doing especially well against NBC's "Hazel," but it's said that ABC officials figure the 20th-Fox stanza is better geared for an earlier time slot.

And since ABC is expected to have a few 7:30-8:30 openings for '62-'63 the early plan is to back-to-back "Margie" with "Archie" for a combined pull on the younger tv viewer market.

BUYING ON SPEC SPELLS TROUBLE

Television sponsors are still finding out the hard way that buying specials as a regular series on nothing more than a promissory note can be disastrous. Unless the show is spelled out (as, for example, buying a Danny Kaye show, a Bob Hope entry, a specific dramatic program, etc.) the chances are the going will be rough. Whatever the lessons learned as far back as '53 when NBC and Max Liebman were involved in the weekly series of "Producers Showcase," apparently the same mistakes are being compounded today. It's a situation analogous to acquiring a Broadway theatre before having a show to fill it.

Perhaps this season's most glaring illustration is the DuPont Sunday night "Show of the Week," to which the sponsor is committed to the tune of some $10,000,000 in program-time billings. On the last national Nielsen rating it got a 12.6, which borders on complete chaos. From all accounts the cries and rantings emanating from the DuPont Delaware precincts can be heard up and down the corridors of BBDO, the agency on the account. For it's no secret that NBC has been scrambling for properties to install in the Sunday 10 to 11 period, with practically every major producer contacted to help fill out the schedule.

A somewhat similar situation pertains to the Westinghouse Electric series of specials (for which time has been purchased on all three networks.) As in the case of DuPont, Westinghouse, with an approximate $6,000,000 schedule of commitments, was buying a promise, with no clear idea of the contents of each and every entry. Thus far three have been exposed to the viewers—the NBC "Sound of the Sixties," the ABC Thanksgiving show and CBS' "The Dispossessed." Unfortunately none contributed toward adding to tv's lustre.

Buying specials on spec have rarely paid off. That goes back to the days of the Ford Jubilee series on CBS-TV, which was abandoned midway (although it produced a winner in "Caine Mutiny"), and surprisingly enough Ford got bitten again (to the tune of some $20,000,000) when it went for the "Ford Showtime" weekly series of not-spelled-out specials, which wound up disastrously.

Even before this season started a disenchantment of sorts had already set in on special (with or without specific properties). Few have made any impression on the viewer. (Among the notable exceptions are Hallmark's "Victoria Regina" and Timex's Yves Montand show, both presented last week and in both cases the sponsor buying a show and not the time.)

The two entries thus far in the NBC series based on David O. Selznick film properties, for which Fred Coe was recruited as producer, have been mediocre, or less. It would all seem to suggest that, without a fairly safe guarantee of a blockbuster, sponsors may soon shy away from them altogether.

N.Y. Herald Tribune Sports Columnist

Harold Rosenthal

details baseball's logistics on

How TV Commercials and N.Y.-L.A. Planes Affect The National Pastime

* * *

another Editorial Feature in the upcoming

56th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles.

Radio's 'Transistorized Audience' Boon to Audio-Only Resurgence; Measurement Yardstick a Rinley

By ART WOODSTONE

Hollywood, Dec. 5.

Something that could radically affect the status of radio is growing in the minds of nearly everyone involved in the audio-only industry. Local radio seems to be doing very well and the networks, surprisingly, are holding their own, but there is an audience, never measured on any rating service and only suspected by the industry itself, that could jazz up the medium's advertising chances multifold.

For instance, tomorrow (Wed.) NBC Radio affiliates here will probably be told that there is an audience of some 14% over those measured by any rating service, that listen to portable sets inside the home. This itself isn't very startling to observers, but it is the merest indication of an infinitely larger "transistorized audience."

A 14% "in home portable plus," which is what NBC-hired research units call it, doesn't at all take into account that out-of home audience with car radios or that ever-enlarging portable radio audience on beaches. Streets, parks, or wherever else one might end up listening to an object that is often no bigger than the palm of the hand.

Statistics from radio manufacturers suggest the size of this unmeasured transistorized, ambulatory body of Americana. Between 40% and 50% of all radios sold in this country last year and the year before were of the transistor variety. Estimates from various sources for 1961 indicate that transistor radio sales will rise to 51% and the estimates for the two or three years beyond go as high as 60% of all sets sold.

Nobody to date has solved the problem of audience measurement. For years now, cries have gone up over the failure of the rating firms to come up with a valid measurement of just car radios alone. It wasn't until about a year ago that transistor sets were seriously considered a part of that numberless, so-called "out of home" audience.

With nearly every home owning a radio, it's not held likely at this moment that this new, unmeasured audience can actually add many

(Continued on page 42)

NBC Radio's Profit

Hollywood, Dec. 5.

NBC Radio will report tomorrow (Wed.) that it's profits for 1961 are "comfortable." Network in '60 reported a marginal profit, the first profit of any kind for network tv in several years.

Exactly how "comfortable" NBC execs will not divulge, because all NBC divisions make only a consolidated report of profits. But authoritative sources at the web say that it is a real (as opposed to a bookkeeping manuever), substantial return, considerably larger than the profit for '60 and enough to keep top NBC brass interested in web radio.

Fall Upswing In Brit. TV Billings; $27,532,400 Oct.

London, Dec. 5.

The fall season is witnessing the usual upswing in tv advertising expenditure here, according to figures released by Media Records. October ad revenue, at $27,532,400, was more than $7,000,000 higher than for the previous month and provided the government with $2,727,200 in Excise Duty. The commercial contractors took the remaining $24,805,200 between them.

Associated-Rediffusion again topped the major list, collecting $4,802,000 from its weekday London operation, while Associated TeleVision, which has the franchise in London at the weekends and in the Midlands for the rest of the week, earned $4,681,600 from the two regions. Weekend major in the North and Midlands, ABC-TV recorded $3,334,800 in ad revenue for the month and Granada-TV, which beams to the North on weekdays, took $4,508,000.

The nine regional companies coined this way: Scottish-TV $1,545,600; TV Wales & West $1,285,200; Southern-TV $1,355,200; Tyne Tees-TV $1,349,600; Anglia-TV $730,800; Ulster-TV $333,200; Westward-TV $492,800; Border-TV $148,400; and Grampian-TV $238,000.

'John Brown's Body' As Jan. CBS-TV Entry

Stephen Vincent Benet's "John Brown's Body" will be rendered by CBS-TV on Jan. 14, in cooperation with the Anti-Defamation League of B'nai B'rith. The one-hour Sunday at 1:30 p.m. telecast will be broadcast in the form of a dramatized reading. Cast has not been set yet.

American composer George Kleinsinger will create an original musical score for the program. Scripter Harold Flender will do the adaptation. Richard Siemanowski, of the web's pubaffairs department, will be the producer. The presentation of the Benet poem will be in connection with the League's annual America's Democratic Legacy Award, which this year is being given to U. S. Ambassador Adlai E. Stevenson. Stevenson will appear on the program.

LICHTNER'S WALES SHOW

Marvin Lichtner, who photographed the Robert Frost special on CBS-TV, presented last February, is producing "A Child's Christmas in Wales" based on a work by the late Dylan Thomas.

Lichtner will take off for Wales this week to start work on the opus.

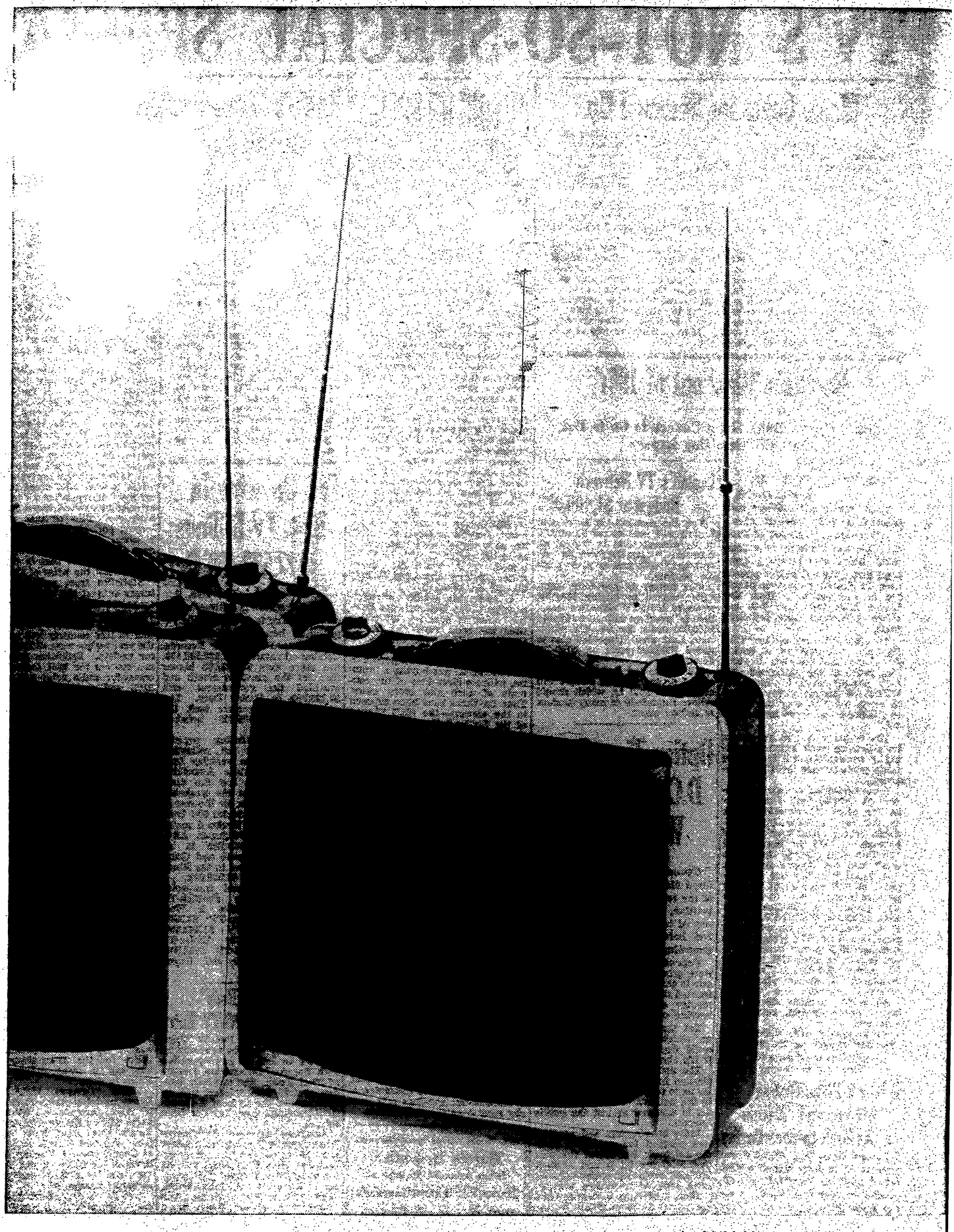
Marlo Lewis Producing Steve Allen Seg; May Go In Permanently

Marlo Lewis is joining Steve Allen as producer on one ABC-TV show, at least, in an origination from the UCLA campus in Los Angeles on Dec. 27. Lewis has been pitching a college-based show for some time and ABC-TV execs bought the idea as a possible salvation for the Allen show which has had a disappointing rating status to date.

Titled "Campus, U.S.A.," the Lewis-produced stanza in the regular Allen time slot on Wednesday night will be tied in with the New Year's Day Rose Bowl football game and will feature such talent as Connie Francis, Frankie Avalon, Rafer Johnson, the UCLA football team and John Houseman's Shakespearean troupe.

The Lewis-Allen teamup is on a one-shot basis at present but it could develop into a going parlay on the basis of the Dec. 27 show. Lewis believes that Allen is the logical personality for his "Campus, U.S.A." series which would tie together pop entertainment with the cultural angles inherent in collegiate locales.

Pepsi-Cola, meantime, is dropping its sponsorship of the Allen show, but has extended its commitments on the network in scattered buys over the nighttime schedule. And Maybelline is not going beyond its original 13-week commitment.



ABC-TV edges out NBC and CBS.

As this highly competitive season moves ahead, ABC does likewise. Taking the lead where it counts most—in the competitive areas where the watchers can watch all 3 network programming efforts.

In addition to its rating lead, ABC—in this Arbitron Report*—also took the

most half-hour firsts: 19 to CBS's 16, NBC's 14.

The margin, to be sure, is close. But the trend is again trending.

NETWORK	ABC	NBC	CBS
RATING	18.1	17.8	17.0

*Source: ARB National Report, Competitive Area Edition, week ending Dec. 3rd. Average rating, Monday thru Sunday, 7:30-11 PM.

ABC TELEVISION

a gain

ABC-TV gains a new affiliate...and again,

On Sept. 1st, WBRC-TV in Birmingham, Ala., became the exclusive home for ABC programs in this two-channel market. Programmed against it on the other channel is, as previously announced, "the best of Nets Y and Z."

A nice clean case for the inevitable comparison, right?

Right. Here it is, courtesy of Nielsen,* for the four weeks ending Nov. 5th.

WBRC-TV was first 70% of the half-hours. WBRC-TV took 5 out of the 7 nights. WBRC-TV had 13 out of the top 20 shows. WBRC-TV delivered 29% more

again

the affiliate walks off with the audience.

total homes, per average quarter-hour.

Actually, it was predictable.

Again and again spectacular gains have followed affiliate switches to ABC-TV. In Portland, Ore. In Seattle-Tacoma. In Boston, Cincinnati, Salt Lake City, Milwaukee. After *their* switches, shares of evening audiences have jumped as much as 52%.

Where will it happen next?

ABC Television

*Source: Nielsen Station Index for the four weeks ending November 5, 1961, 6:30 to 10 PM, Monday thru Sunday.

Acad's 'Close-Up' Funfest for H&B As Bobbsy Twins of News World

The New York chapter of the Academy of Television Arts & Sciences last Thursday (30) offered a pleasant hour or so of entertainment to honor Chet Huntley and David Brinkley, two fellows who work for NBC. If anything was left to be desired by the large audience of show bizzers who crowded into the main ballroom of the Hotel Astor for this fourth annual "Close-Up" dinner, it might be that the Academy ought to stop calling these things "lampoons." The first "Close-Up," the one invariably called to mind, was a lampoon, a happy, irreverent, highly talented zinger in the receptive posterior of Milton Berle, but there hasn't been anything like it since.

This alleged roast of Huntley and Brinkley was so only occasionally, although the humor was respectable most of the time. Alan King is one of those comedians, the ones who appear frequently at industry functions, who is widely thought to have marked ups and downs. Well, this was one of those up nights. He was not especially acute in caricaturing H & B, but he did hit home a few times just the same. His personal roast was not so much of this "gentile Smtih & Dale," but rather of television at large. He did a long, but rattlingly good bit on sponsors—namely insurance companies, one of which was Huntley's Sunday afternoon financial companion, Mutual of Omaha. There were moments when King seemed to be really kidding on-the-square, and while the tablesiders were splitting with laughter they were probably crying on the inside.

The entire show was designed by Bob Banner, Garry Moore's CBS-TV producer, and, it stands to reason, he'd use Moore, Durwood Kirby and Carol Burnett as parts of the stanza. Moore, as Brinkley, and Kirby, as Huntley, started off hot enough; they managed to capture just a little of the essence of these two commentators, but it was Miss Burnett, as a whacky Peace Corps volunteer just returned from Africa, who really got the laughs. This woman was a brassy, perfectly timed mimic, but it still wasn't mimicry of the guests of honor.

Again, the show was funny when Cliff Norton did a piece, written by Art Schulman of TV Guide (the material was prepared originally for the mag), on the state of tv. Norton simulated a tv consultant who had just concluded a heady report on ratings, advertisers, programs and whathaveyou. The yoks were incessant, but, to carp once more, they weren't yoks at the expense of these willing Bobbsy Twins of the news world.

There was some film material by Alan Funt's "Candid Camera." Two of the "CC" stooges lined up a series of folks and tried to peddle them a "hot" Emmy statue, the one given H & B last year for their efforts in the news field. Naturally, there were, among these interviewees, cats who didn't know H & B, and that was also good for its share of laughs.

The audience, which, as usual, was star-studded, was not accustomed to feting newsmen. They seemed to react more enthusiastically to Berle, Arthur Godfrey and Ed Sullivan in past "Close-Ups," but that is not to say they were unappreciative of the H & B talents. Actually, the lack of great enthusiasm should not be laid entirely to show business' tux-and-cocktail dress crowd; the program for the evening did not divulge any genuine or lasting insights into H & B, the kind of bits that build ready affection and nostalgia.

Messrs. Huntley and Brinkley themselves added a fine touch to the gala proceedings by being both gallant and brief in receiving the inevitable, but justifiable, placques.

The musicians, under the baton of Irwin Kostal, were excellent in their backing, but their overture (based on "West Side Story" music) was unduly loud. The George Becker Singers, who did much of the segue material, after the fashion of a musicalized Greek chorus (old stuff these days), were also topnotch.

If the big carp was the failure to capture H & B in a true lampoon, the night's little carp (but one of its great ironies) was the treatment accorded members of the working press. This was a bash for two journalists, and it deserved coverage by lesser members of the clan, but being lesser, it is supposed that the Academy arrangement committee thought it would be perfectly fitting to put them out in coffin corner—without field glasses yet.

But the pleasant show, even at some considerable distance, meant fun for all. *Art.*

Danny Thomas In '62-'63 Easeoff

Hollywood, Dec. 5.

Danny Thomas will probably appear in no more than a third of the "Danny Thomas Show" episodes next season. Fronter of the half-hour situation comedy on CBS-TV was reportedly seeking to get out entirely as the show went into its ninth year, but the outcome was a form of compromise with his sponsor General Foods.

It'll remain the "Danny Thomas Show," despite his personal cutback. The kids in the family will undoubtedly become the focus of attention, with Thomas only appearing in something akin to a narrator's role on such occasions. He might do the remaining shows, the ones in which he'll continue to star, from Europe, thereby being able to "write home" on other weeks to find out how the kids are doing.

Resents Mother Tag, Sylvia Sidney Sues NBC for $350,000

Los Angeles, Dec. 5.

Sylvia Sidney charges that a tv teaser trailer for the Bobby Darin Show last Jan. 31 constituted defamation of character and invasion of privacy, in a $350,000 damage suit filed against NBC in Superior Court Nov. 28.

Complaint asserted that in the spot in question one actor said to another, "Aren't you the Bobby Darin who has Sylvia Sidney and her all-mother harmonica band on Tuesday in color?"

This could be construed to mean the actress, according to the complaint, which identified Miss Sidney as "a beautiful, dramatic leading lady who was not sufficiently old and aged to be part of a mothers' harmonica band."

SIDNEY SKOLSKY PREPS FDR DOCUMENTARY

Hollywood, Dec. 5.

Sidny Skolsky, Hollywood columnist who also produced "The Jolson Story" in 1946 and developed the background and story for David Wolper's "Hollywood: The Golden Years" documentary last week over NBC, is prepping a documentary on the late Franklin D. Roosevelt.

He is partnered with Harold Abeles on "The Day Everybody Remembers," story of the late wartime president, which they'll co-produce and co-finance. Skolsky earlier will produce a half-hour series on his "Hollywood Tintypes" column for Hank Coleman of Carthay Films.

'McKeever & Colonel' Mulled in Hour Form

Hollywood, Dec. 5.

Four Star Television's "McKeever and the Colonel," an Army comedy originally piloted as a half-hour show, may become an hour-long series if current negotiations with NBC-TV are finalized.

When NBC saw the pilot last spring, it was interested in a 60-minute version, and okayed five scripts along these lines. Now the network and telefilmery are discussing whether the project should go the longie or half-hour route for the 1962-63 season. Producer is Billy Friedberg. Allyn Joslyn stars.

Cronkite Explains

New York.

Editor, VARIETY:

Sometimes seemingly unimportant little items can have important repercussions. I am sure that the Messrs. Huntley and Brinkley are not overly concerned, but I am anxious to put the record straight regarding the little two-paragrapher on page 27 of this week's Bible.

There should be no mystery about my not appearing on the Closeup tribute to Chet and David. Far fom my "pulling out" I turned down the invitation because I expected to be out of the country. I am delighted to be in town today and will be attending the dinner tonight, but there's never been any suggestion that at this late date anybody cares to include me in the program.

I feel quite certain that the other correspondents mentioned in this piece have similarly good reasons, and I doubt very seriously that there was any conspiracy to boycott the show—certainly I am not aware of one.

Walter Cronkite.

Terry Clyne To Join Maxon Agcy.

C. Terrence Clyne, who resigned from McCann-Erickson agency several months ago, is returning to the agency business. Contracts are now being drawn up (with expectations that negotiations will be finalized in a few days) for Clyne to join the Maxon agency on a top management level as key aide to prexy Lou Maxon, shuttling between N. Y. and the Detroit office.

In exiting McCann after a seven-year hitch, Clyne was given a 10-year consultancy deal. His new Maxon tie will in no way interfere with this. Prior to joining McCann, he was with the Milton Biow agency.

Among Maxon's major accounts are Gillette, Pittsburgh Plate Glass, General Electric (household division) and McKessons & Robbins.

NEW YEAR USHERS IN CBS PUBAFFAIRS COIN

First quarter of the new year will find CBS-TV's two regularly scheduled pubaffairs series in a good sponsorship position.

Thursdays 10 to 11 p.m. slot, occupied three out of every four weeks by "CBS Reports," is about two-thirds sponsored in the first quarter of '62. Among the participating sponsors for the slot are Xerox, Tydol Oil, Metrecal, Lever Bros., and Polaroid.

Friday night's "Eyewitness to History" has American Cyanamid and Liggett & Myers continuing, with a minute each fourth week up for participation grabs.

WCBS-TV Eyes Client For Documentary Series

WCBS-TV, N. Y., has a '62 sales project, seeking a single bankroller for its planned series of half-hour pubaffairs shows.

CBS-TV flagship station's planned documentary series will consist of 12 episodes, slated for airing once every fourth week in the 10.30 to 11 p.m. Thursday night slot. Station, with a firm policy of retaining editorial control of its documentary series, in effect, is looking for a local facsimile of a Bell & Howell.

In addition to its half-hour series, WCBS-TV plans four one hour documentaries, to be telecast at the rate of one every three months. The hour documentaries may become part of the overall sales package if a local big spender is secured.

CBS Gets Sponsor On Tabernacle Choir TVer

American Motors has picked up full sponsorship of CBS-TV Christmas daytime special on Dec. 31, titled "Let Freedom Ring," featuring the Morman Tabernacle Choir, taped in Salt Lake City. Slot for the hour special is 3 p.m.

Among the stars slated to participate in the outing are Howard Keel, Richard Boone, Laraine Day and Dan O'Herlihy.

From The Production Centres

Continued from page 24

reporter on Globe . . . WTIC-TV, Hartford, dedicating its new Broadcast House with unveiling of original bronze statue, "the broadcaster" in lobby . . . **John W. Guider**, prexy and gen. mgr. WMTW-TV, Pland Spring, Me., named to NAB 1961-62 freedom of information committee . . . Commercial broadcasting continuing its generous support of WGBH and WGBH-TV, destroyed by fire Oct. 14; to help raise the million and a half needed to rebuild all Boston stations, are airing WGBH fund raising announcements . . . WBZ's "Program PM" host **Bob Nelson** and **Dr. Davis Manning White**, prof B.U. school of pubrelations and communications to co-host new series of broadcasts "Theatre 61" starting Wednesday (6) with reviews of legit theatre . . . "Twenty Years Ago," eyewitness recreation of Pearl Harbor attack, to be presented by WBZ-TV Wednesday (6), 8:30-9 p.m., with more than 20 persons, majority of them New Englanders, recounting their experiences.

IN PHILADELPHIA

Mike Schaffer, former director of advertising and promotion for the WFIL stations, now promotion director for Miami's new Channel 10, WLBW-TV . . . An episode of "The Untouchables," originally tagged "City of Brotherly Love" was retitled "City Without a Name"—with all references to Philly axed. WIBG's station manager **John Moler** and program manager **Roy Schwartz** in Miami for Storer chain confab . . . **Dr. George Webster**, WFIL-TV farm director, conducting contest for Future Farmers of America and the 4H Clubs. Prizes will be three calves . . . Correspondents participating in the World Affairs Council's third annual "Great Decisions" include **Cecil Brown, Wilson Hall, Welles Hangen, Joseph C. Harsch, John Rich, Frank Bourgholtzer, Piers Anderton, Bernard Frizell** and **James Robinson. Edwin Newman** will moderate NBC's foreign policy discussion at the Academy of Music (Jan. 10) . . . **Mel Alberts**, recently added to station, appointed director of sports and special events for WFIL-TV . . . Eagles half back **Tom Brookshier** acts as commentator on WCAU's new session "8:50 AM Sports," sponsored by Petro.

IN DETROIT . . .

WXYZ-TV's 30-minute documentary "Detroit versus Time (magazine)," which attempted to answer Time's downbeat article on Detroit, will be shown privately by **John Pival**, WXYZ prexy, to civic leaders in L.A., Chicago and N Y in the next few weeks . . **Dave Shafer** is WJBK's new "Jack the Bellboy" disk spinner . . . **Marc Avery**, WJBK's morning disk jockey, starts giving out advice on family problems this week in a segment labeled "Avery's Advice" . . . WWJ-TV will train its cameras on Detroit's municipal Christmas Tree lighting ceremony and also a performance of "The Stingiest Man in Town," a musical version of the Dickens' classic.

IN CINCINNATI

Nick Basso, WKRC-TV news director for 18 months after departing WSAZ, Huntington, W. Va., transferred to same post at Taft's WTVN, Columbus. **Bob Blumfield**, who was his assistant, is temporary Cincy replacement and **Don Webb** fills the late night news slot . . . Facilities of Crosley's five-year-old radar service now scan a 300-mile radius for 184 radio and 39 tv weathercasts weekly on WLM stations in Cincinnati, Dayton, Columbus and Indianapolis . . . **Leo Underhill** has terminated 14-year stretch as WCKY announcer and is expected to join another station here. His afternoon spot has been taken over by **Steve Kline** with **L. K. Patten** switching from WNOP as production man.

IN SAN FRANCISCO

AFTRA chapter has nominated the following for local offices for upcoming year: **Art Brown**, KRON-TV, president; **Art Finger** (Finley), KRON-KSFO, first v.p.; **Bob Goerner**, KCBS, second v.p.; **Bill Heyward**, KSFO, secretary; **Clancy Leisure**, KNBC, treasurer. None is opposed . . . KPIX named **Robert L. Smith** sales promotion manager, succeeding **Chris Christensen** . . . **Linda Darnell** in town to tape series of intros to her old feature films on KGO-TV, then took off for Dallas, where she's working to raise $3,500,000 for Children's Hospital—same hospital where she was a TB patient as a kid . . . KTVU telecasting Stanford basketball games: **Bud Foster** handling play-by-play . . . KGO-TV-AM signed **Joe Martin** out of Omaha, Neb., as a new announcer . . . Hollywood writer **Mary McCall**, just back from Europe, spoke to local meeting of American Women in Radio-TV, discussed especially Radio Free Europe's role in Cold War.

IN CLEVELAND .

Bill Randle, former WERE disk jockey and a college scholar here for years, took Saturday spinning job with WCBS, New York. He plans to teach history in the Big City . . . **Guy Harris**, ex-program director of WERE, to WIND, Chicago, same job . . . **Mike Douglas** in from Encino, Calif., to run new 90-minute daily variety show on KYW-TV to compete with "One O'Clock Club" on WEWS. Douglas once starred on Chicago tv . . . **Sid Andorn** made a little pitch for a test court case by displaying "Tropic of Cancer" on his WJW-TV program. But the county prosecutor a program panelist, quickly grabbed the book, made himself equally liable for arrest, got Andorn off the hook . . **Fred Wolf** sold his WDOK Radio to Transcontinent Television for $1,400,000 plans to stay on as consultant. This is believed to be the biggest price ever paid for a station here—and it's strictly a good music operation.

IN PITTSBURGH .

Robert Mortensen, general manager of WIIC, will head up the March of Dimes drive in Pittsburgh this year . . . KDKA will broadcast the Children's Hospital benefit basketball game tonight at the Auditorium. Tripleheader is being staged by **Les Beiderman**, sportswriter of the Pittsburgh Press for the paper's Old Newsboy fund for the hospital . . . **Mel Hall** is the new program director at KQV, replacing **Dick Drury** . . . Vet sports announcer **Joe Tucker** received a "Distinguished Service to Football" award at a banquet by the Curbstone Coaches club on Sunday . . . KDKA will have a personalized documentary on the 20th anni of the attack on Pearl Harbor on Thursday night. Producer **Ed King** has built the show around several hundreds of letters from listeners who were singularly affected by the bombing. Narrators will be **Paul Long, Al McDowell, Bill Steinbach, Jim Westover**, King and **John Stewart**, regular host for the evening show on KDKA with a general title of "Program PM."

IN SEATTLE

Tom Rogstad, program manager of KOMO-TV, says the station has bought "The Best of the Fifties," a film package of 30 MGM motion pictures. Ten of the films will be televised in color . . . **Jack Lantry** is new director of promotion and merchandising for KIRO-TV. He was formerly with KXLY-TV, Spokane, in same capacity . . . **Buzz Lawrence**, Radio KING disk jockey, has been named promotion manager for the station . . . KING-TV will telecast four U of Washington basketball games, with sports director **Rod Belcher** calling the plays . . . Radio KOMO will carry entire schedule of Seattle U basketball games, with sports director **Keith Jackson, Lee Desilet** and **Johnny O'Brien** working the games . . . **John C. Sellers** is new a. e. at KIRO-TV; was formerly with KBES-TV in Medford, Ore.

Brit. Retaliation For AFTRA's Ban On U.K. Singers

London, Dec. 5.

British Actors Equity has said that it will have to reconsider its policy of approving American artists applications for work permits if U.S. unions are going to ban British performers from appearing in the States. Move follows the American Federation of Television & Radio Artist's nix of two U.K. singers' tv stands.

The singers, Mark Wynter and Jess Conrad, both Equity members, were regarded by AFTRA as not of "distinguished merit and ability" to appear while there were unemployed Americans "capable of performing such service or labor."

Wynter returned to this country from the U.S. more than miffed at missing the tv date as, according to this manager, Ian Bevan, the Immigration Bureau okayed him on condition he became a member of AFTRA. Despite strenuous efforts to comply, Bevan states that AFTRA executives were "unavailable" until Wynter was due to plane out of New York.

On a four-day visit to America Bevan took up the issue with the union to get the position straight before he personally requested a statement from British Equity.

BBC-TV Wins 5 Places In British TAM's Top 20; Most Since Com'l Video

London, Dec. 5.

BBC-TV gained five places (and shared one) in the Top 20 programs chart released by Television Audience Measurements Ltd (TAM) for the week ended Nov. 26. This represents the network's biggest breathrough so far in the six years of commercial television.

Two BBC shows reached the Top 5, "Here's Harry" and "The Escape of R. D. 7" (which tied for fifth place). "Dr. Kildare" was 13th and "Perry Mason" and "Overland Trail" tied for 17th billing. In addition to its high place on the network ratings, "Here's Harry" which replaces the click "Charlie Drake Show," topped TAM's lists in two regions, the South and the South West. The shared program, a Conservative Party political broadcast (second), was screened simultaneously by both webs.

Although Equity's boycott had taken toll of some of the independents big shows, Associated Tele-Vision's "Sunday Night At The London Palladium" still topped the bill and Granada-TV's twice-weekly stein "Coronation Street" held third and fourth places.

Dutch Reading Habits Unchanged by TV

Amsterdam, Dec. 5.

In a recent inquiry it was found out that television has not altered the reading habits of the Dutch viewer. The tv viewer has less time to read than others, but still buys same amount of books as non-viewers.

This does not mean that the average Dutchman is a fanatic reader or bookbuyer. Half of the interviewed persons did not buy a book at all, and 14% only bought a book to give it away.

Especially women read, if only magazines, sometimes more than men, but the interviewers discovered that many fear to enter a bookshop.

For 19% of "readers" the book means status and decorum, they buy a book because it makes a room cozy. But there's still a 10% category of Dutchmen who does not own one book, not even a Bible.

Of the 25 million books bought in 1960, 8,00,000 were pocket books. Each year 500 new titles are published, each in an edition of at least 5,000, on an investment of $1,800 per title, notwithstanding publicity.

TV Around The Globe

[Africa, Port-of-Spain, Holland, Germany]

Paris, Dec. 5.

The changing face of Africa has brought changes in the French governmental setup, the Societe De Radiodiffusion De La France D'Outremer (Society of French Overseas Radio), which has now been converted mainly to a co-operative arm, rather than actually running the Afro stations as heretofore. New bureau is now called the Societe De Corporation Radiophonique.

As the many French African possessions gained independence, and most stayed in the French community, with others out but still using French radio and tv outlets, this new system was considered necessary.

It is also felt here that the French should keep close cultural ties with its ex-colonies as well as other African countries. With many countries now giving a lot of air time to specially beamed Afro programs, both from the East and West, the French consultative help is still of importance on that Continent.

The new SOCORA will work with the African station owners. It now covers 13 stations for various African states with aid via personnel, programming, information, schooling, disks and short-wave programs. African states have gone along due to the need for radio for educational, cultural and political contact with its peoples.

TV is also being looked into with cable setups being tried out which would pipe programs to a central set with wires carrying it to private outlets since the prices of sets are still too high for most of the African public. Special priced radios have helped give this air show biz adjunct a big following.

So radio and tv are being aided in African states and the same may be applied to the distribution of films later on as the African markets begin to grow.

PORT-OF-SPAIN

Port-of-Spain, Dec. 5.

Television, which until very recently still seems a far-off dream to most of the 800,000 inhabitants of this island, now suddenly appears as a close-at-hand reality. The Government of Trinidad and Tobago has granted a license to operate a television service to a company formed jointly by Rediffusion (West Indies) Ltd., a local corporation, and Scottish Television Ltd., a U.K. outfit, to be called the Trinidad and Tobago Television Service Ltd.

The local government is expected to subscribe to 10% of the ordinary share capital of the new firm. Another 10% of the holdings will go to CBS in New York. On its part, CBS has already conducted an engineering survey in the territory to determine most suitable sites for transmitter and studios. Originally envisaged as supplying telecasts to the Port-of-Spain area by Nov 1, 1962, with expansion to outlying districts by 1963 and to the island of Tobago, 20 miles off the northeast coast, by 1967, the results of the CBS survey seem to indicate that the entire area can be serviced by the new company before the 1962-63 dates.

The station, which is to be commercial, expects at the start to transmit a minimum of four hours per day between 5 p.m. and 11 p.m. Government will have some control of operations through a Television Advisory Council, two members of which will be government appointed, which council will advise both government and the company on all matters affecting tv. Government is also reserving such time between 6:30 and 10:30 as it may require for programs of its choosing. Provision has also been made to transmit programs supplied by government to schools in time outside normal broadcast hours.

If on the air by November of 1962, Trinidad will be the first to have television among the island group comprising the West Indies Federation and the recently seceded Jamaica.

HOLLAND

Amsterdam, Dec. 5.

Dutch television has been growing rapidly in recent years. In November, 1960, there were 760,115 sets in use, a year later (Nov. '61) the millionth set was bought and registered. Ten years ago Dutch television went on the air for the first time, and this anniversary was celebrated last October and November with a series of high class plays, with Ionesco's "Rhinoceros," Harold Pinter's "The Caretaker" and "Chekhov's "Uncle Vanja" featured.

Though television exists only 10 years, it is shaped like Dutch radio, being extensions of the existing five radio company which represents five "columns" of thought, i.e. Catholic, conservative, socialist, protestant and liberal. With these different sights and sounds to choose from, the listener is in the advantage, so he can always turn to a foreign station.

Though most programs are played "safe," there are no commercial interludes. "Hitchcock Presents" and "Perry Como Show," when brought on Dutch tv, proved very successful, but Perry Como was dropped this year because the show was too expensive by Dutch standards.

There is still talk of opening a second channel, which would be commercial, but supervised by a board appointed by the government. Several communities of interest have been formed, in which newspapers and advertising companies are primary.

There is a lack of studio space, which will probably last till new studios are built. Whatever the faults of Dutch television, the steady progress in quality of programs and number of sets, may prove that the public is interested in the medium.

WEST GERMANY

Frankfurt, Dec. 5.

West Germany's third television outlet, confusingly referred to as the Second Television Network because the First Television Network now offers two channels, will finally be in operation by Oct. 1, 1962.

The Second Television Network (Zweites Deutsches Fernsehen) had hoped to be started by next July 1, but latest word from the West German federal government in Bonn is that it will be several months later before all the necessary agreements with the lands of West Germany are completed.

Current word is that the Second Television net will not go into the Saarland, which is having financial problems in maintaining its obligations with Television Net One. And there are also difficulties in Bavaria, because that land wants to beam out its own regional program. But it is fairly certain that nine lands of West Germany will offer the new net.

Hope of the federal government, too, is that the new Second Television Network will take over some of the properties and shows of the shortlived Freies Fernsehen Corp., which has now cost West Germany about $5,000,000. This organization was established under Chancellor Konrad Adenauer's aegus to be a government-run second channel, but it was declared illegal by the country's highest federal court and went into bankruptcy with a huge backlog of filmed shows and down-payments to option rights to other tv projects.

Meantime, it looks as if the group that will control the powerful new independent tv organization contains representatives of just about every aspect of the entertainment industry.

Titled "Fernseh-Union, Munich," the group was founded at the initiative of Munich's Bertelsmann Television Firm, and includes participants from the Bertelsmann Publishing, the Kindler Publishing, the Publisher Emer-Knaur, the Schott Publishers Deutsche Grammophon, the firm of Tellux of Rottenburg, the Eykon Productions of Stuttgart, Duesseldorf's Radio Film Co., the recently-merged UFA-Film-Hansa, and Filmaufbau.

Headquarters of the organization are still in dispute, and will be either Munich or Mainz, or perhaps split in the two cities.

Germany's major publishers, film producers and record industryites are all a part of the new television group. Production costs and investments of the Bertelsmann Television Production right now reach about $1,500,000 and will top the $2,000,000 mark by the end of the year. About 30 programs are now completed. The new net plans to get underway initially with about five hours weekly of shows.

Candidate for the post of general manager of the new concern is Prof. Dr. Hermann Goergen, former chief of the Saarland Radio. Films will be produced in Bavaria, where the group has a contract with Bavaria Studios, and also in Berlin using facilities of the CCC Film Studios.

BBC Dominates TV Merit Awards

London, Dec. 5.

This year's merit awards from the Guild of Television Producers and Directors, presented by Dame Edith Evans at a tv ball last week, were dominated by BBC-TV triumphs. The "Maigret" skein won triple honors: Rupert Davies (who plays the French detective) was voted actor of the year, Andrew Osborne, exec producer on the series, earned the drama producer's award and script editor Giles Cooper took top writer's prize.

Other BBC successes were: light entertainment producer award which went to George Inns and l. e. personality was comic Eric Sykes. The Desmond Davis award went to BBC-TV's ex drama topper Michael Barry and the special award was given to David Attenborough who is in charge of natural history programs.

Rest of the honors went to commercial tv staffers and performers. Actress of the year was Ruth Dunning. Granada-TV's Tim Hewat was the best factual producer and Associated Television's Bill Allenby took the current affairs honor. Design award went to Voytek of ABC-TV.

An additional award went to Cecil Madden, the pioneer producer, who was responsible for the first ever public transmission when the BBC inaugurated its service in November 1936.

PLUMMER SUCCEEDS GOULET ON 'PLAYDATE'

Toronto, Dec. 6.

Replacing Robert Goulet as host on "Playdate," Canadian Broadcasting Corp.'s tv'd drama series, is Christopher Plummer. Latter's appearances on program will be videotaped from Dec. 20 till end of season next June.

Goulet's contract as host for the first 10 occasions expires Dec. 13, with Plummer's first apeparance on Dec. 20

Mull Com'l TV-AM For Isle of Man

London, Dec. 5.

Some of the top brass of show business has been invited to join the board of Radio Manx, a company which hopes to launch commercial tv and radio on the Isle of Man, just off the Northwest coast of England. They include Sir Joseph Lockwood, chairman of EMI (Electric and Musical Industries), impresario Tom Arnold and Roy Thomson.

Eager to get commercial radio ahead of the rest of Britain, the Manx Parliament has recently sought to exclude the island from the 1954 TV Act which controls broadcasting. If they do get the Act revoked there, the postmaster-general will be asked for transmitters and such of the northwest of England and southern Scotland will get commercial radio some years sooner than anticipated.

See Early End Of British TV, Equity Strike

London, Dec. 5.

Cracks in the bleak deadlock between Equity and the commercial tv network indicate an early peace between the two sides. After withholding labor for one month from commercial tv programs, Equity has made moves to reopen negotiations. Seizing advantage of the big vote of confidence handed out by Equity members, general secretary Gerald Croasdell has decided the time has come for new talks. No one can mistake Equity's move for weakness, he says, but he doesn't want to let the situation turn "stale."

The new moves come at a time when the commercial stations were beginning to dig deep for British programming. Associated Television for instance, scheduled a skein called "Stryker Of The Yard," made in 1950, and has slotted programs on chess for Sunday night viewing. At Associated-Rediffusion, the "Dickie Henderson Show" was on the short list for eclipse and the station was having segments of two Canadian series flown, "Playdate" and "Parade," latter of which has not yet been scheduled.

ABC-TV drama units are idle, though like other stations, the producers have taken the opportunity of the lull in production to experiment with new techniques (some in color).

According to one commercial tv executive, the boycott's effect on the public has not been too great thus far. But if the actors withheld their labor to the end of the year, it could be a different story.

First casualty over holding a dual-card (a member of both the Variety Artists Federation and Equity) is Frankie Vaughan. He appeared on "Sunday Night At The London Palladium" on a contract signed after June 28 (when Equity warned members not to accept work after Nov. 1). But as he appeared on a VAF contract, in a variety show, Equity decided he did not knowingly break Equity instructions. Vaughan was given deferred suspension from the union for three months, however.

The case of Bernard Braden, who thought he was covered by a clause which allowed performers to appear as "themselves" as opposed to "artists," is still to be resolved. He was originally expelled from the Union but reinstated pending appeal.

Brit. 'Package Deals' For Radio-TV; You Name It, They Got It

London, Dec. 5.

EMI (Electric and Musical Industries) and Pearl and Dean Ltd. have linked to form a new company. Worldwide Broadcasting Services, Ltd., which is equipped to provide commercial tv and radio networks from sales execs down to domestic receivers. The new enterprise is to be headed by Arthur J. Mathers who, for the past 10 years, has been Director of Advertising for Overseas Rediffusion Ltd.

According to Mathers, this is the first U.K. company that can supply radio and tv on a comprehensive package basis including the training of native technicians and producers. Initially, the company intends to operate outside of the U.K. although if commercial radio is introduced here it is ready to handle domestic undertakings.

No firm deals have yet been landed by WBS although Ernest Pearl, chairman, states that currently dickers are going on with several governments. He estimates that for a maximum of $98,000, WBS can set up a 17-hours-a-day radio operation (excluding day-to-day running costs).

The "comprehensive service" offered by WBS includes the planning and design of broadcasting (tv and radio); supply of all technical equipment; training of staff; provision of programming and an international advertising sales organization.

Managing director Mathers notes that he may well become one of the biggest customers for vid-film.

1

First by far for entertainment, WCBS-TV has 8 out of 10 of New York's most popular entertainment programs, 18 of the top 25. The most popular Western (Gunsmoke). The most popular comedy (The Danny Thomas Show). The most popular variety program (The Ed Sullivan Show). The most popular suspense-drama (The Twilight Zone). The most popular general entertainment program (Candid Camera). The most popular sports program (Giants pro football).

+1

First by far for news and public affairs programs, WCBS-TV has New York's most popular daytime news program (Charles Collingwood), early-evening news program (The Seven O'Clock Report and Douglas Edwards) and late-evening news program (Douglas Edwards). Plus the most popular Saturday evening (Harry Reasoner) and Sunday evening (Walter Cronkite) news programs. In fact, more families watch The Saturday Late News with Harry Reasoner than tune to any other program of any kind, all week long.

2

It adds up to a continuing picture of program superiority and runaway audience leadership for Channel 2. This new season, as for years past, WCBS-TV is the number 1 station in the nation's number 1 market... having, in sum, nearly half again more audience than the nearest competing station, and more than twice the audience of the third station!

Source: Arbitron, October '61

PTA'S AS MINOW BLASTLAND

Perils Of the Quota

Of all the countries buying telepix product from the rest of the world (which, in the main, means the U. S.), Australia would seem to be the happiest hunting ground and the most satisfactory. That's because the Aussies have no quota system, and as far as Collin Bednall is concerned, there will never be one. And take it from Bednall, general manager of GTV9, Melbourne's No. 1 station, who was in New York last week as part of a swing for an updated picture of tv around the world, stay away from quotas and you have a flexibility in programming that can't be beat.

Upwards of 50% of GTV9's programming schedule comes from the U. S. In sharp contrast he has found only a single half-hour program made in Britain that suits his need. And therein lies Bednall's answer to quotas. By putting a ceiling on tv imports, as for example in the case of Britain, it automatically puts the country under such pressures (to fill an entire week's program schedule) as to invite inferior home-made product. Australia, says Bednall, recognizes the fact that there just isn't hat much quality programming available in Australia and, free from the shackles of a quota system, "the world is its oyster." British television, by virtue of the fact that it must respect quotas and producing from within to such a large extent must inevitably come off second best, he feels.

CBS-TV's 'Electronic Syndication' Of 'Marshal Dillon' a Mixed Blessing

Electronic syndication inaugurated by CBS-TV this season with reruns of "Gunsmoke," retitled "Marshal Dillon" for the syndie ride, is a mixed blessing for the web.

On the one hand, the venture is recouping some smart monies for the web in program charges to affils. Under the plan, affils pay web for the half-hour series according to a price formula based on market size. Affils, in turn, sell the series locally. For a top-drawer series, it's "first-run off-network" television with a built-in marketplace. Compared to the selling effort of a series in syndication, the selling cost with electronic syndication is infinitesimal.

Another plus factor is that the rerun ride at 7:30 p.m. Tuesdays hasn't at all affected the new full hour version of "Gunsmoke," right up there in the big 10 rating circle.

Where it has hurt is in the lead-in area for the 8 p.m. Tuesday slot. In a series of midseason shuffles, Procter & Gamble and web moved Dick Van Dyke out of its Tuesday at 8 slot, in an effort to save the show from a rating slump. Web lineup on "Dillon" isn't too large and it represents a rerun western competing with a fresh every week oater "Laramie" on competing NBC-TV. On the Arbitrons, the situation is reflected in the ratings, with "Dillon" drawing a 13.5 against 20.7 for "Laramie," in a recent week.

Web is pitching the nighttime version of "Password" which will replace Van Dyke in the Tuesday slot at midseason, trying to sell it as a program buy either for full or alternate week sponsorship. To date, no deals have been made.

What happens next season to electronic syndication, as exemplified in the "Dillon" web thrust, remains an open question. For the web, it won't be an easy decision. In any event, there won't be too many "Dillons" for any web that prides itself on fresh programming.

Time's $6,100,000 For KOGO-TV-AM

Washington, Dec. 5.

Time-Life Broadcast Inc. is buying, KOGO-AM-FM-TV, San Diego, for $6,100,000-plus.

Washington Post Broadcast Division, which acquired Newsweek's 46.22% interest in the California property when the D.C. daily bought the news magazine, considers the stations "too distant geographically" and wants to buy southeastern U.S. tv properties instead if a good deal can be made, according to John S. Hayes. The head of the Post's broadcasting interests (WTOP-AM-FM-TV, Washington and WJXT-TV, Jacksonville) has not yet found another station to buy, however.

Cincy WZIP's Sale

Cincinnati, Dec. 5.

News Sun Broadcasting, Inc., of Waukegan, Ill., has entered this market as purchaser of daytime station WZIP from Greater Cincinnati Radio, Inc., headed by Carl, Robert and Richard Lindner, brothers. The Lindners are dairy and supermarket operators.

The new owner, which operates 1,000-watt WKRS in Waukegan, will retain the WZIP present personnel and programming procedures, said A. F. Sorenson, vice president. Sale price was not disclosed.

WNBC-TV Into No. 1 Spot First Time in 10 Years

For the first time since 1951, WNBC-TV is the number one station in the New York tv market, having jumped perennial leader WCBS-TV on the November local Nielsen report. Since New York comprises perhaps a 10% of a nation of tv viewers—and since it's owned by NBC in the first place—the parent web is doing minor handsprings over the turn of events.

The four weeks of the November Nielsen report (three of them actually in October) give the NBC flagship approximately 28% of the audience in a 6 a.m. to midnight average of every night for the full month. This is a point or so ahead of WCBS-TV, which not even once before was ever toppled from the supreme position.

WNBC-TV on a night-by-night basis (7:30 to 11 p.m.) leads four out of seven nights, these being Tuesday, Wednesday, Thursday and Sunday. This generally parallels the position of the full NBC network, whose audience rise in the early part of this season has brought a virtual turnabout of its former bad luck.

WNBC-TV, run by new boss Pete Affe, gained latenight local strength, too, from the network on Saturday nights in particular. Station runs a local feature film to match up against the parent 9-11 p.m. "Saturday Night at the Movies," and while "Movies" is not going great guns it has apparently provided a sufficient leadin for the local key's own features.

Despite the turn of the Nielsen tide, WCBS-TV still leads on the local ARB's, which give the CBS flag a substantial lead. It thus becomes something of a case of "which rating do you read?" although most agencies still cling to the Nielsens.

VAN KONYNENBURG CARRYING TORCH

Minneapolis, Dec. 5.

Upset, he says, over the abuse that television has been taking ever since FCC Chairman Newton Minow coined the phrase "vast wasteland" in referring to video, F. Van Konynenburg, WCCO-TV (CBS affiliate) general manager, plans to appear before Parents and Teachers organizations to defend video.

He'll tell the PTAs what's on his mind about the way that tv is being "wrongfully damned."

The WCCO-TV executive told Will Jones of the Minneapolis Morning Tribune that "the networks hadn't been particularly effective in answering egghead charges of wastelandism." He has been giving a lot of thought to what a local tv executive could do in this direction.

"Adverse tv criticisms are coming in considerable part from people who don't watch video," Van Konynenburg said. "Or, if they do, they watch only the documentaries, the public-service specials, the discussion programs. And they would like us to program nothing else. Which, of course, is out of the question because nobody would watch."

Van Konynenburg explained that he got his idea anent defending tv at PTA meetings while watching a "Hennesey" program which appealed to him. In this particular program Hennesey, a navy doctor, was talking with a longtime enlisted man who was wondering if he was a coward for not getting out and facing civilian life.

"It was a particularly fascinating and well-written program and it had a lot to say," said Van Konynenburg. "Now, of course, I know that the 'Hennesey' show isn't that good every week, but I started thinking over some of the other series, our every-day bread-and-butter programs which have used themes offering serious food for thought and making some good moral point.

"The Danny Thomas show does every now and then, corny as it is, and so does Andy Griffith. 'The Defenders' does it and so do many others.

"So now I've sent for a tape of that 'Hennessey' program. And I'm going out to the PTA meetings as a starter with it and tell them some of the things that are on my mind. I'll show them that program as an example of the kind of thing done in our routine entertainment offerings.

"And I'm going to keep looking for such shows and work up a full program of the kind of good things that can be found in every-day tv. And maybe I can do something right here to answer some of the criticisms we've been receiving."

BOSTON SYMPH SEGS INTO SYNDICATION

The Boston Symphony Orchestra is marketing for syndication 13 one-hour vidtaped concerts produced by WGBH-TV, Boston.

The shows feature symphonies and concert music by Beethoven, Mozart, Handel, Wagner, Schubert, Bach, Piston, Copland and Brahms. Conductors are Charles Munch, Aaron Copland and Richard Burgin.

Rates for individual markets range from $26,000 to $4,000.

Videotape Prod. Threesome

Videotape Productions has hired three studio supervisory execs.

Joining as unit managers are Philip Fraas, formerly with WNEW-TV, and Dick De Malo, formerly with Product Services ad agency, as producer.

Named head of the lighting department is Charles Reinhard, formerly a lighting director with CBS-TV.

Sponsor Yanks 'Free & Equal Blues,' Bill Friedkin Disavows Chi Special; Blasts Package Partners for Yielding

Chicago, Dec. 5.

Kitchens of Sara Lee, sponsoring a folk music special on WBKB tomorrow (Wed.), exercised a contractual right with the packagers and ordered one of the numbers in the show deleted. The action provoked director Bill Friedkin into removing his name from the credits and withdrawing from part ownership of the package. The number that was pulled was Josh White's rendition of "Free and Equal Blues," an integrationist song.

Friedkin advised his partners, Jim McGinn and Frank Fried, that he would not accept a nickel for his work, which had already been completed, because he did not want to be associated with the show. He also waived any share of a network or syndication sale that might come from the piloting of the show on WBKB. He said he was angry with his partners for not standing up to the sponsors on the issue.

"They gave all kinds of reasons for wanting the number removed," Friedkin told VARIETY, "but it is obvious why they wanted it cut. I've got to live with myself, and to put up with this kind of thing is to me an ugly way to make money." The song substituted for "Free and Equal" was "The Riddle Song," which Friedkin termed an inferior piece of material. He said that the censored number was the most exciting six minutes of the program and that, in deleting it, the sponsor emasculated the show.

Contradictory testimony by the various parties involved—agency, producer and the inflamed director—reads like "Rashomon" or Browning's "Ring and the Book." Starting with Friedkin, here's how it goes:

Friedkin: "The Sara Lee vice president who ordered the deletion had argued that while he had no personal objection to the material he felt that other people might have. He also said that he heard Pete Seeger do 'Free and Equal' better and that he didn't feel White should do a song that another singer is known for. But then why was there no objection to the Chad Mitchell Trio doing "Shenandoah" when it has the stamp of Harry Belafonte all over it?"

Ivan Hill (prexy of Hill, Rogers, Mason & Scott, the agency): "The young man is an excellent director—I was very impressed with his work—but his sole interest is in trying to build Bill Friedkin, and I'm afraid his pullout is some kind of a stunt. He was there when the decision was made, and he is marginally inaccurate about what went on and what was said. He is trying to suggest that the race aspect was our client's decision to

(Continued on page 44)

MGM's 'Jazz For Sale'

Another jazz series, "Jazz For Sale," is hitting video tape at MGM Telestudios in New York under the auspices of Seven One Seven Productions, an indie company headed by James Lichtman. Initial segment features a combo of some leading jazz sidemen, such as Charlie Shavers on trumpet and Al Cohen on tenor sax, plus vocalist Rita Hayes.

Lichtman is mapping sale of the series on a regional basis in the U.S. and for intensive overseas sale where Lichtman is counting on a swinging potential.

Writers Guild, Wolper Impasse; Strike Declared

Hollywood, Dec. 5.

Documentary producer David Wolper has been struck by Writers Guild of America West, which charges he refused to sign a contract. Wolper, on the other hand, counter-charges the regular vidpix pact isn't suitable for documentaries, and that WGAW refuses to let him see a network contract which, he understands, covers documentaries.

Wolper-Sterling Productions, Wolper Productions and any firm in which Wolper has a substantial piece were covered in the strike order.

The producer said WGAW refused his request to present his side of the issue to the tv-radio board, but now that he's been struck it has okayed such an appearance Dec. 11. He contends the regular pact is unfair for documentaries because they are so different, with the writing coming after the film has been shot and edited. Strike won't affect production because he and others on his staff will continue scripting, he averred.

PITT. POPS ORCH'S KDKA-TV SPONSOR

Pittsburgh, Dec. 5.

When Tad Reeves came here a few years ago as general manager of KDKA-TV, one of his first public activities was the creation of a Pittsburgh Pops Orchestra. The orchestra flourished and got many bookings and appeared often on KDKA-TV with the station picking up the full tab.

The orchestra was always enjoyed but it wasn't until this week that a sponsor could be interested. Pittsburgh National Bank has now bought the show for a big Christmas spectacular, using the same format that first introduced the band to the city. This includes a jazz section, a dixieland group and a full orchestra under the direction of Leo Strini.

Speculative Producing Draws Scorn of TPG

Hollywood, Dec. 5.

Speculative producing has been condemned in a resolution adopted by the Television Producers Guild, which alleged that some vidfilmeries try to hire producers without paying salary or an equity in connection with proposed new series.

TPG termed such practices "prejudicial" to the industry and promised to publish "unfair lists" identifying companies involved.

Perlmutter Exits As WNBC-TV Exec

Al Perlmutter and WNBC-TV came to a parting of the ways over the weekend. Perlmutter's resignation as program manager of the NBC flag in New York seemed to observers to be a long time in coming.

First sign was when a few months ago station boss Pete Affe hired Jack Reynolds to head up local pubaffairs programming, the area in which Perlmutter gained his rep. With Reynolds appearance, Perlmutter was asked to concentrate on entertainment programs but soon thereafter Affe himself got deeply involved in the administrative work of such shows.

For the time being, Affe will wear the extra hat and handle programming himself, until he can find a replacement for Perlmutter.

Groucho sold it to me!

Groucho opens up any market! Take New York—when WPIX scheduled "The Best of Groucho" in a Monday-Friday strip, 11:00-11:30 P.M., advertisers snapped up all available commercial time before the program went on the air! ■ Current advertisers using "The Best of Groucho" to sell New York are: Bromo Quinine; Parker Pen; Miles One-A-Day; Alka-Seltzer; Coftabs; Duffy-Mott; Helene Curtis; Chesebrough-Ponds. ■ Use Groucho to sell whatever market you have in mind. Call NBC Films at CI 7-8300 in New York City for complete information.

FIND OUT FIRST-HAND WHY . . . **ADVERTISERS GO FOR GROUCHO ON NBC FILMS**

Those Multiple Leads on Increase

Hollywood, Dec. 5.

Telefilms are trending to a series with multiple leads more than ever before, with a number of such shows this season, and others in preparation for next semester. The increase in the hourlong series is part of the reason for shows with several leads, but not the only one.

Executives say casting as many as three to five leads in a series gives them much more opportunity story-wise. In addition, it's easier physically since hour shows relying on one star have had to temporarily shut down production if that star is ill. Also, some say there is more chance of discovery of a new star if the viewer is presented with several leads instead of one.

Series with more than two leads include "87th Precinct," "The Investigators" (axed), "Follow the Sun," "Surfside Six," "Bonanza," "77 Sunset Strip," "Outlaws," "Frontier Circus," "Checkmate," "Hawaiian Eye" and "The Roaring 20's" (axed).

New projects along the same lines include Revue's "The Young Men," sold to NBC-TV for next season; 20th-Fox's "The Commuters" and Desilu's "Fair Exchange."

Film Exhibs Fear B.O. Slump If Rockford TV Goes All-U

Rockford, Ill., Dec. 5.

WREX-TV has picked up some strange supporters in its fight to retain VHF channel 13 in the face of the FCC deintermix order, which would switch the station to the U band along with this city's other outlet, WTVO (channel 39).

Joining government and civic leaders in raising a voice against the all-U setup are several of northern Illinois and southern Wisconsin's motion picture exhibitors and outlying newspapers.

Video's traditional enemies, the exhibs, have entered the fray on WREX's side because station veepee and general manager Joe Baisch, an old theatre man himself, has worked out a formula of tv theatre advertising that's been a big boost to pix b.o. in the regional houses. Under the Baisch plan, all area houses (including Rockford) ban together to schedule and promote on tv the same pictures at the same time. Station supplies tie-in contests and merchandising. Theatre men feel that the UHF move would cut station's audience and the b.o. results of their video advertising.

One of the first to come to join the station's cause was Mike Pullin, prexy of the Independent Theatre Owners of Illinois and operator of the Hub Theatre in Rochello, Ill. Pullin offered use of his theatre screen to fight deintermixture. His move launched further support with 15 theatres in as many cities participating in the trailer campaign. Lobby displays were erected and patron signatures collected for a petition to go to FCC.

The newspaper support has come via editorials, mainly weeklies in outlying areas.

KYW-TV, Cleve., Bumps Hitchcock

There are signs that syndicators, edged out of peripheral time slots by the webs, are opening a few cracks in the networks' prime option times.

KYW-TV, Westinghouse Cleveland affiliate, has bumped NBC's "Hitchcock Presents" from its Tuesday 8:30-9 p.m. slot in favor of Official Films rerun package of "Peter Gunn." "Hitchcock" is running Monday at 7:30 p.m., when NBC is dark.

Scheduled between NBC's "Laramie" and Dick Powell show, "Gunn" showed a 25 rating in the last ARB report, eight points more than the oater ahead of it and a point more than the Powell hour following.

Official prexy Seymour Reed says more than $2,000,000 in sales have been racked up by "Gunn," "Wire" and "Yancy Derringer," the three off-web series put on the market this summer.

TAC Pacts WFBM-TV

WFBM-TV, Indianapolis, Ind., has become a subscriber to Television Affiliates Corp., the Trans-Lux subsid engaged in distributing pubaffairs shows made by stations.

Time-Life station will begin telecasting programs from TAC's library in January. TAC is said to have 30 programs from which to choose from at the start of the year, and 100 programs up for choice over the course of '62.

Dicker 'Zane Grey' Reruns

Hollywood, Dec. 5.

Four Star Television is negotiating with Hal Hudson regarding purchase of Zane Grey Productions' "substantial" interest in 145 half-hour negatives of "Dick Powell's Zane Grey Theatre," produced by ZGP and Four Star.

Hudson, ZGP exec v.p., owns a piece of that company. He is now associated with Ralph Edwards in prepping pilots. The series was on CBS-TV, is no longer in production.

IATSE Steps Into Edison Pic-Tape

A new management group has taken over the old Edison Studios in the Bronx, N. Y., one of the oldest film setups in the country and is organized now to handle both tape and film production. Deal is under an unusual arrangement with IATSE, which has signed with management for jurisdiction of both tape and film work.

Kenneth E. Fay, a veteran recording engineer and commercial producer, is veep and general manager of the new management group, in which there are several silent financial partners. Outfit has a five-year lease on the Bronx 80-by-90-foot stage, with options to buy outright any time within that period.

The Edison setup, according to Fay, is outfitted for both black-and-white and color motion pictures, plus the tape. IA has always handled films, but other unions until now have been mainly involved in tape jurisdiction.

Frisco Palace Hotel To Background TV Series

Hollywood, Dec. 5.

San Francisco's grand old Palace Hotel will be brought to tv as background for a new series of one-hours tabbed "King of the Palace." Jean Holloway has acquired rights from the Sheraton management which now owns the historical landmark, and will develop and possibly produce series, depending upon sales arrangements. William Morris agency is packaging.

Title refers to a composite of managers under the name of Jonathan King. Pilot and first segment will be "Grand Opening," with writer planning three years of scripts to cover first year of hostelry, the year preceding its destruction in the SF fire of 1906 and a year after the holocaust when it was rebuilt almost intact.

Patterson Bout O'seas

Fremantle International handled the overseas radio and tv distribution rights to Monday's (4) Patterson-McNeely fight.

One of the initial sales was made to CBC for the radio portion of the championship bout and the Liston-Wesphal fight, held the same night.

Fremantle handled the overseas radio and tv distribution rights of the two Patterson-Ingomar Johansen bouts previously.

WBBM-TV Clips Kup On Soviet Embassy's Secretary Guest Gab

Chicago, Dec. 5

Clark George, CBS veepee and general manager of WBBM-TV made a last minute excision of a key guest skedded for Irv Kupcinet's late night conversationale last Saturday (2). Guest barred from appearing was Ivan T. Azarov, Second Secretary of the Soviet Embassy in Washington. Azarov was to have debated with Univ. of Chicago economists Hans Morgenthau and atomic scientist Leo Szilard according to Kup's Sun Times gossip column of last Friday.

George was reported to have seen the item in the column and called Kup to tell him that he "didn't want any Communists on his show."

It's understood that George had made one previous deletion from Kup's lineup of talk festers. That was when he censored the announced appearance of an actor who had been on the Hollywood black list. Kup heretofore had always had the freedom to choose his guests sans management approval on the three-year-old show.

BBC's 100G For 26 'Wagon Trains'

London, Dec. 5.

"Wagon Train" has been grabbed off in Britain, too. This star commercial tv entry has been snatched by BBC-TV for its latest season in the U.K. and is to be fully networked at a date yet to be set. Reported coin involved in the MCA-BBC deal is in excess of $100,000.

Sale is the U.K.'s first experience of a grab off and it is being eyed keenly by commercial tv interests (which turned down offers of "The Perry Como Show" after BBC decided to axe it). Views on the deal are mixed and speculative. Granada-TV, the indie which first brought the skein to Britain, didn't pick up the show again because it considers after three years (and 150 episodes), the public is in need of a change. BBC, on the other hand, is sure the show hasn't worn out its welcome and has taken the next 26 episodes.

'FUN TO REDUCE' AS SYNDICATED ENTRY

Add to the bulging list of pound subtractors, "It's Fun to Reduce," old radio series in a revised format for video. Via Orbit Productions, the series of 65 15-minute stanzas is being put into syndication by the original creator, W. Craig Chambers, who now heads a Pittsburgh ad agency bearing his name. Promotion and distribution are being handled by Ron Krueger, agency's veepee for radio-tv.

Show is already sold in New Orleans, Providence, Kalamazoo and Rockford, according to Chambers, but the real push for sales begins this week.

Stella D'Oro Buy

Stella D'Oro Biscuit Co. has renewed its sponsorship of five quarter hours weekly on WABC-TV's N. Y., hourlong morning show, "Joe Franklin's Memory Lane."

Renewal was set by W. B. Doner & Co.

WEBR's Sleep Beep

Buffalo, Dec. 5.

Buffalo school principals be able to sleep those stormy winter mornings when schools close down instead of getting up early to alert broadcast media that the kids and teachers can stay home.

WEBR's program supervisor Jack Gold has installed a special line in the station's Studio A that will give western New York principals a recorded weather forecast, then, following a beep, take their messages as regards school closings.

Station's early man, Al Meltzer, will pick up and broadcast the messages from 6 a.m. on.

All Stations Tense as Chi's Biggest Local TV Sponsor Mulls a Change

Chicago, Dec. 5.

Windy City television's biggest local advertiser—and possibly the top video spender in the nation in a single market—is on the verge of disposition of his near $1,000,000 annual bankroll.

Jim Moran, who proved the selling power of tv in the medium's early days and built his Courtesy Motor Sales into an auto empire with it, is revaluating his estimated $750,000 buys on WBKB, a station he has been doing business with for 14 years. Everything depends on what the ABC network decides to do with its 10 p.m. (CDT) national newscast sponsored by Sun Oil Co.

That news roundup has jarred the cozy relationship between Moran and the station, since it caused his "Courtesy Theatre" feature film on Friday nights to be pushed back to 10:30, giving the competing cinematics and "Jack Paar Show" a 15 minute advantage. Moran also sponsors two outings per week of Alex Dreier's local newscast, which was deferred to 10:15 by the network show, again a quarter hour later than the competing newscasts. The ratings have not pleased the sponsor.

In order to get greater circulation in this crucial period for auto sales, Moran increased his budget a few weeks ago to buy spots across the board in WBBM-TV's evening feature films—thereby pitching opposite himself on Friday nights—and one hour of WNBQ's 120 minute wrestling stanza after midnight on Saturdays. He and his agency, Malcolm-Howard, are waiting for the verdict from ABC-TV on the Sunoco news before deciding where to spread the budget when the current cycle ends in January.

(Incidentally, Bell Savings, a longtime sponsor of the Alex Dreier news, dating back to the spieler's WNBQ days, dropped the show last week because of the inauspicious slotting.)

Moran has had an affection for feature film sponsorship over the years. He likes to present them as sole underwriter, using five minute segments early in the show for his auto pitches and then letting the rest of the film unspool undisturbed. It's been a highly successful formula for him, his Ford agency reputedly is the largest dealership in the country.

SPG Pacts SG

First contract ever by the Screen Publicists Guild with a telefilm outfit in N.Y. was signed this week with Screen Gems. Pact, covering the vidpix company's three-man N.Y. staff, is retroactive to last July.

Deal means an average increase weekly of $18 per man, according to the Guild, which previously had telefilm deals on the Coast.

Educ'l TV Marches Through Georgia

Atlanta, Dec. 5.

Ten Georgia school superintendents in scattered areas in the state have been notified that their communities have been approved as the probable site of educational television stations. Since Georgia is the biggest state (in area) east of the Mississippi River this could mean htat, upon completion of this ETV program, it would become the leader in teaching via electronics.

Georgia Department of Education has been sharing for past three years Channel 8 (WGTV) in Athens, home base of Univ. of Georgia. Thousands of children in North and Middle Georgia have been receiving some lesson via tv in science, mathematics, music, art, foreign languages and Georgia history.

Children in the Waycross area, near the Florida state line, will be added to these soon when WXTV, state's second educational tv outlet goes on the air.

Department of Education also exchanges lessons and facilities with WETV, Atlanta school system's educational station.

Superintendents who were notified by letter of probable future locations of Georgia ETV outlets in their vicinity were:

J. R. DeLoach, Bryan County; E. C. Mitcham, Meriwether County; O. G. Lancaster, Jefferson County; Frank Christie, Terrell County; Roy W. Coley, Bleckley County; J. A. Holloway, Jr., Turner County; Ray Bagley, Murray County; Madison M. Sanders, Haralson County; D. D. Morrison, Pelham County; and Stetson B. Adams, Mitchell County.

State School Superintendent Claude Purcell explained in his letter to the county school officials that while no definite date has been set for the construction of these stations, they are parts of a network that has been approved by the State Board of Education and "Another step forward in educational progress for Georgia."

WLW-A Telethon For Boys Ranch Fetches 60G

Atlanta, Dec. 5.

WLW-A's 17-hour telethon (Nov. 25-26) garnered between $60,000 and $65,000, according to tabulation of Sheriff Jewel Futch, president of Georgia Sheriffs Assn., sponsors of event for benefit of their Boys Ranch at Hahira, Ga.

Brought in for event was group of Warner Bros. television and motion picture personalities, including Connie Stevens, John Bromfield, Ty Hardin, Diane McBain, Peter Brown, Louis Quinn, Marguerite Sierra and Robert Conrad.

Sheriff Futch said overhead expenses for 17-hour show probably will run to 15-20% of total.

WNBC's Educ'l Series

WNBC Radio, N. Y., is doing a new daily educational series, beginning Monday (11). Titled "Extra-Curricular," it'll be heard every weeknight between 9:05 and 9:30 p.m.

Ten colleges and universities in the N. Y. area are teaming up to "introduce listeners to the thinking, interests and activities" of college students. A different college will be featured each night so that each school will be on once fortnightly.

Alabama Asks CBS Retraction

Montgomery, Dec. 5.

Coverage of racial events in Alabama often touches off cries of "unfair" and also legal action by officials.

A Montgomery attorney has demanded a retraction from CBS on behalf of the Montgomery County Voters Registration Board. Attorney Robert Stewart said that, "in general, the impression given (in a CBS news broadcast on voter registration Nov. 2) that the board made every effort to discriminate against Negro applicants."

In the past, suits have been filed against the New York Times by various Alabama politicians, including Gov. John Patterson and the Birmingham City Commission in connection with an ad and articles dealing with desegregation in the state. The suit filed by the City Commission was thrown out of court, but Patterson's suit is pending, and an award of $500,000 to a Montgomery City Commissioner is being appealed.

Ku Klux Klan Dragon Bobby Sheton has recently protested to NBC because a program showing masked and hooded men committing criminal acts, according to KKKer Shelton, was an attempt to discredit the group.

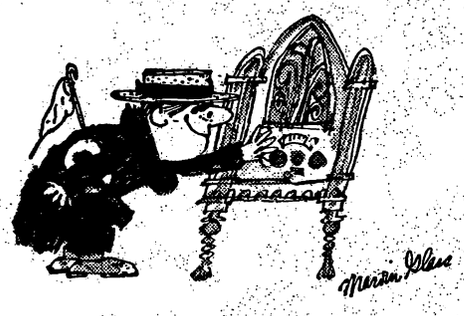
Also, Alabama stations accept as the facts of life, threatening calls when they show documentaries dealing with integration. The ABC documentary "Walk in My Shoes," was not seen on Alabama tv stations, although WBRC-TV has shown a tape of the show to different groups of citizens.

In N.Y., CBS officials stated that the web has received no communication of any sort from Montgomery.

Thoughts at Thirty-Five

It seemed to be a year of daring. An airplane got its first Byrd's-eye view of the North Pole. Gene Tunney knocked the chip off Jack Dempsey's shoulder (and the heavyweight crown from his head). Gertrude Ederle got tired of waiting for someone to build a bridge across the English Channel.

And it was that same lively, dynamic year of 1926 that saw the launching of the nation's first broadcasting network. NBC, of course.



Today, most people tend to assume that network broadcasting has *always* been around. That assumption is the nicest sort of compliment. For it shows, we think, how indispensable a part of our lives radio and television have really become.

Yet, until NBC went on the air one auspicious evening 35 years ago—with a premiere boasting such names as Will Rogers, Mary Garden and Walter Damrosch—there simply was no regular national service on a continuing basis. Even on that occasion, the program went no farther west than Kansas City.

Just six weeks afterward came NBC's transcontinental coverage of the Rose Bowl game from California, and later that month we carried a coast-to-coast broadcast of "Faust" from Chicago. (Even in Chicago, where raising the devil was quite commonplace in the Twenties, this was quite an event.)

For General David Sarnoff, the practical visionary who'd urged a nation-wide broadcasting system years earlier, these first "specials" were but a sampling of network radio's potential.

"When the novelty of radio will have worn off," he'd said back in 1922, "and the public is no longer interested in the means by which it is able to receive but, rather, in the substance and quality of what is received, I think the task of reasonably meeting the public's expectations and desires will be far greater than any so far tackled by any newspaper, theatre, opera or other public information or entertainment agency."

The words were prophetic, the mission clear. Both before and after competing networks came into the picture, NBC was determined

to seek out and build the very best in programming for its listeners.

From Hollywood, Broadway and points between, we selected the finest of actors, comedians, writers and singers. And when even these sources proved unequal to radio's seemingly insatiable needs, we began grooming our own stars. It wasn't long before the phrase "mike-trained voice" changed from epithet to badge-of-honor.

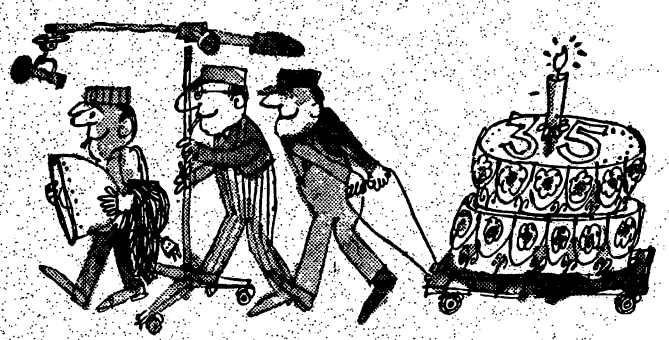
CERTAINLY one of our proudest single achievements in radio was the forming of the NBC Symphony, which brought Arturo Toscanini out of retirement. Under the baton of Toscanini and other front-rank conductors, this excellent orchestra—the first such full-time group assembled and maintained by an American broadcaster—served as a stirring example of what network pioneering can do.

It was a cinch that this same penchant for pioneering would be even more conspicuous when something called television began to rear its hesitant head. As early as 1938, New Yorkers lucky enough to own receivers saw NBC's experimental telecast of scenes from the Broadway hit, "Susan and God." A year later, the network brought off the first telecast of a major league baseball game (well, it was from Ebbets Field, anyway).

This same persistence in breaking new ground is reflected in the fact that NBC is today the only color network in the land.

The number of NBC-TV "firsts" runs into the hundreds, and we'll spare you the listing here. But just between you and us, only one network comes to mind whenever TV talk gets around to such key innovations as spectaculars, early-morning "live," college-level classes, late-at-night "live" and opera-in-English.

Of course, pioneering—all by itself—isn't quite enough. There's also the ever-present need to make sure every program on the schedule—be it a spanking-new comedy show or a drama series in its third season—be as fresh and as effective as human beings can possibly make it.



And, above all, there's the urgency to keep in mind that entertainment is but one of the functions of a TV network. For if television is—as we are convinced it is—the most powerful communications medium of all time, it must serve to inform, enlighten and educate.

UNDER THE LEADERSHIP of Board Chairman Bob Sarnoff and President Bob Kintner, NBC's accomplishments in news and public affairs have reached heights previously unknown to broadcasting journalism. And this has been done without sacrificing the principle of balanced, varied programming.

We're proud of this record. And, warmed by the glow of our 35th birthday cake, we're further cheered by the knowledge that continuing prestige has also meant new highs in audience popularity and sales. For a transmitter with 35 candle-power, that cake throws a far-reaching beam.

NBC

JAPAN: EAST IS WEST
With Ed Newman, Cecil Brown, others
Producer: Lou Hazam
Director: Ray Garner
Composer: Urate Watanabe
60 Mins., Mon. (4), 8 p.m.
LINCOLN-MERCURY
NBC-TV (film, color)
(Kenyon & Eckhardt)

"Japan: East Is West" was an excellent public affairs effort by NBC News on its tv network Monday (4) night. Fronted by Ed Newman, whose humor and irreverance were notable, this 60-minute, color program, filmed last summer, vividly traced the growth of Japan politically, culturally and economically. Perhaps some of it was sketchy, but even the sketches were deft, and Newman covered everything of importance that one might imagine could be covered in a study of contemporary Japan.

Newman gave a voguish look at Japanese entertainment, briefing in Tokyo's nitery row, strip teases on tv, and the traditional Noh and puppet drama of Kyoto. Like so many other NBC newsmen, Newman is irreverant, and illustrated it well when talking of the Noh dramas. He said, "Not many people understand it—and fewer enjoy it."

A good deal of time was devoted to the fantastic growth rate of Japanese industry, and Newman, aided tremendously by terrific camera work, managed to convey that this Japanese industry was a qualitative match for our own.

The color film used in making this stanza was nigh perfect. For anyone who has visited Japan, it accurately recaptured the umbers, pale bules and contrasting whites of that Asian country. An original score by Urate Watanabe served as background to Newman's narration. Cecil Brown, NBC's Tokyo man, was okav in his brief stint as political analyst and interviewer. *Art.*

YVES MONTAND ON BROADWAY
With Yves Montand, John Raitt, Helen Gallagher, Bobby Van, Polly Bergen
Producer: Joseph Cates
Director: Cates
Writer: George Kirgo
Music conductor: Harry Sosnik
60 Mins., Thurs., 10 p.m.
TIMEX
ABC-TV (tape)
(Warwick & Legler)

One Frenchman can be right. And he can be especially right if he's Yves Montand and left to his own talented devices. That's just what producer - director Joseph Cates did for the Yves Montand special—and it was a special indeed.

Without any unnecessary production trapping and with just the right number of pro performers to ease the pace, Montand was able to come up with one of the most delightful musical hours that tv has had in some time. His charm came across in no uncertain terms and was built up meaningfully with the right selection of tunes both in English and in French.

Realizing that an hour of Montand, without a letup, would be a little too much even with all his song-selling savvy, Cates brought in John Raitt, Helen Gallagher, Bobby Van and Polly Bergen to keep the pace bright and enjoyable. They, too, came through with the proper spirit. Van & Gallagher, who recently wound up a Rodgers & Hart tab revue at New York's Camelot nitery, were especially delightful and had a fresh appeal for the medium. More use should be made of them on other of tv's musical excursions. Miss Bergen had the tougher assignments that of singing the slow and moody ballads, but it must be said that she acquitted herself admirably. Raitt, too, made good use of his robust vocal style and was excellent all the way.

But, let's face it, it was Montand's show and it will always be remembered as such. *Gros.*

HOLLYWOOD: THE GOLDEN YEARS
With Gene Kelly, narrator
Producer-Director: David L. Wolper
Writers: Sidney Skolsky, Malvin Wald
60 Mins.; Wed., 7:30 p.m.
PROCTOR & GAMBLE
NBC-TV (film)
(Benton & Bowles)

The silent film era, an endless reservoir of great entertainment for television, was tapped again for an hourlong special last Wed-

(Continued on page 46)

HALLMARK HALL OF FAME (Victoria Regina)
With Julie Harris, James Donald, Pamela Brown, Basil Rathbone, Felix Aylmer, Barry Jones, Isabel Jeans, Inga Swenson
Producer-Director: George Schaefer
Writer: Laurence Houseman
Adaptor: Robert Hartung
90 Mins., Thurs., 9:30 p.m.
HALLMARK CARDS
NBC-TV (color)
(Foote, Cone & Belding)

Julie Harris rose to regal heights in her portryaal of Queen Victoria, lending all the colors of her full talents to Thursday (30) night's "Hallmark Hall of Fame" special. "Victoria Regina," the Laurence Houseman play, had a fine tv translation, with other talents joining Miss Harris' for an interesting and sometimes absorbing and moving 90 minutes.

The whole outing was impeccably mounted by producer-director George Schaeffer. The supporting cast was chosen with care and each performed their role with flair, despite an occasional exception, perhaps more in a nuance than in substance. The scenery and costuming was true and unstinted and the make-up artistry of Robert O'Bradovich was noteworthy.

The Laurence Houseman play, adapted for tv by Robert Hartung, consisted of a series of vignettes in the life of Queen Victoria. Some of the vignettes proved more compelling than others, a few rising to sheer artistry, capturing a woman groping for happiness, a woman who was a Queen down to her fingertips. Sketched in with the portrayal were some of the gaiety, prejudices and customs of the times. That it proved less than electric theatre perhaps was due to the lack of suspense, the muting of conflict, the tintype images, some of which weren't of much moment, although each added another thread to the canvass of Queen Victoria.

James Donald as Prince Albert lent understanding and warmth to a character not fully realized in the script. Pamela Brown lighted the screen as Victoria's mother, a driving, ambitious, selfish woman. Felix Aylmer as Lord Melbourne made a noble statesman, deft and charming in his relationship with the Queen. Barry Jones, as the Dean called in for a religious consultation, brought a nice vein of humor to the role. Basil Rathbone, as Disraeli or Lord Beaconsfield, overplayed to the point of caricature.

The career of Miss Harris will be further enriched by her performance as tv's Queen Victoria. She spanned a girl of 19 to a woman eclipsed by age, never faltering, always bringing imaginative artistry to all stages in her portrayed life. *Horo.*

WE, THE PEOPLE—1961
With Douglas Fairbanks, Jr., host
Producers: Alan Neuman, Sherman H. Dryer
Director: Lee Tredanari
Writer: Gordon Auchincloss
60 Mins.; Wed., 9 p.m.
KRAFT
NBC-TV, from various points
(J. Walter Thompson)

"We, the People—1961," unfortunately, could have been "We, the People—1951," as far as the advancement of tv is concerned. This one-hour special which Perry Como's Roncom Productions installed in the NBC-TV Kraft time last Wednesday (29) as a onetime replacement for Como, was a variation on Pat Weaver's "Wide Wide World" theme and a throwback to the original "We the People" format. But unlike the old half-hour show, which was strictly a studio origination, this one embraced the WWW mobile unit of remote presentations, designed, say its creators, to "stress the positive aspects of American life."

If it proves out the people liked it, Roncom may build it into a series next season; perhaps even as a Kraft replacement show for Como, it's been hinted, if the singer decides to ease off. But it'll have to be a fare more stimulating program than was shown last week. It was evident that producer Alan Neuman and director Lee Tredanari were doing little more than restricting themselves to capsule variants of their one-time "Wide World" presentations.

True, there were a wide diversitty of items, intermixing some entertainment, informational and educational segs, and some with sociological overtones, some of it pretentious, too much on the dullish side.

There was a pickup of Paul Anka—as an American success story—from the Concord Hotel in the Catskills, which evolved more as the success story of the Concord; in Sacramento it explored briefly why the "13-20 Club" of teenagers is devoting time to managing a rehabilitation center; a quickie of ex-N. Y. con Severio Saridid preparing for his plush Persian Room bow as a singer; there was a do-it-yourself integrated group in Indianapolis in a cooperative home-building venture; a visit with clarinetist Woody Herman at the N. Y. Museum of Modern Art where he set the music to the mood of the stylized art displays; a quickie of Gil Hodges at the Polo Grounds, where he'll play next season with the Mets; a pickup of a Twist roundelay at the Roundtable in N. Y.; a group of parachutists breaking a world's record in Phoenix; and a ghost town in Alabama, where 80% of its eligible men were federalized with the National Guard.

The whole of it was a once-over-lightly melange treated to a pleasant enough commentary by Douglas Fairfanks Jr. as host. *Rose.*

Tele Follow-Up Comment

CBS Reports

A newpaper might have gathered half the facts and half the story of "Biography of a Bookie Joint" and jumped immediately into print with a hot expose. It was admirable of the "CBS Reports" unit headed by Jay McMullen to wait it out, and even to turn over the halfway facts and footage to government bodies in Washington before springing them on the air. That way the unit got the whole story in depth, with documentary footage of the Federal T-Men following up the CBS lead with a raid on the key-store-fronted handbook of Massachusetts Ave., Boston.

"Biography" was a work of sterling reporting and a dilly of a prime time public affairs show. Unfortunately it was up against a couple of major specials on the other webs, which must have cut its audience down considerably.

McMullen's unit set up cameras in an apartment across the street of a well-known bookie joint and caught the traffic coming in and going out, uniformed policemen among them, over 1,000 persons per day. The camera followed one of the early-shift bookmakers to his next job—his regular work—and found that to be in one of the municipal bureaus. McMullen himself went into the key store and with a hidden camera took crude but revealing shots of the interiors, the bets being placed, etc.

The story, as it unfolded, bore infuriating irony of local police and Legislature corruption and indifference; and McMullen and host Walter Cronkite refrained from underscoring the message, letting the irony speak for itself. As a result it spoke louder.

Interviews with principals of the New England Crime Commission, Internal Revenue Dept. and State Police revealed that all had known about the gaming operation but turned it over to the local police for action. In every case the Boston cops reported back a lack of evidence or "nothing of interest." It took two raids, one by T-Men and one by the State Police, to finally get the place closed, and McMullen caught both on film.

A firstclass job by McMullen, who produced, wrote and partially narrated the outing. *Les.*

Bus Stop

What was all the shouting about concerning "A Lion Walks Among Us," last Sunday's (3) "Bus Stop" episode on ABC-TV? There were only two wanton killings by a young hoodlum, only some intimations of nymphomania on the part of an alcoholic wife and only some unheard whispers that accurately conveyed some unspeakable obscenities. And for this, the net-

(Continued on page 46)

Foreign TV Reviews

BALLETS U.S.A.
With Scott Douglas, Susan Borree, Robert Thompson, Kay Mazzo, John Jones, Patricia Dunn, Christine Mayer, Richard Gain, Werner Torkanowsky Orch
Director: Gordon Flemyng
55 Mins.; Tues., 8 p.m.
Granada TV, from Manchester

The tv camera being largely allergic to the romantic mood, "Ballets U.S.A." came over with more forthright impact than its classical rivals. The Jerome Robbins company put up its two most characteristic jazz ballets, with its delicately remodelled "Afternoon of a Faun" in between. The latter, lyrically danced by John Jones and Kay Mazzo, lost something of its trance-like effect, even though the camera was used as a mirror to the action, instead of the stage's invisible fourth wall.

But the vigor and invention of both "Interplay" and "New York Export, Opus Jazz" came through with brilliance only slightly dimmed. Only the precision of the ensemble was somewhat less overwhelming, but soloists like Scott Douglas and Susan Borree (in "Interplay") and Patricia Dunn, Christine Mayer, and Richard Gain (in "New York Export") made a striking effect.

Gordon Flemyng kept his cameras at a wise distance from the dancers, thus avoiding all sense of strain and allowing the eye to concentrate on the intricacy of movement, on the fertility of the patterns devised by Jerome Robbins. The orchestral backing was so-so under Werner Torkanowsky, but coped with the scores by Morton Gould and Robert Prince without giving them the final polish.

The skeleton backcloth of "New York Export" and the bare stage for "Interplay" added to the aim of letting the dancers speak for themselves. And this they did with the utmost clarity and fire. *Otta.*

POP! VINTAGE '48
With Thelma Ruby, Patricia Bredin, Eddie Reindeer, Eileen Gourlay, Denis Martin, Peter Gilmore, Denny Bettis, Mary Reynolds, Evadne Baker, Sidney Sax Orch
Director: Peter Croft
30 Mins.; Wed., 8:50 p.m.
Associated Rediffusion from London

Were the hit tunes of 1948 quite so pitiful as they were made to appear in this show? It was difficult to decide for the warbling was decidedly chancy, the program was devised as a pierhead entertainment and looked it, and the items were delivered with such coy attempts at visualising the lyrics that they had little chance to shine in their own right.

The half-hour was the second of two, the first having disinterred the hits of 1938. With numbers like "Don't Want to See the Congo," "Smoke That Cigaret," and "The Woodpecker Song," all abysmally mimed and sung, it seemed like a museum of song-publishers' rejects. "The Moment I Saw You," sopranoed by Patricia Bredin, was a pleasant revival, but another comedy number like "Open the Door, Richard" came along to reinforce the judgment that one year's hit can be another year's poison.

As indicated, the show might have been more fun if the performers had been chosen for their voices rather than their ability to caper and roll their eyes. The band backing was strictly palm-court, and lower case terping was the responsibility of Denny Bettis, otherwise an able step-fancier. The program, directed by Peter Croft, was planned on the assumption that 1958 was funny-historical. It turned out just dismal. *Otta.*

SAMMY MEETS THE GIRLS
With Sammy Davis Jr, Cleo Laine, Joyce Blair, Anna Quayle, Jacqueline Jones, Apple Brook, the Lionel Blair Dancers, Jack Parnell Orch
Producer: Alan Tarrant
60 Mins., Sat., 7:25 p.m.
Associated TeleVision, from London

Sammy Davis Jr. strutted in tvnical style through a show planned to contrast his gifts with a bevy of decorative gals. Given the slick original idea aforesaid, the format followed a predictable course and was scarcely overloaded with invention within its chosen limits.

The star was content to display larynx and feet with familiar dexterity, and didn't really enlarge on previous acquaintance.

The combination of enthusiasm and talent still didn't add up to genius, and Davis was as usual let down by being over-effusive about both viewers and guests. Each gal was wonderful or great or out of this world, and one, described as having a great talent, manifestly had a moderate one.

After Davis ushered in the show with a breezy "Girls Were Meant to Love and Kiss," Cleo Laine clicked with a "Jeepers Creepers" that derived from Ella Fitzgerald but still sizzled. She was promised a return later in the show, but it didn't come about, unfortunately.

An over-long episode in a dancing academy had Davis hoofing and the girls on their toes. More dancing, together with so-so singing, came from Joyce Blair in "Fascinatin' Rhythm," and she joined the star in "Lady, Could You Use Me," which passed.

A lively production number was set in Haiti, and lanky Anna Quayle attempted a comedy routine which misfired through lack of wit. Davis wound up the show with a couple of numbers from "West Side Story," followed by a neatly designed farewell to the gals. It was, in fact, an average workout to an average idea which seemed to need a sharper point. Alan Tarrant produced without extending himself. *Otta.*

RICHARD THE LIONHEART
With Dermot Walsh, Iain Gregory, Robin Hunter, Alan Haywood, Peter Reynolds, Tony Doonan, Howard Greene, Lisa Daniely, Trader Faulkner, Dominic Roche, Tom Gill, Alan Rolfe, William Parsons, Nicholas Grimshaw, Robert Hollyman, Hedger Wallace, Patrick Durkin
Producers: The Danzigers
Director: Ernest Morris
Writers: Paul Tabori, Stanley Miller
30 Mins., Mon., 6:15 p.m.
Associated-Rediffusion, from London

Custom built for the thumb-sucking trade, this filmed skein made a sturdy start in the jousting vein of earlier pseudo-historical adventure. The script of this opener was superior to most, with crisp dialog, and the simple tale was skillfully designed to please the not too demanding of all ages.

Whilst old King Henry lay a-dying, an attempt to deprive son Richard of the throne was made. Devilish trickery by a dirty knight, at the instigation of the King's other and nasty son, John, led to Richard being accused of negotiating an ignoble peace with Catherine of Vendome. But gallant Richard solved all, and saved his honor, by some nifty horsed combat with his accuser.

Some pleasing outdoor photography and brisk direction added to the first impression of professional finish. Dermot Walsh made a good romantic figure of Richard, displaying the necessary heroic virtues to bring popularity in later installments. Other thesp support was okay, suggesting black or white as required.

On its level, "Richard the Lionheart" should satisfy its audience. The only danger is that viewers might now be attuned to something more stirring and violent, for the blood-letting in this one was anaemic. *Otta.*

LA HORA DE ORANGE CRUSH
With Raul Astor, Graciela Najera, Leon Michel, guests
Writer: Astor
Director: Astor
30 Mins., Sat., 8:30 p.m.
ORANGE CRUSH
Ch. 2, Mexico City (tape)
(Publicidad Krupensky)

Raul Astor is a Latin Ed Sullivan. He even looks a little like him, but not only does he write lively, funny and creative material, but he performs it in the same way. He is from Argentina and speaks English almost without accent. He can sing—and well, too, which he occasionally does on his show (usually favoring American songs); he can dance sufficiently well to make himself look like a pro; and he's a

(Continued on page 40)

The Impresario and all he stands for still exists, although his more glamorous trappings—flowing cape, ebony stick, and silk top hat—are no longer much in evidence. At the CBS Owned Radio Stations his great showmanship goes on: finding and encouraging new talent . . . developing and putting on the exciting kind of shows people tune in to hear.

Take WBBM Radio in Chicago, for example. Every week more than fifty singing stars, musicians and entertainers present 35 live music shows. That means hours of rehearsals every day with a large professional staff of script writers and directors. Enough work and worry to stagger the imagination of the most ambitious impresario. Why bother? Because people know the difference between live and canned, and they want the excitement and fun of *live* entertainment, imaginatively created and presented. They have shown their preference by consistently tuning in to WBBM for live showmanship radio.

Such programing is typical of the *idea radio* you find only on the CBS Owned Radio Stations. It's entertainment for adults—music, clever talk, interesting information. No wonder that the CBS Owned Radio Stations reach *more people* than any other group of stations*. . . and more people who are tuned in to *listen*.

THE CBS OWNED RADIO STATIONS
WBBM CHICAGO, **WCBS** NEW YORK, **WCAU** PHILADELPHIA, **WEEI** BOSTON, **KMOX** ST. LOUIS, **KNX** LOS ANGELES, **KCBS** SAN FRANCISCO.
REPRESENTED BY CBS RADIO SPOT SALES

*Sources: Pulse Annual, 1960; Sales Management, 1961

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: OCTOBER 15-28, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Sing Along With Mitch (Thurs. 10-11)	KYW	45
2. Donna Reed (Thurs. 8:00-8:30)	WEWS	39
3. Flintstones (Fri. 8:30-9:00)	WEWS	37
4. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	36
5. Hawaiian Eye (Wed. 9:00-10:00)	WEWS	33
6. Ben Casey (Mon. 10:00-11:00)	WEWS	32
6. Ozzie & Harriet (Thurs. 7:30-8:00)	WEWS	32
7. Hazel (Thurs. 9:30-10:00)	KYW	31
7. Perry Como (Wed. 9:00-10:00)	KYW	31
7. Rifleman (Mon. 8:30-9:00)	WEWS	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	28	62
2. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	26	57
3. Quick Draw (Fri. 7:00)	KYW	Screen Gems	23	68
4. M Squad (Mon. 8:00)	KYW	MCA	20	36
5. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	19	56
6. Third Man (Fri. 10:30)	WEWS	NTA	18	40
7. Jim Backus (Tues. 9:30)	WJW	NBC Films	16	26
8. Tombstone Territory (Tues. 7:00)	KYW	Ziv-UA	15	38
8. Troubleshooters (Tues. 7:00)	WEWS	Ziv-UA	15	38

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Victory At Sea	WEWS	9
Camera; Report; Spts.	WJW	15
CBS News	WJW	13
City Camera; Sports; CBS News	WJW	9
Pete & Gladys	WJW	18
City Report; Sports; CBS News	WJW	11
Eyewitness	WJW	14
Dick Powell	KYW	25
Troubleshooters	WEWS	15
Tombstone Territory	KYW	15

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: OCTOBER 15-28, 1961.

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Perry Mason (Sat. 7:30-8:30)	WHDH		39	
2. Wagon Train (Wed. 7:30-8:30)	WBZ		37	
3. Checkmate (Wed. 8:30-9:30)	WHDH		34	
4. Alfred Hitchcock (Tues. 8:30-9:00)	WBZ		33	
4. Dr. Kildare (Thurs. 8:30-9:30)	WBZ		33	
4. Sing Along With Mitch (Thurs. 10-11)	WBZ		33	
5. Donna Reed (Thurs. 8:00-8:30)	WNAC		32	
6. Ben Casey (Mon. 10:00-11:00)	WBZ		31	
6. Dick Powell (Tues. 9:00-10:00)	WBZ		31	
7. Candid Camera (Sun. 10:00-10:30)	WHDH		30	
7. Car 54 (Sun. 8:30-9:00)	WBZ		30	
7. Defenders (Sat. 8:30-9:30)	WHDH		30	
1. Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	21	47
2. Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	20	53
2. Quick Draw (Mon. 6:30)	WNAC	Screen Gems	20	39
3. Whirlybirds (Fri. 7:00)	WNAC	CBS Films	19	45
4. Texas Rangers (Mon. 7:00)	WNAC	Screen Gems	18	41
5. Shotgun Slade (Tues. 7:00)	WBZ	MCA	16	36
5. Tightrope (Sat. 7:00)	WNAC	Screen Gems	16	39
5. Yogi Bear (Fri. 6:30)	WNAC	Screen Gems	16	36
6. Blue Angels (Thurs. 7:30)	WNAC	NBC Films	15	34
6. Coronado 9 (Thurs. 7:00)	WNAC	MCA	15	38
6. Highway Patrol; RCMP (Thurs. 7:30 & 8:00)	WBZ	Ziv-UA / NBC Films	15	29
6. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	15	35

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Shotgun Slade	WBZ	16
Ripcord	WNAC	10
News; Weather Huntley-Brinkley	WBZ	27
Brave Stallion	WBZ	13
Movie 4	WBZ	14
Rescue 8	WNAC	21
Lock-Up	WHDH	13
News; Weather Huntley-Brinkley	WBZ	23
Patrol; Groucho	WBZ	16
Wyatt Earp	WBZ	17
Blue Angels	WNAC	15
Donna Reed	WNAC	32
News; Weather Huntley-Brinkley	WBZ	25

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: OCTOBER 15-28, 1961.

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Perry Mason (Sat. 7:30-8:30)	WMAR		41	
2. Wagon Train (Wed. 7:30-8:30)	WBAL		38	
3. Candid Camera (Sun. 10:00-10:30)	WMAR		36	
4. Bonanza (Sun. 9:00-10:00)	WBAL		34	
5. Gunsmoke (Sat. 10:00-11:00)	WMAR		33	
5. Red Skelton (Tues. 9:00-9:30)	WMAR		33	
6. Sing Along With Mitch (Thurs. 10-11)	WBAL		32	
7. Defenders (Sat. 8:30-9:30)	WMAR		31	
7. Dick Powell (Tues. 9:00-10:00)	WBAL		31	
8. Untouchables (Thurs. 10:00-11:00)	WJZ		30	
8. What's My Line (Sun. 10:30-11:00)	WMAR		30	
1. Bugs Bunny (Thurs. 7:00)	WJZ	V.A.A.	18	45
1. Death Valley Days (Wed. 7:00)	WBAL	U.S. Borax	18	43
1. Divorce Court (Sat. 6:00)	WMAR	Storer TV Prog.	18	53
2. Sea Hunt (Tues. 7:00)	WBAL	Ziv-UA	16	39
3. Shotgun Slade (Sat. 7:00)	WMAR	MCA	15	34
4. Circus Boy (Mon. 7:00)	WBAL	Screen Gems	12	29
4. Yogi Bear (Mon. 7:00)	WJZ	Screen Gems	12	29
5. Brothers Brannigan (Thurs. 7:30)	WBAL	CBS Films	11	22
6. San Francisco Beat (Tues. 6:30)	WMAR	CBS Films	10	40

TOP COMPETITION PROGRAM	STA.	AV. RTG.
CBS News; News-Wea.	WMAR	13
CBS News; News-Wea.	WMAR	14
Sports; News	WBAL	5
Action	WJZ	4
Pinbusters	WBAL	17
News; News; Weather	WMAR	16
Pinbusters	WBAL	17
CBS News; News-Wea.	WMAR	16
CBS News; News-Wea.	WMAR	16
Frontier Circus	WMAR	23
Report; Spts; Wea.	WMAR	8
Huntley-Brinkley	WMAR	10

HOUSTON

STATIONS: WPRC, KHOV, KTRK. *SURVEY DATES: OCTOBER 15-28, 1961.

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Bonanza (Sun. 8:00-9:00)	KPRC		36	
2. Wagon Train (Wed. 6:30-7:30)	KPRC		33	
3. Donna Reed (Thurs. 7:00-7:30)	KTRK		32	
4. Ben Casey (Mon. 9:00-10:00)	KTRK		31	
4. Hawaiian Eye (Wed. 8:00-9:00)	KTRK		31	
4. Hazel (Thurs. 8:30-9:00)	KPRC		31	
4. Untouchables (Thurs. 9:00-10:00)	KTRK		31	
5. Cheyenne (Mon. 6:30-7:30)	KTRK		30	
5. Flintstones (Fri. 7:30-8:00)	KTRK		30	
5. Lawman (Sun. 7:30-8:00)	KTRK		30	
5. Red Skelton (Tues. 8:00-8:30)	KHOV		30	
5. 77 Sunset Strip (Fri. 8:30-9:30)	KTRK		30	
1. Mr. Magoo (Wed. 7:00)	KHOV	TV Pers. Inc.	20	31
2. Tombstone Territory (Sat. 6:00)	KPRC	Ziv-UA	17	53
3. Lock-Up (Thurs. 8:30)	KTRK	Ziv-UA	15	26
4. Manhunt (Tues. 7:30)	KTRK	Screen Gems	13	22
5. Death Valley Days (Tues. 7:00)	KHOV	U.S. Borax	12	20
6. Sea Hunt (Mon. 6:30)	KPRC	Ziv-UA	11	20
7. Divorce Court (Sat. 5:00)	KPRC	Storer TV Prog.	10	37
8. Victory At Sea (Fri. 6:30)	KTRK	NBC Films	9	18
8. Yogi Bear (Mon. 5:15)	KTRK	Screen Gems	9	41

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Wagon Train	KPRC	34
Dick Van Dyke	KHOV	10
Hazel	KPRC	31
Alfred Hitchcock	KPRC	24
Bachelor Father	KTRK	27
Cheyenne	KTRK	30
My Friend Flicker	KHOV	8
Rawhide	KHOV	21
MGM Theatre	KPRC	7

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: OCTOBER 15-28, 1961.

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Bonanza (Sun. 8:00-9:00)	WDSU		43	
2. Wagon Train (Wed. 6:30-7:30)	WDSU		40	
3. Dr. Kildare (Thurs. 7:30-8:30)	WDSU		36	
3. Sing Along With Mitch (Thurs. 9-10)	WDSU		36	
4. Perry Como (Wed. 8:00-9:00)	WDSU		35	
5. Laramie (Tues. 6:30-7:00)	WDSU		34	
6. Alfred Hitchcock (Tues. 7:30-8:00)	WDSU		33	
7. Dick Powell (Tues. 8:00-9:00)	WDSU		32	
7. Perry Mason (Sat. 6:30-7:30)	WWL		32	
7. Tall Man (Sat. 7:30-8:00)	WDSU		32	
7. Price Is Right (Mon. 7:30-8:00)	WDSU		32	
1. Lock-Up (Fri. 8:30)	WWL	Ziv-UA	23	34
2. Huck Hound (Thurs. 5:00)	WDSU	Screen Gems	17	71
2. Marry a Millionaire (Fri. 10:00)	WWL	NTA	17	47
3. Death Valley Days (Mon. 6:30)	WDSU	U.S. Borax	16	28
3. Jim Backus (Mon. 9:30)	WWL	NBC Films	16	26
3. Quick Draw (Tues. 5:00)	WDSU	Screen Gems	16	67
4. Assignment Underwater (Tues. 10)	WWL	NTA	15	41
4. Deputy Dawg (Wed. 5:00)	WDSU	CBS Films	15	71
4. Johnny Midnight (Tues. 10:00)	WDSU	MCA	15	41
5. Ripcord (Sat. 6:00)	WDSU	Ziv-UA	14	37
5. Third Man (Fri. 10:00)	WDSU	NTA	14	39
5. Whiplash (Sat. 10:00)	WWL	Ind. TV Corp.	14	30

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Hall-Fame; Tel. Hr.	WDSU	18
Superman	WVUE	6
Third Man	WDSU	14
Tell Truth	WWL	24
Thriller	WDSU	25
Superman	WVUE	5
Johnny Midnite	WDSU	15
Superman	WVUE	4
Assignment Under.	WWL	15
News; Sports	WWL	16
Marry A Millionaire	WWL	17
Movie; Sports	WDSU	24

Foreign TV Reviews

Continued from page 38

warm host to the guests appearing with him.

For this show his guests were all men: Rolando Rios, a good singer of Mexican ballads; Vincente Garrido, a composer and pianist who should leave the singing to his enjoyable songs to someone else; Chava Flores, a comedy singer; and one of Mexico's most popular men's trio (with which the country abounds), Tres Diamantes (Three Diamonds). They all performed well, but a little feminine pulchritude, aside from the very pretty blonde, Graciela Najera, who assists with the Astor small-talk and the commercials, would have been welcome.

The running gag of the girl walking through every now and then dressed in what appeared to be a messenger's cap and coat—and not much else—didn't pay off because it went nowhere. But the sets were original and it's surprising how much the artists can do with colored chalk and a piece of brown paper.

The commercials, well integrated into the show, were even enjoyable, particularly one where the very able announcer, Leon Michel, was on a revolving turn table and had to give his speal while peeing around the huge Orange Crush bottle against which he was standing.

The producer of La Hora de Orange Crush is a group called TV Profesional, composed of people within the agency, Publicidad Krupensky. The direction of the show itself was done by the star, and the shots were called in an able manner and are without the over-played gimmicks too often present in Mexican television, such as: double exposures, angle shots which end in a sweeping pan that leave the viewer slightly sea-sick, etc.

It's always a pleasure to see this show because it is well paced, well rehearsed and well executed.

Marg.

Toy Commercials

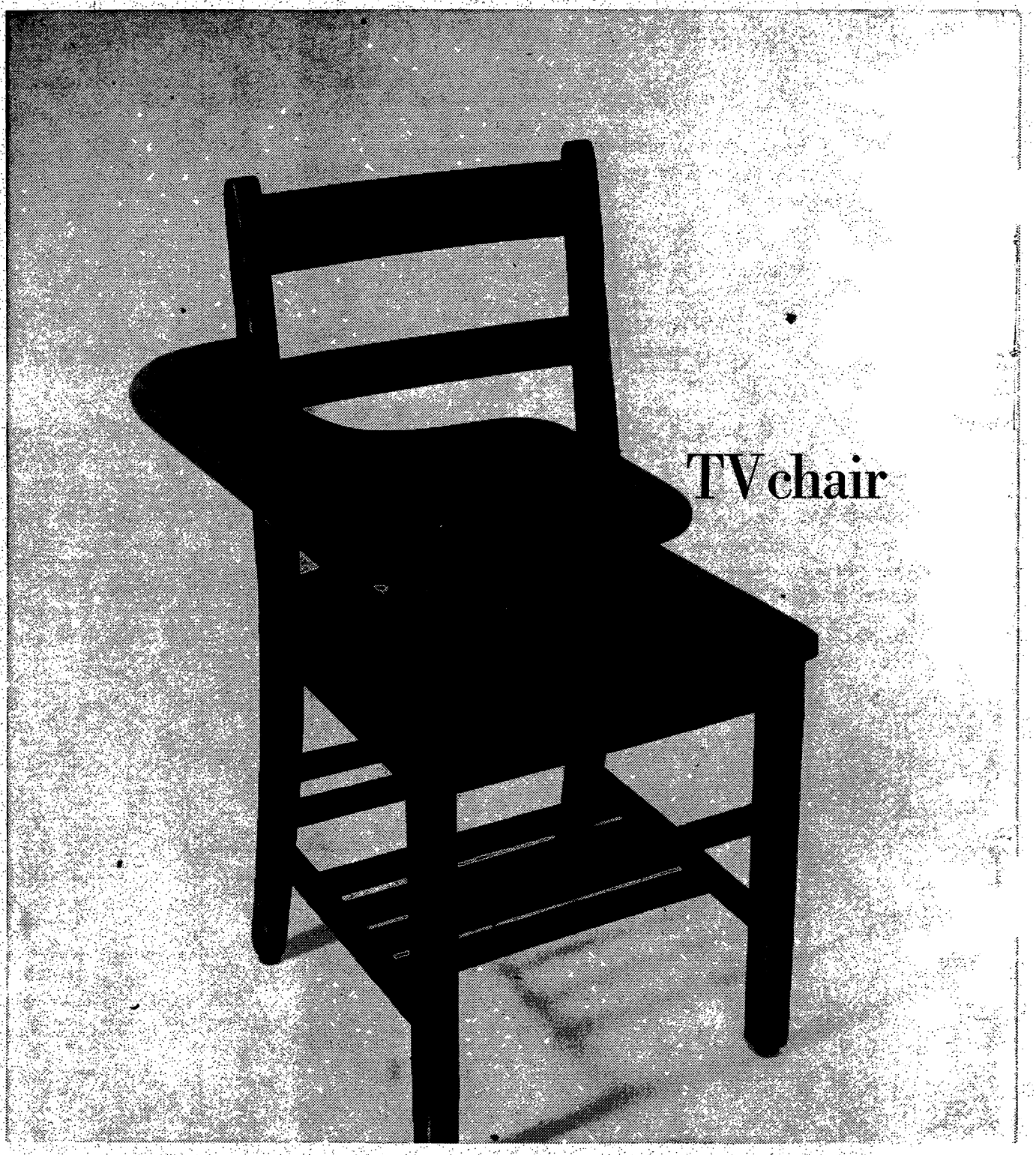
Continued from page 1

and value and price quotations which mislead through over-simplification.

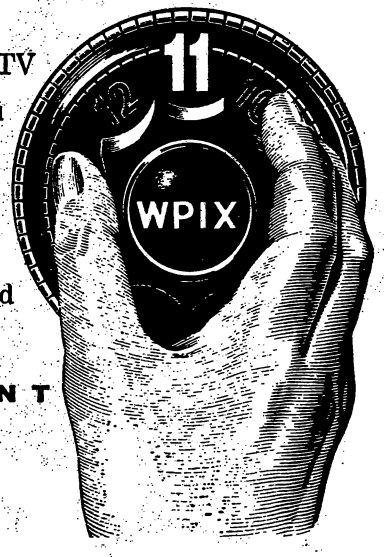
Helffrich said that on the whole, the Code Office in New York has received "excellent" industry co-operation. He cited as an example the absence from all commercials passed on by his office the use of "only" or "just" to describe a toy price in excess of several dollars.

The Gotham Code staff has been working with reps of 11 top toy makers who make appreciable use of tv to sell their wares. As a concession to the agencies and manufacturers, the Code authorities let some "questionable" commercials pass with minor revisions with the understanding that more extensive revamping will be done after the Christmas rush.

Fort Worth—Dan Blocker and Lorne Greene, stars of the television western "Bonanza," will appear in Fort Worth's Southwestern Exposition and Fat Stock show rodeo next year. Blocker, who grew up in O'Donnell, Tex., and Canadian born Greene will appear in all 20 performance of the rodeo, scheduled Jan. 26-Feb. 4.



More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.



NEW YORK'S PRESTIGE INDEPENDENT

Two-Way TV

Continued from page 1

surely not at the rate to satisfy the complainants, nor all areas of the world where the complaints are heard, but steps proposed are being taken.

Screen Gems is active in Canadian "live" production, with the debut of Canada's commercial web; CBS Films has taken on distribution for the first time of a British-made series for syndication in the U.S.; Fremantle, an independent syndie outfit exclusively devoted to foreign selling, has had a number of distribution agreements covering foreign product and has just concluded a coproduction agreement for a vidfilm series in Canada.

Also of no small import is the success in the U.S. of Independent Television Corp. (ITC), wholly owned subsid of Associated Television, of the United Kingdom. ITC, according to its last fiscal report, ran in the black and oddly enough, ITC made it in a depressed syndie market. American companies have successful foreign subsids functioning in various part of the world. ITC provides the example of a foreign owned vidfilm company functioning successfully in the U.S., with native biz talent.

Ironically, in some ways helping ITC and British vidfilm product in syndication, is the low tone of the present syndication market. Bringing in a British-made vidfilm series, with a good share of the cost already writen off in the overseas markets, allows the U.S. distributor to have a smaller nut to recover. Many British vidfilm entries, too, are being made with an eye to the American market.

Star of "Peter Gunn," Craig Stevens, for example, has been signed to star in an Associated Television series, "Man of The World." Louis Hayward, star of CBS Films' British produced series, "Pursuers," has many American credits, including a starring role in the forthcoming tv special, "The Picture of Dorian Gray."

Of course, there are and have been some "quick-buck" foreign entries which didn't distinguish themselves on either side of the Atlantic, but Britain holds no monopoly on such entries.

What is heartening is the upgrading of overseas product and the wider acceptance that such product receives on American tv screens. Credit for that not only is attributed to greater production savvy, but to the whole broadening of tastes now going on in the U.S., ushered in by foreign product in motion picture theatres, a mass visual media of proportions.

Interesting experiment in trying to break the language barrier was a one-hour drama, produced in Germany, using a bilingual cast for both American and German television. Drama, dealing with Berlin, was a fuzzy failure, as seen on WNEW-TV, N.Y., but the dual language bit, practiced in some motion pictures, opens up more avenues for two-way tv.

As one American exporter put it: "We're for foreign product getting world wide play, in the U.S., too. It will take time as it did in the motion picture business, but, we hope it comes. We can't be taking money out of countries."

TV Sale

Continued from page 1

Rank and Yank distrib interests. United States theatremen would prefer that no theatricals ever get on tv.)

Canadian theatremen at the convention pointed out that the film company product, even though more than three years old, would have a strong tv market potential but earlier tv-ing can only hurt exhibition.

National Committee also asked for a cease and desist on the supplying of entertainment films, on a charge basis, of 16m prints to churches, schools, etc., where said films are in competition with theatres.

Houston—Earl R. Scholton, biz manager of KTRK-TV, has been elected prez of the Houston Advertising Media Credit Association at its monthly meeting in the Ben Milam Hotel. Scholton has been biz manager of KTRK-TV since 1954.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition an competitive ratings also are highlighted.

Portland, Ore. ● STATIONS: KOIN, KGW, KPTV ● SURVEY DATES: SEPTEMBER 8-28, 1961

KOIN Average Rating: 4 Average Share: 50

MONDAYS 11:30-1:00
Program: SHOWTIME ON 6

Sept. 11 **"SECOND WOMAN"**
Robert Young, Betsy Drake
1951, 20th Fox, NTA, Repeat

Sept. 18 **"SLATTERY'S HURRICANE"**
Richard Widmark, Linda Darnell
1949, 20th Fox, NTA, 1st Run

Sept. 25 **"MY DEAR SECRETARY"**
Laraine Day, Kirk Douglas
1948, 20th Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	KGW 4
Movie 12 11:30-12:30	KPTV 1

KPTV Average Rating: 2 Average Share: 18

TUESDAYS 11:30-12:30
Program: MOVIE 12

Sept. 12 **"BLACK FOREST"**

Sept. 19 **"MEXICAN MANHUNT"**
1953, Allied Artists

Sept. 26 **"BLONDE FROM SINGAPORE"**
1941, Columbia, Screen Gems

COMPETITION

PROGRAM	STATION & AVG. RATING
Showtime on 6 11:30-12:30	KOIN 1
Jack Paar 11:30-12:30	KGW 8

KOIN Average Rating: 3 Average Share: 27

WEDNESDAYS 11:30-12:45
Program: SHOWTIME ON 6

Sept. 13 **"DOWN TO EARTH"**
Rita Hayworth, Larry Parks
1947, Columbia, Screen Gems, Repeat

Sept. 20 **"WHITE SAVAGE"**
Maria Montez, Jon Hall
1943, Columbia Screen Gems, Repeat

Sept. 27 **"WOMEN OF PITCAIRN ISLAND"**
James Craig, Lynn Bari
1957, 20th Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-12:45	KGW 7
Movie 12 11:30-12:45	KPTV 2

KOIN Average Rating: 2 Average Share: 18

THURSDAY 11:30-12:45
Program: SHOWTIME ON 6

Sept. 14 **"KRONOS"**
Jeff Morow, Barbara Lawrence
1957, 20th Fox, NTA, 1st Run

Sept. 21 **"MAD LITTLE ISLAND"**
Joan Carson, Ian Hunter
1959, J. Arthur Rank, Lopert (NAA) 1st Run

Sept. 28 **"CORONER CREEK"**
Randolf Scott, M. Chapman
1948, Columbia, Screen Gems, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-12:45	KGW 8
Movie 12 11:30-12:45	KPTV 2

KPTV Average Rating: 2 Average Share: 18

THURSDAYS 11:30-12:45
Program: MOVIE 12

Sept. 14 **"JAPANESE WAR BRIDE"**
Don Taylor, Shirley Yamaguchi
1952, 20th Fox, NTA

Sept. 21 **"SON OF FRANKENSTEIN"**
Boris Karloff, Bela Lugosi, Basil Rathbone
1939, Universal, Screen Gems

Sept. 28 **"WIRETAPPERS"**
1956, Continental Pictures

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-12:45	KGW 8
Showtime on 6 11:30-12:45	KOIN 2

KPTV Average Rating: 5 Average Share: 29

FRIDAYS 11:30-12:45
Program: MOVIE 12

Sept. 8 **"MINISTRY OF FEAR"**
Ray Milland, Marjorie Reynolds
1944, Paramount, MCA

Sept. 15 **"DOUBLE INDEMNITY"**
Fred MacMurray, Barbara Stanwyck
E. G. Robinson
1944, Paramount, MCA

Sept. 22 **"WESTERN UNION"**
Randolf Scott, Robert Young
Dean Jagger
1941, 20th Fox, NTA

COMPETITION

PROGRAM	STATION & AVG. RATING
Wrestling 11:30-12:00	KOIN 12
Jack Paar 11:30-12:45	KGW 6

KOIN Average Rating: 15 Average Share: 54

SATURDAYS 11:15-12:30
Program: SHOW/PAGEANT to 12:00

Sept. 9 **"PANIC SERIES EPISODE" "THE PRISONER"**
NBC, Calif. National Products, Repeat

Sept. 16 **"BUGLES IN THE AFTERNOON"**
Ray Milland, Forrest Tucker
1952, Warner Bros., Jayark, 1st Run

Sept. 23 **"TOBACCO ROAD"**
Gene Tierney, Dana Andrews
1941, 20th Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Playhouse 11:15-12:30	KGW 11
Movie 12 11:15-12:30	KPTV 3

KGW Average Rating: 5 Average Share: 26

SUNDAY 3:30-5:30
Program: SUNDAY MATINEE

Sept. 10 **"IRON CURTAIN"**
Dana Andrews, Gene Tierney
1948, 20th Fox, NTA, Repeat

Sept. 17 **"SALUTE TO THE MARINES"**
Fay Bainter, Wallace Berry
1943, MGM, MGM-TV, Repeat

Sept. 24 **"BILLY THE KID"**
Robert Taylor, Brian Donlevy
1940, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Hour Of Stars 3:30-4:30	KOIN 6
Showtime, Victory 4:30-5:30	KOIN 7
Pro Fbl, Mainee 3:30-4:45	KPTV 6
Matinee, Disney 4:45-5:30	KPTV 6

Radio's Been

Continued from page 28

new heads to the listening audience—a relative handful perhaps, but that's all. The potential of this audience is in its ability to deepen the amount of listening time by each member of the audience; not hampered by the presence of four walls, he can listen anywhere, any time.

The in-home, wired sets can be measured any number of ways—audimeters, coincidental telephone calls, recall interviews, diaries. But audimeters are too bulky for transistors; telephone calls ineffective, because the listener isn't near a phone; and diaries and interviews apparently less than perfect, to put it mildly, because it's hard to recall the particularly random, casual way out-of-home radio tuning is done.

It's understood one company has developed a pellet, the size of a pea, that can be inserted in a transistor set. Chemically treated, it changes color the more hours the set is on. But it doesn't say what station was listened to, or what hours of listening were greatest. Consequently, it is not yet of any evident value in the world of competitive ratings.

If and when the Madison Ave. and radio management boys can figure out how to catch up with the unlisted "millions," the situation might well lead to a great, new resurgence of audio-only.

Father of Bride

Continued from page 23

for themselves, resulting in delayed broadcasts for "Bride."

Another disappointment at CBS-TV has been "Window on Main Street," the Gene Rodney-Robert Young package, which is running third in its Monday at 8:30 to 9 p.m. time period. Recent national Nielsen gave the series a 17.4 rating, with a 27.3 share. Expensive skein, though, is understood to have a firm 52-week commitment and is due to finish the season.

Showing the toll of time in the ratings this season out—against top competition—is the gilt-edged other Rodney-Young vehicle, "Father Knows Best," being rerun again this season. "Best" has an 11.8 Nielsen, with a 19.3 share, beating the low rated "Steve Allen Show" on ABC-TV, but way behind the 32.0 rating and the 53.8 share for NBC-TV's "Wagon Train." "Father Knows Best," though, will finish out the season.

Option Time

Continued from page 25

raised a serious challenge to the vote of ex-Commissioner Charles E. King, Minow's predecessor.

NBC's pitch was against any "light-hearted" interference with the sacrosanct concept of freedom to contract, while ABC's James A. McKenna Jr. foresaw a lengthy chain reaction winding up with a depressed American economy if the webs were deprived of option time.

The web affiliates viewed their option time contracts as a safeguard against the networks. CBS lashed out at substitute proposals of the anti-option timers which skirt very near censorship. "You've created something that protects us and if you do away with it, this is what concerns us," was the plea of CBS affils, echoed by their confreres.

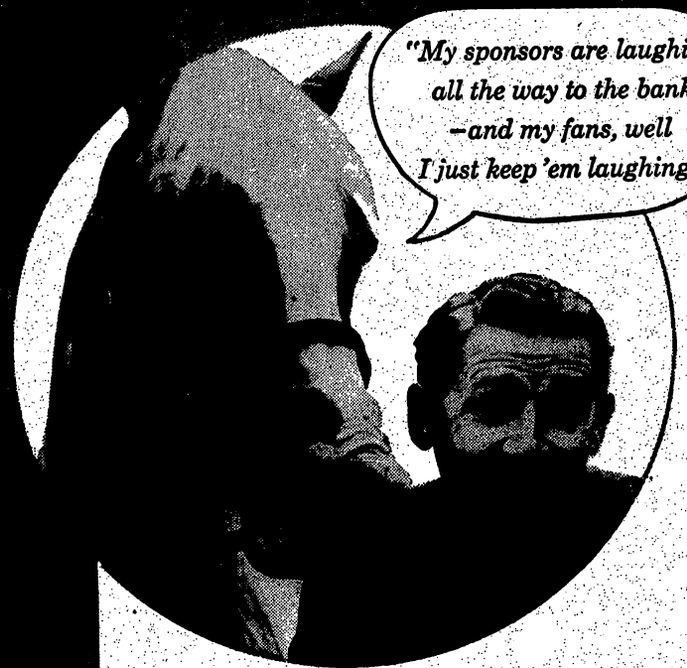
RCA

Continued from page 24

veep in charge of RCA defense electronic products since '57, he evidently fills the Burns board vacancy

RCA declared a 2% stock divvy on its common in addition to the regular 25c. cash dividend. Both are payable to holders of record at close of business Dec. 15. Cash distribution will be on next Jan. 22 while the stock divvy will be Jan. 29. Some 2% stock dividend was declared also last year and in 1959.

Company also declared the usual 87½c. on the first preferred, covering the quarter ending next March 31. It is payable April 2.



"MISTER ED"
THE HOTTEST HORSE IN THE UNITED STATES

HERE'S THE SENSATIONAL "MISTER ED" RATINGS

POST TIME: CBS-TV...SUNDAY NIGHTS...6:30 PM

NOV. 12 *
AVERAGE AUDIENCE **21.6**
SHARE OF AUDIENCE **46.9**

NOV. 5
AVERAGE AUDIENCE **21.4**
SHARE OF AUDIENCE **41.2**

OCT. 29
AVERAGE AUDIENCE **19.5**
SHARE OF AUDIENCE **40.7**

OCT. 15
AVERAGE AUDIENCE **17.2**
SHARE OF AUDIENCE **40.0**

OCT. 8
AVERAGE AUDIENCE **15.5**
SHARE OF AUDIENCE **37.3**

OCT. 1
AVERAGE AUDIENCE **13.9**
SHARE OF AUDIENCE **33.6**

"MISTER ED" THE WINNER EVERY SUNDAY NIGHT IN THE 6:30 P.M. TIME SLOT!

* 24 MARKETS

Starring: Alan Young. Co-starring: Connie Hines, Larry Keating, Edna Skinner

Rhodesia TV Off and Running; Big Audience-Sponsor Response

Johannesburg, Dec. 5.

After 14 months of operation, tv in the Central African Federation (Southern Rhodesia, Northern Rhodesia and Nyasaland) has had a phenomenal response from viewers and advertisers.

From the outset, it was decided the best way for the medium to function in the Federation was to have the Federal Broadcasting Corp. act as a parent body in collaboration with a single program contractor. Latter was to supply transmitters, studios and programs and could air a prescribed number of commercials.

In keen competition between Britain and U.S. interests, concession was finally awarded to Rodesia TeleVision Ltd., a group including among it founders Philips Rhodesia Ltd., the Rhodesia Printing & Publishing Co., several prominent industrial and financial houses and International TeleVision (Pvt) Ltd., an associate

(Continued on page 48)

RHU-CRC Split Up

Hollywood, Dec. 5.

Distibution agreement under which Richard H. Ullman, Inc. (RHU) became exlusive sales representative for Commercial Recording Corp. (CRC) will be terminated by mutual agreement as of Dec. 31.

Termination was occasioned by a desire by the two companies to expand in areas which would bring about competition between the two organizations.

Fort Worth—John Hopkins has been elected prez by the board of directors of KTVT, operated here by NAFI Telecasting. Board members include Bing Crosby, chairman, and Ben Hogan as veepee.

HIGHLIGHTS OF THE EICHMANN TRIAL

VERDICT FOR TOMORROW

WITH LOWELL THOMAS

28 Minute Film
Available Immediately for Television
One Station in Each Community
At print and air freight cost, only

As a Public Service of
CAPITAL CITIES BROADCASTING CORPORATION

New York Screenings Thursday, December 7—4 P.M.
Friday, December 8—3:30 P.M.
Telephone: PL 2-1750, Ext. 9

Eichmann Trial
Videotape and Film

Produced by: MILTON FRUCHTMAN

Directed by: LEO HURWITZ

Note: The Eichmann Trial Court will reconvene during the week of December 11 for final Verdict and Sentencing.

Inside Stuff—Radio-TV

The CBS exclusive interview with fugitive French General Raoul Salan has triggered a warning from the French government officially stating that any foreign correspondent who interviewed members of the Secret Army Organization would be expelled.

The Ministry of Information said such interviews would be considered "hostile actions against the security of the state." New decree does not apply retroactively to interviews that had already taken place, i.e. CBS News correspondent Richard Kallsen won't get bounced from his Paris berth.

Kallsen last month interviewed Salan in a deserted farmhouse in Algeria, causing grave repercussions in Paris.

A Westinghouse special, "Enchanted Nutcracker," due to be telecast on ABC-TV Dec. 23, is getting an unusual international sendoff at the annual United Nations Christmas party Dec. 17 for 400 children of UN dignitaries. Stars of the show, Carol Lawrence, Robert Goulet and Pierre Olaf, will perform in sequences to be seen on television. It's the first time that the cast of a tv show has been invited to the UN Xmas party, an annual event featuring show biz names.

Sam and Bella Spewack have written the script for "Enchanted Nutcracker" with choreography by Carol Haney. Marlo Lewis is producer.

The PTA Magazine, a constant fault-finder with television, grows a little warmer towards the medium in its December issue. The Parent-Teacher mag's regular tv feature cites the following upcoming shows as "bright prospects": David Susskind's proposed "Golden Showcase," Leonard Bernstein & the New York Philharmonic, CBS-TV's "The Great Challenge," NBC-TV's opera presentations, and the proposed educational tv series, "Great Decisions." Of current shows, the magazine okays NBC-TV's "International Showtime," CBS' "Route 66," and "Press Internationale" on WBKB, Chicago.

The 1961 International Broadcasting Awards, made for tv and radio commercials by the Advertising Club of Hollywood, will be judged in New York at WCD, Inc., studios.

According to Kenneth C. T. Snyder, general chairman of the competition, the categories (25 for tv and 15 for radio) are being sent with judging instructions to London, New York and Chicago so that finalist selection (to be done in Hollywood) will have the advantage of top judges elsewhere who might not be able to take part in the Coast decisions.

Brochures and entry info are available from the Hollywood Advertising Club, 6362 Hollywood Blvd. Hollywood 28 (cable address: Hadciba).

Marking the first time that "live" tv coverage has been permitted in the N. Y. Assembly Chamber, WAST-TV, Albany, will telecast Governor Nelson Rockefeller's address at the opening session today (Wed.)

WAST-TV also is feeding the program to other outlets, with WCBS-TV, N. Y., the first to book the event as soon as it became available in the Metropolitan market. Governor's "State of the Union" address will be carried in its entirety by WCBS-TV, starting at noon.

Yank 'Free and Equal Blues'

Continued from page 33

cut the song. This wasn't remotely the case.

"Mr. Kaplan (the aforementioned Sara Lee veepee) had selected the 'Free and Equal' number originally, when the show was being planned. But Josh White did such a powerful job with it that he dominated the show. He was too good, and we didn't want the special to be a showcase for any one performer. We felt it was better removed for the sake of the total impact. As for the song, we felt it had a great message, but it was a little too heavy for the show."

Jim McGinn (producer, and former partner of Friedkin): "He's the best director I've ever worked with, but I'll never work with him again. He's a perfectionist, and I think he really wants his name stricken from the credits because he's not satisfied with his own work on it. This other thing is a dodge.

"Scratching 'Free and Equal' was my decision to make over the protests of brother Friedkin, and I did it for three reasons. First, the number was too long, six minutes and 50 seconds. By swapping it for 'The Riddle Song' we were able to add two minutes to the segment of Second City, and it's a strong program now. Second, it was the only 'cause' song in the show and not in keeping with the lively, cheerful spirit of our original premise. Thirdly, we screened it for three ad agencies (Leo Burnett and D'Arcy, besides HRM&S) and all of them told us the same thing—'the song is going to hurt you if you want to use the program as a pilot for a syndicated or network series, maybe not so much in the big cities but in the smaller markets.' I took that as good advice."

The integration number, Friedkin relates, was taped in a performance before an audience of white college students. "They were digging it, and they gave it such an ovation that White became emotional and applauded them back for their sentiments. This was real dramatic stuff, and a plus for race relations. But they pulled it and weakened the show."

Friedkin said he was told by White, when the taping was being done, that no one had ever before allowed him to sing "Free and Equal" on the air.

Mgt. William Morris Agency

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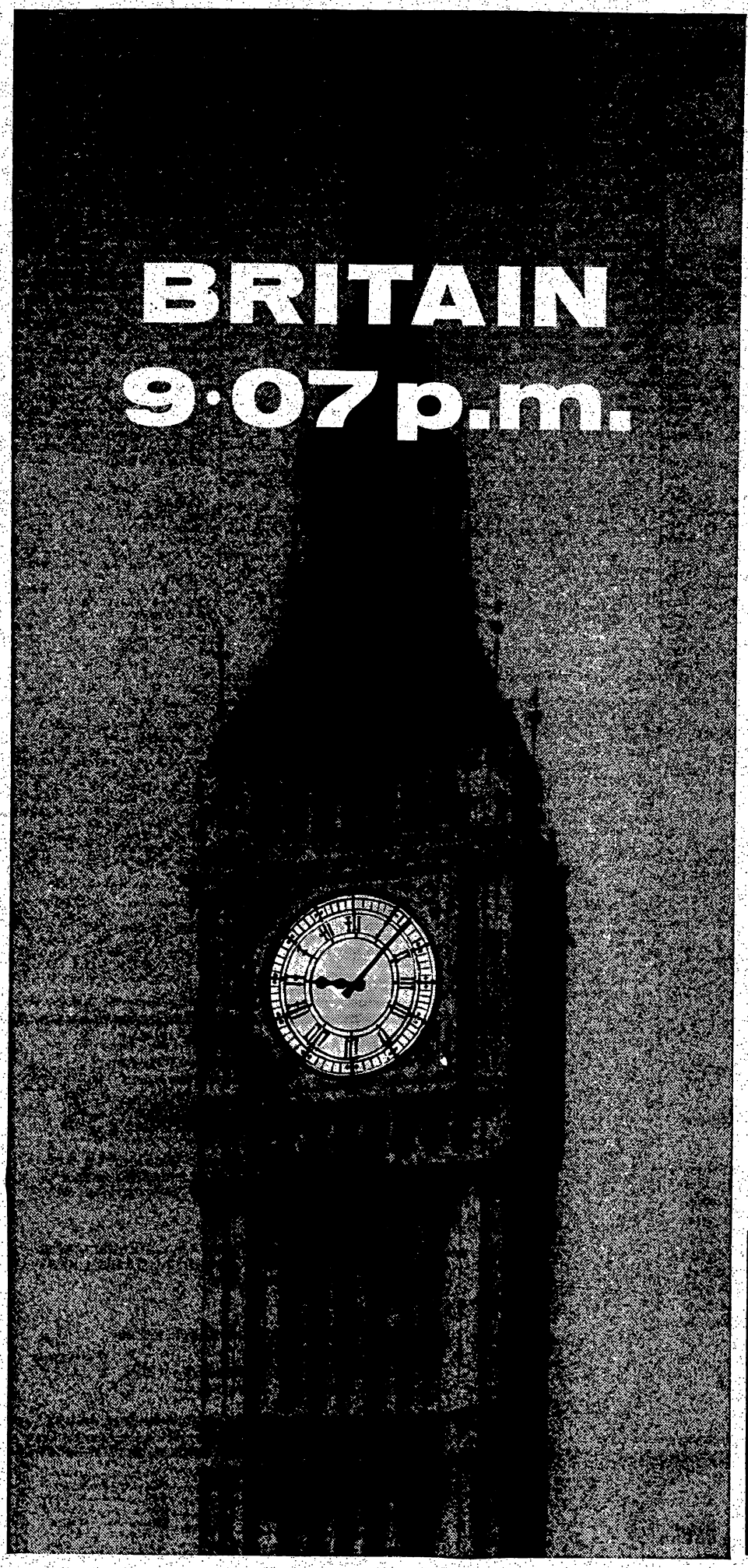

Every Sunday for four years

DRAMA WITH A 60 RATING

Sunday after Sunday, seven minutes past nine, regular as tomorrow, for four whole years, far more than half of Britain's Commercial TV audience sat down and watched a play. Rating—average 60: program—Armchair Theatre: station—ABC TV of Britain.

Armchair Theatre, phenomenon of British TV, and ABC TV of Britain did it. A different play every week, same time, same day, national network, for four years. Armchair Theatre—a new conception of TV drama, an award-winning showground for Britain's young and brilliant playwrights, directors and actors. It needed courage to start it: it became a habit the British didn't want to stop. It's the sort of success Britain has come to expect from ABC TV of Britain.

BEST OF BRITISH TV

ABC TV OF BRITAIN

A Member of the Associated British Picture Corporation

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Television Reviews

Continued from page 38

nesday night (29), pre-empting the "Wagon Train" slot. The old clips with the legendary stars of yesteryear were ordered into a once-lightly-over history of flickerdom with Gene Kelly handling the narration in pleasing style.

If the background script was a routinized rundown of Hollywood's esthetic and economic evolution, the films themselves were full of fascinating surprises. Starting with "The Great Train Robbery" which inaugurated story-telling on films back in 1907, the show included bits about Mary Pickford, Charlie Chaplin, Douglas Fairbanks, Lon Chaney, Rudolph Valentino, the Barrymores, Harold Lloyd, Ronald Colman, Greta Garbo, and others, up to Al Jolson's ushering in of the talkie era in "The Jazz Singer."

With this cast, how could this show miss? But more could have been done with this material with a focussed point of view on Hollywood's development. The catch-all, random and basically superficial approach to the source material in this show did not contribute to any fuller understanding of the film form. *Herm.*

DIALOG
With Brian O'Doherty, others
Producer: Jack Reynolds
Director: Tony Messuri
Writer: O'Doherty
30 Mins., Fri., 7 p.m.
WNBC-TV, N. Y.

Trying to explain the world of James Thurber to a television audience is a difficult assignment, at best. Call him "a humorous Einstein who discovered the theory of irrelevance" or couch it any which way, and the portrait remains superficial. Yet for all that the half-hour eulogy on Thurber with which Brian O'Doherty premiered his new half-hour "Dialog" program on WNBC-TV last Friday evening (1) was warm and affectionate.

Though it came off more as a personal conceit on the part of O'Doherty, it was still rewarding, for he's a young man of considerable talents (as evidenced by his other weekly WNBC-TV show, "Invitation to Art"). He's gifted of tongue, penetrating without being stuffy, and is endowed with personality. His accompanying dialog in leafing through Thurber's story of mankind, "The Last Flower," more than compensated for the program. On hand to augment the eulogies were friends and associates of the late writer and artist, among them Peter DeVries, Elliott Nugent (with whom he collaborated on "The Male Animal"), NBC producer Jack McGiffert and the voice of Tim Costello. But the few samplings of Thurber cartoonery, with their economy of lines, did more to provide an insight into Thurber's world of "slightly dislocated events" than the hundreds of spoken words. *Rose.*

HIGHWAY IN MELODY
With Gordon MacRae, Dorothy Kirsten, Connie Russell, Dolores Gray, Eddy Arnold, Brothers Four, West Point Glee Club, Paul Lavalle Orch
Exec Producer: Barry Wood
Producer: Fred Heider
Director: Sid Smith
60 Mins., Sun. 10 p.m.
CITIES SERVICE
NBC-TV, from N.Y. (color)
(Lennen & Newell)

"Highways In Melody" started out as a radio series on NBC way back in 1944 and it still is, despite the 1961 trappings of video and color.

The Cities Service plot for this season is to take viewers on a musical tour of the U.S. with three separate specials. The first, which was telecast Sunday (3) tackled route U.S. 1, which runs from New England down to Florida. It was a pleasant but unexciting musical ride.

The tunes came from America's standard repertoire but none was given any added fillips to brighten the total effect. From Gordon MacRae, who was host-singer, on down a roster that included Dorothy Kirsten, Connie Russell, Eddy Arnold, The Brothers Four, the West Point Glee Club, Dolores Gray and the Paul Lavalle Orch, the presentations were all routine.

The show kicked off in New England with Rodgers & Hammerstein's "This Was a Real Nice Clambake" and wound its way south to Stephen Foster's "My Old Kentucky Home" which gives an idea of the imagination that went into the first "Highways" trip. *Gros.*

SPACE FLIGHT: REPORT TO THE NATION
With John Wingate, others
Producer-Director-Writer: Howard A. Enders
60 Mins., Thurs., 9:30 p.m.
PARTICIPATING
WOR-TV, N.Y.

This tele space probe ended where it should have begun. Wind-up was a poignant interview between narrator John Wingate and scientist Krafft Ehricke which gave eloquent reason to the space age, and which might have given viewers reason to go viewing on had it launched the show.

With an attitude reflecting dedicated enthusiasm, Ehricke in positive terms envisioned the conquering of space as something other than a mad race toward universal suicide. Man into space, he said, is the first major world change since marine life moved from sea to land.

If mankind is not hell bent for extermination, he said, the earth will be able to support eight to 10 billion people with mature exploitation of the raw materials and industrial potential of the Solar System. Two important things deriving from control of space, he said, would be far better and more plentiful products, and a universal feeling of mankind belonging together.

"This Universe was a beautiful place for caveman," Ehricke said, "but not for us." He likened mankind on earth today to a person grown up in a cradle.

The rest of the show was devoted to scenes and interviews at the American Rocket Society Convention at New York's Coliseum. Heard in panel and interview were Dr. Wernher Von Braun, George C. Marshall, B. A. Schriever, Dr. Hugh L. Dryden, Arthur Clarke and other space scientists and administrators. Film and sound quality in these segs was often poor to the point of confusion. Much of it, when audible, sounded like double-talk.

There also were lab shots of various familiar space experiments, and a roundup of youngsters espousing what they had learned at the exhibit. They mostly were the bespectacled youths a viewer remembered as science buff types from his early school days.

Sidelights that helped span the pontificating included the moon girl (fronting an industrial exhibit) who was most amazed at not having been asked for a date ("Maybe it was this purple hair or something"), and the Coliseum attendant who adjudged the crowd as high class because they had ejected no drunks which was, he said, usual. *Bill.*

THE WORLD OF BILLY GRAHAM
With Alexander Scourby, narrator; others
Producer-Director: Eugene S. Jones
Writer: Joseph Liss
60 Mins.; Wed., 10 p.m.
PUREX
NBC-TV (film)
(Edw. H. Weiss)

NBC-TV said it was going to try and show Billy Graham, the man, but this was most difficult since most men and their works are entwined and, in this instance, irrevocably entwined. This fact showed up again and again in the course of the 60-minute "World Of . . ." program done last week.

Writer Joseph Liss couldn't quite make up his mind whether to treat the subject with reverence or irreverance. It's easy to contain both in any essay, but it's not illuminating to leave the two in as great a conflict as did Liss. Still and all, the subject was interesting and its appearance, alone, deserves some merit.

The conversations with and by Graham suggested a person of fantastic piety and righteousness, yet this was mixed with a wierdly inconsistent immodesty. The Evangelist did say that he was not the least interested in drawing people to him, but instead to God. This sounds modest, but on the heels of this, he began to question why he had a sore throat, and whether God had willed it that way for a particular reason. Graham seemed to forget that God gives lots of people colds, even those of ministerial rank, and at much more critical times, too. Perhaps righteousness and modesty don't necessarily go together.

The Don Hyatt unit which produced the hour film over a period of months in following the subject to many countries was not sure who Graham really was. Naturally, the audience couldn't be sure either.

Alexander Scourby, one of the best narrative voices in the business, was not ideal for the narrative job in the Graham telecast. His voice is too ministerial of itself; what was needed was a more repetorial quality if only for counterpoint to Graham. *Art.*

TV Followup Comment

Continued from page 38

work execs were undoubtedly surprised at the decision of a couple of sponsors and numerous affiliates to cancel this stanza.

Actually, this offering was wholly rancid, stepping beyond even the most liberal boundaries for adult entertainment on a medium such as television. It was a morbid exercise in psychopathia, a dramatic form of the "sick joke," in which every human value is denied for the sake of pure shock.

But if the story was a moral outrage, it was told in the form of a cliche. As drama, it lacked the courage of its corruption safely adhering to a formula which in fact permitted no dramatic surprises.

At the center of this yarn was a degenerate young drifter with an irresistible attractiveness for women. Charged with the murder of a smalltown shopkeeper, he found an alibi in his claim that he and the district attorney's wife were parked on a roadside at the time of the killing. She happened to be an alcoholic who couldn't make a credible defense for herself. After the punk's acquittal, he killed his defense lawyer for a few dollars but met his come-uppance when the d.a.'s wife took him for a ride over a cliff.

The only real surprise was the performance of Fabian in the lead role. A click rock'n' roll performer without much voice as demonstrated in a couple of spirituals attempted on this show, Fabian nonetheless handled his role ably. He succeeded in being detestable and if that gave the tone to the whole drama, it was hardly his fault. *Herm.*

Hy Gardner Show

Former Dublin Mayor Robert Briscoe, Sophie Tucker, Ted Lewis and Roseland (N.Y. ballroom) owner Louis J. Brecker made for a sprightly if diffuse galaxy on Hy Gardner's Saturday (2) midnighter over New York's local WOR-TV indie. Briscoe displayed statesmanship, professional dignity as befits a former Lord Mayor of Dublin—its first of the Jewish faith—and clearly evidenced his loyalties to his native Ireland and his sympatico for the Israeli cause. Sophie Tucker, at 73, disclosed that that morning her agents (William Morris) had signed for a Broadway legit musical to be titled "Sophie" (in the "Gypsy"—Rose Lee—and "Florello"—LaGuardia—pattern) and "perhaps then a lifetime ambition of a film biography of my life may be fulfilled," she observed.

This brought Ted Lewis on with some sardonic reference to the two—not just one—biofilms in which he figured, first with Jack Warner in 1929 and Harry Cohn (Col) in 1943. He dwelt on not casting him because "he was not the type to play Ted Lewis," mentioning that, for the big finale in one of the biopix Ted Healy (playing Lewis) was shown conducting the Lewis band. Gardner sparked the show biz biog thing by a reference to Eydie Gorme as being announced to play Sophie Tucker in a possible film version, which caused the current Waldorf-Astoria star to clarify that the legit musical would come first.

Roseland ballroom operator Lou Brecker who has tabued The Twist at the longtime successful terpery has oft played Lewis and other name bands and, as an impresario, his show biz knowledge is not minimal. Brecker also manifested a businesslike, levelhead perspective on both the political and show biz questions. Incidentally, the Roseland is one of the columnist-interviewer's sponsors. Gardner moderated it well. Withal, a good Saturday midnighter which probably captures not a little Gotham professional looksee. *Abel.*

Eyewitness

Easily the most interesting segment of CBS-TV's "Eyewitness" wrapup of the Dominican Republic powderkeg political situation was the rerun of a Bill Leonard interview with the late Generalissimo Trujillo.

The former dictator's complacency and jocular manner in the light of events since his assassination made for intriguing footage. Though question through a translator, his "Castro loco—ho, ho, ho," needed no interpretation. Out of doors in rancher's garb and looking like a Latin version of Simon Legree, he was surely the heavy of the piece.

Show otherwise featured first rate candid film of the recent Dominican demonstrations and segs showing current President Joaquin Balaguer, the popular National Civic Union leader Dr. Viriato A. Fiallo and the U.S. Naval ships ominously anchored at the three-mile limit.

Walter Cronkite's commentary was a clear and concise interpretation of the unsettled country. *Bill.*

Regina, Sask.—Wilf Collier, general manager of radio station CKRM, Regina, since April, 1957, has resigned. His successor is George Macdonald, operations manager of CJON and CJON-TV, St. John's, Nfld., for the last four years.

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WGR	Buffalo	KSTP	Minneapolis-St. Paul	WOAI	San Antonio
WGN	Chicago	WTAR	Norfolk-Newport News	KFMB	San Diego
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
KDAL	Duluth-Superior	WIP	Philadelphia	KREM	Spokane
KPRC	Houston	KPOI	Portland	WGTO	Tampa-Orlando
WDAF	Kansas City	WJAR	Providence	KVOO	Tulsa
KARK	Little Rock			KIRL	Wichita

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BBC tv

The British Broadcasting Corporation

has pleasure in informing the American Television Industry of the Merit Awards presented by the Guild of Television Producers and Directors (the only national professional Television Awards in the United Kingdom) and takes this opportunity to congratulate the 1961 Award Winners.

* *

1961 AWARD WINNERS

Actor of the Year **RUPERT DAVIES** (Maigret) ..... BBC tv

Production (Drama) **ANDREW OSBORN** (Maigret) ..... BBC tv

Television Writing **GILES COOPER** (Maigret) ..... BBC tv

Outstanding Service to Television **MICHAEL BARRY** ..... BBC tv

Production (Light Entertainment)
GEORGE INNS (Black and White Minstrels) ..... BBC tv

Light Entertainment Artist **ERIC SYKES** (The Eric Sykes Show) ..... BBC tv

Special Award **DAVID ATTENBOROUGH** ..... BBC tv

Special Award for Long Service to Television and as World's First Television Producer **CECIL MADDEN** ..... BBC tv

Actress of the Year **RUTH DUNNING** ..... BBC tv
ABC Television

Set Design **VOYTEK** ..... ABC Television

Production (Factual Programmes) **TIM HEWAT** ..... Granada Television

Production (Current Events) **BILL ALLENBY** ..... Associated Television

BBC tv

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Boston's 'Blackouts of 1961'

Continued from page 25

were eight uniformed officers, a motorcycle officer and a detective who was attached to headquarters at the time. A total of 1,246 persons were counted as they entered the key shop in only one day. The police officers were identifiable and were shown in a parade into the bookie establishment. The detective, widely known for his police work at public gatherings, recently retired. Another policeman was pictured looking into a trash barrel in which betting slips were being burned.

Police cruisers were shown parked outside the bookie joint, which had an estimated weekly handle of $25,000. The film contained some of the evidence which Suffolk district attorney Garrett H. Byrne said would be presented next month to a Grand Jury which will investigate possible conspiracy between Boston policemen and racketeers.

Before the hourlong program was shown by "CBS Reports," Byrne announced that he had obtained photographs of the 10 policemen who could be clearly identified and that his staff was investigating "official participation" in alleged bookie operations filmed for the tv show.

The Grand Jury probe, scheduled for January, promises to be a sensational one with repercussions that will rock Boston and he felt throughout the state, it was indicated.

The blackout of the show in Boston resulted in an unprecedented situation. None of the tv editors reviewed it, but it resulted in the city editor of one newspaper writing a byline story, which amounted to a review. John Mannion, city editor, of the Boston Herald said: "While Bostonians had to watch other shows, the rest of the nation's tv audiences tuned to CBS last night saw one of the most scathing denunciations of the Boston police imaginable. The hourlong CBS show, entitled 'Biography of a Bookie Joint' show was one of the best documentaries ever done by the television network. Walter Cronkite spoke the succinct words while the television cameras ground out pictures of gambling inside a Back Bay key shop. . . ." He concluded the piece by saying: "The filmed program told about the 10 years the key shop had done business interrupted only a few times by police.

"It will be more than 10 years before the Boston police can live this one down, even though the majority of its members are fine, decent honest guardians of the law."

District Attorney Byrne sent three of his aides to New York the afternoon before the broadcast Thursday (30) for a preview of the tv documentary, to obtain further evidence.

Byrne said his investigation will continue throughout December, and that the evidence will be presented to the Grand Jury Jan. 8. He is in the process of obtaining other information from treasury department officials who directed the raid Sept. 29 on the Swartz Key Shop, 364 Mass. Ave., where the policemen had been photographed by tv cameramen hidden across the street.

The tv show had been planned since earlier in the year. On May 31, CBS cameras were mounted in a vacant apartment across the street from the key shop. Cameras were equipped with telescopic lenses and focused on the shop.

Fifteen men and one woman have been charged in federal court as a result of the raid at the key shop and three other places on Sept. 29. The raid also was filmed by CBS and staged by 25 internal revenue agents, 17 from outside the region. State police raided the same place on Oct. 27.

TV viewers saw photographs taken by a CBS staffer who entered the shop carrying a hidden camera.

WHDH-TV fed the program to CBS points outside of Boston even though the station had been ordered not to use the show by CBS officials in New York.

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Rhodesia TV

Continued from page 14

company of Davenport & Myer, commercial managers for Lourence Marques Radio, the commercial service of Radio Club of Mozambique.

ITV was appointed commercial manager for RTV and named Canadian broadcaster and ex-war correspondent Gerry Wilmot as general manager.

First station was in Salisbury. Since its opening, two more have gone on the air, one in Bulawayo and the other in the Copperbelt, both well ahead of the original schedule.

Service is daily from 5:30 to 10:15 p.m. with later signoff on weekends. Shows span the video entertainment spectrum from variety to news with the bulk of programming from Britain, not to exclude a number of American faves—"Huckleberry Hound," "Cheyenne," "77 Sunset Strip," "Maverick" and "Wagon Train." "Maverick" has struck a rating high of 95% viewership.

No shows are individually sponsored. Blurbs are inserted at suitable breaks and by November of last year advertising was completely sold out.

When video was launched, 2,000 sets for Salisbury were predicted. Within less than four months, surveys showed no less than 10,500 sets in operation. Figure by November of last year was up to 15,500. International firms like Lever Bros., Chesebrough-Ponds and Colgate have all reported excellent sales results. A major South African fishery reports a 50% increase in sales since advertising on the new medium.

Radio Reviews

THE BIG LIE
With Phil Clarke
Producer: Frank Miller
25 Mins., Sat., 12:05 p.m.
Mutual, from N. Y.

Correcting the other guy's mistakes is not a task newsmen ordinarily enjoy, but Phil Clarke, commentator for Mutual's "Big Lie" (heard in New York Sunday nights at 11:30 p.m. via WINS), has been having a good time reworking the Communist's propaganda broadcasts from Moscow, various European outlets, and Cuba.

In a format that's exclusively geared to radio, Clarke presented taped pickups from the Reds, then proceeded to correct and fill in the facts. Last weekend's program, for instance, presented a Radio Moscow version of an article from U. S. News & World Report mag on the Saigon situation. Via deletions and transpositions, the Reds managed to make the wrapup pro-Communist. Clarke followed the tape with quotes from the piece as written that set things right.

In the same way, Clarke has revealed distortions of articles in the New York Herald Tribune and Times, the San Francisco Chronicle and other print media, as well phonied reports regarding the political and economical scene generally.

Show's one fault is Clarke's tendency to over-pitch and sensationalize when the distortions themselves are obvious and dramatic enough for any listener.

Bill.

NIGHT OF THE AUK
With Eric Shoaf, Leo Langevin, Lenny Deitch, Franco Centini, Bob Donnelly
Writer: Arch Oboler
Adapter: Paul Gionfriddo
Director: Paul Niel deSole
60 Mins.; Thursday, 9 p.m.
SUSTAINING
WTIC, Hartford

As a Broadway vehicle, Night of the Auk found the going tough. As radio fare, it's a meaty dissertation on the times and its bearing on thermo nuclear weapons and space racing. It was a first time radio ethering of the Oboler work.

Auk deals with the crew of a space ship returning to earth after claiming the moon for the United States. On the last lap of the return trip, the crew of the expedition discover pinpoint flashes emanating from earth. This turns out to be a thermo nuclear war and the destruction of our planet. Reason for the nuclear war is in doubt, but the inference is that it's because of a U. S. claim to the moon and a power attack by an enemy country also in the race for space.

It was an artistic piece of writing, but much too heavy fare for average ears. Oboler abounded in free verse to get his message of the futility of it all (the power buildups) across. Free verse dulled the show, but the pace buttoned up and livened when he left that world and had his characters engage in a more realistic conversation as befits soldiers and scientists. To an aware person, it was a frightening bit of business. Adaptation by Paul Gionfriddo was masterful, with direction by Paul Neil deSole on the same plane. All male cast turned in commendable performance.

Eck.

U.S. Dailies' TV Supplements

Continued from page 23

daily tv column, in addition to listings.

The Times is publishing its own magazine, TV Times, in a slick 8½"x11" format, with listings for only the four Indianapolis channels. The Star-News' TV Week is tabloid size and carries listings for the neighboring cities, as well as Indianapolis. Both mags make liberal use of color. The third Indianapolis paper, the afternoon News, hasn't yet gone into the magazine business but carries a four-sheet listing on Saturdays.

Of some 1,100 dailies in the country, probably fewer than 50 of them at present have bonafide tv magazines that are color-covered, stitched and presentable on the coffee table, but the trend continues to grow. The recent Cleveland situation, between the Plain Dealer and the Press & News with their new tv mags, has already been documented in VARIETY. There is hot competition in Chicago, Detroit and Des Moines, and a fresh situation may be getting under way in Omaha with that city's World Herald preparing to launch a tv book.

The Detroit News syndicates its tv magazine to the Cincinnati Inquirer, the Washington Star and the Cleveland Press & News. The Los Angeles Times provides wraparound features and cover for papers in Washington, Detroit, Dallas, Hartford and New Haven. In these cases, the papers buy the syndicated materials but get the local listings and advertising themselves. A Chicago group, not affiliated with any newspaper, is attempting to go into the tv mag syndication business, and about 16 Florida papers subscribe to a service called All-Florida TV Week, which provides features and art for supplements.

The New York Herald Tribune is alone in that seven paper market with its Sunday tv booklet. The Baltimore American has one, and so do the Boston Record-American, the Atlanta Constitution and Pittsburgh Press. Papers in Toledo, Seattle, Denver, Ft. Worth and even Appleton, Wis., have them, in addition to at least a dozen others. The mushrooming of the magazine supplements clearly represents an awareness by newspaper managements that tv is here to stay and that they might as well cash in for a share of its circulation magic.

Success Stories

There are a number of success stories in re the circulation booms that follow publication—the Detroit News claims a gain of between 40-100,000; the Chicago Sun-Times about 30,000; the Chicago Tribune says its Saturday edition jumped from the lowest circulation of the week to the highest except for Sunday—but very few of the mags pay for themselves in advertising. In Chicago, the stations won't touch them, arguing that the tv repair and slipcover advertising they carry presents a bad climate for video display ads. Practically no national advertising gets into the Chi books.

In the tv supplement field, Chicago is the prime city in the country, having three, and formerly four, newspapers going at it. The Tribune started it all back in June of 1956 with an 8-11 four-color roto package that was slipped into the Saturday edition. In effect the Trib is getting 3c a copy for the book because the newsstand price went up from 7c to 10c on the day of its debut. Circulation picked up rapidly, and the Trib's TV Week is a going concern.

The Sun-Times got into the act slightly later with a pocket-size supplement in its Sunday paper. Price went up that day from 15c. to 20c. Sister paper, the afternoon Daily News, started one up in 1960 and has been sharing listings with the Sun-Times, although each paper prepares its own editorial matter and covers. It's understood the Tribune and Sun-Times books are solvent, despite the qualitative level of the advertising, but the Daily News' is not, and the American has already reverted back to pullout listings in its Sunday additions after a fling with TV Pictorial.

Aggregate circulation of all the tv mags in Chicago is estimated at 2,700,000, indicative of tv's gain. But while there has been a gain in program guidebooks on weekends, there have been certain coverage losses to tv during the week. The Sun-Times, on the theory that tv doesn't really merit daily coverage, has given its columnist, Paul Molloy, the latitude to write on other subjects when he chooses. The Daily News has dropped Hal Humphrey's syndicated column and scouting service, and the Trib has terminated its accounting service, Tv Key. Both papers are making recommendations on their own. Incidentally, there is no wild and woolly promotional war between the papers over their respective tv mags.

The magazines present certain headaches to the papers, and no doubt some regret ever having started them. There is always the problem of keeping up with last minute program changes and handling beefs from readers who can't understand why the listings aren't always accurate. The circulation departments feel they're a nuisance to handle, administration sees them as an increase in overhead and a source of red ink, and the advertising reps feel they're helping the tv spot sales boys, their competition.

But the biggest problem is that after the initial circulation boost there's invariably a plateau, and the magazines have to be maintained with all the attendant headaches for defensive reasons, usually because the competition has also gotten into the act. Once they start them, the papers can't easily quit them.

Circling the Kilocycles

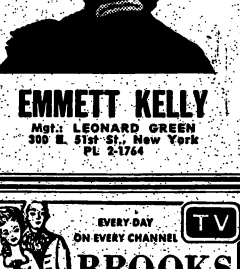
Waycross, Ga.—Switch was thrown on WXGA-TV Monday (4) as Georgia Department of Education christened second outlet in a network of educational television stations scheduled to eventually reach Georgia's 1,936 schools.

WGTV, at Athens, home of the University of Georgia, has been shared by State Education Department for two years.

Athens, Ga.—Presidential news secretary Pierre Salinger has been added to the list of speakers who will address the 17th annual Georgia Radio and Television Institute to be held at the Univ. of Georgia, Jan. 24.

Chairman of 1962 Institute is Leonard Reinsch, managing direction of WSB-TV, Atlanta, communications consultant to President John F. Kennedy and a member of the U. S. Advisory Commission on information.

Edmonton, Alta.—Canada's most technically-advanced television station, CBXT, was officially opened last week. The $1,750,000 station is the 15th in the Canadian Broadcasting Corporation chain, and Edmonton's second tv outlet.



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OLDTIME RELIGION'S NEW MEDIA

Orch Leaders Win Injunction Halting 802 From Levying Disputed Taxes

Local 802, American Federation of Musicians, has been temporarily enjoined, pending trial, from "demanding or accepting" the 1½% tax and the 10% traveling surcharge levied against orchestra leaders as provided in the Federation's constitution and by-laws. The ruling was handed down Friday (1) by Federal Judge Edmund L. Palmieri in N.Y. Federal Court in an action brought by the Orchestra Leaders of Greater New York and its officers against the AFM, its officers, and 802 and its officers.

The court further ordered that the union and those active in concert with it are enjoined from "interfering" with the plaintiffs or their business because of their failure or refusal to pay the tax or traveling surcharge in question and inflicting upon the plaintiffs "directly or indirectly, any repraisals or penalties (except purely intra-union penalties such as expulsion" because of failure or refusal to pay the taxes.

The union was also restrained from "threatening in any way" any musicians, customers or prospective customers of the plaintiffs because of failure to pay or because of the "termination of membership of any of said plaintiffs where such termination results from failure to pay the taxes or traveling surcharge."

Technical Points

The court held that the injunction should not be construed as forbidding any orch leaders from paying to Local 802 the 1½% tax "to the extent that such orchestra leaders, is furnished with written authorization complying with section 302 (c) of the Labor Management Relations Act." This act refers to the collection of dues, and there is a dispute as to whether or not this 1½% can be construed under this category. The point will be argued when the case comes to trial later this year or early next year.

The money collected by the union in this category was directed by the court to be held in a special bank account apart from other un-

(Continued on page 56)

Gallic Songstress Urges Lyrics 'Du Moment' For Aging Yank Standards

Renee Lebas, French singer in New York for a quickie visit, believes that many American song standards need an overhaul in their Gallic form if they are to hold up. Miss Lebas, who now disks for the Fontana label, says that the original French translations of many U. S. songs were not done well in the first place and new lyrics would give the tunes more meaning to today's French audience.

Many performers in France, she says, feel that new French lyrics are needed with a fresh approach. Lyrics "du moment" or with topicality, she adds, would do much to repopularize the American standards in France.

Among the oldies that don't hold up in French translation, she says, are "Bye Bye Blackbird" and "Night and Day."

Miss Lebas, who returned to France over the weekend for some recording work, expects to be back in the U. S. sometime in January or February for nitery work. Although she's not yet appeared in American cabarets (she's had some dates in Canada), she believes that a chanteuse should come up with a new approach for American audiences.

She feels that too many French singers rely on cliche tunes, both American and French, and that a vast catalog of material is being overlooked. For her U. S. debut she plans to introduce some seldom heard songs in both lingos.

In France, Miss Lebas cuts between eight to 10 albums a year with sales on each ranging from 30,000 to 50,000 copies.

Dodgers' Tommy Davis Batting for Cap Promo

Tommy Davis, outfielder for the Los Angeles Dodgers, is swinging into the record business. He's joined the promotion staff of Capitol Records.

Davis will do radio station contact work in the Southern California area. He'll hq at Cap's Hollywood base. The promotion chore will be strictly an off-season hitch for the slugger who'll return to the Dodgers for spring practice at Vero Beach, Fla., next year.

Col Records In B'way Musicals To $1-Mil. Tune

Columbia Records' financial stake in Broadway musicals this season is going over the $1,000,000 mark with its latest original cast album acquisitions, "We Take The Town" and "What's In It For Me." It's been reported that Col is putting up the entire backing of "Town," which will come to about $350,000 and has a substantial investment in "What's In It For Me."

Col's other angeling efforts this year have been on "Kean" ($300,000); the upcoming "Bravo Giovanni," which was formerly titled "The Crime of Giovanni Venturi," ($200,000), and "All American" ($200,000). Col also has the original Broadway cast album rights to "Subways Are For Sleeping," but it's said that no investment by the diskery was needed.

Re the two new properties: "We Take The Town" is the Harold Karr (music)-Matt Dubey (lyrics) musicalization of the "Viva Villa" pic which will star Robert Preston. The Stuart Co., which is producing, has set a March preem for Broadway. "What's In It For Me" is the Harold Rome musicalization of Jerome Weidman's novel, "I Can Get It For You Wholesale." "What's In It For Me," incidentally, was the Weidman sequel to his "Wholesale" book. David Merrick is producing the Rome tuner. No cast has yet been set.

Grauer Boards Gospel Train With Battle Label

Bill Grauer Productions is getting aboard the gospel train with the addition of a seventh label to its line. To be called Battle, the new label will specialize in albums in the gospel and spiritual genre.

Seven Battle LPs are slated for late November release according to Grauer v.p. Orrin Keepnews, who negotiated the deal for the platters with gospel producer Joseph Von Battle. Included in the release are three set by Rev. C. L. Franklin cut in his Detroit church and featuring his daughter, Aretha Franklin, who has been clubdating in the N.Y. area of late. Also on tap are two albums of spirituals by the Loftonaires and two LPs featuring spirituals by Rev. Franklin, Miss Franklin and others.

Other Grauer Productions lines are Riverside, Jazzland, Wonderland, Washington, Offbeat and Popside.

Slatkin's 'Jaguar' Deal

Hollywood, Dec. 5.

Composer Felix Slatkin has been pacted by producer John Ludlow to a two-pic deal to compose, conduct and arrange the score for the upcoming "Jaguar by the Tale."

Story concerns autobiography of artist Violet Parkhurst. Film is slated to roll here and abroad after the first of the year.

GOSPEL MUSIC AUDIENCE GROWS

By EDDIE KALISH

With gospel music and artists moving out of the confines of the Negro communities and their churches with more and more momentum, that oldtime religion is finding itself in new and more prominent showcases in several different media. In addition to attracting new-found record interest, gospel is turning up with more regularity on tv. It's also beginning to slip into the clubs and will be displayed in a Christmas production off-Broadway this season, with the possibility of a European tour for this show.

Disk action has picked up of late with several companies adding labels and artists in the religioso idiom to their rosters. The evolution of many of these gospel-oriented singers into pop artists has also given gospel a sort of subliminal exposure in much pop music. And the folk boom is focusing considerable attention on religioso music through research of many of the current folkniks.

There has been, and continues to be in lessening degrees, a feeling within Negro church denominations that performing gospel music outside the confines of the church is not right. Since the majority of the religioso groups around are much involved in the church, gospel has been slow to drift from the tabernacle to the stage. But it has occurred with more and more regularity and now the final barrier appears to be slowly falling—the nightclub.

Moving Into Niteries

The church frowns heavily on clubdating, but there have been some lesser groups making appearances in recent years. Now, however, artists of more stature and church prestige are going into clubs and the activities of such performers as Sister Clara Ward, currently at the Village Vanguard, N. Y., are being watched with interest. If the reaction, both on the part of audiences and the church, seems to accept the work of such as Miss Ward, it is figured that other religioso artists who have been passing up this source of potentially good revenue will probably follow suit.

On tv, several gospel groups and individuals have been seen on a variety of shows, some of which have wide national audiences. Concerts of strictly gospel attractions have been staged in both white and Negro areas with interesting results, especially as regards white attention.

Having become increasingly involved in the whole frontal movement of gospel in recent years, Gary Kramer left his post as adpub director at Atlantic Records last week to devote full-time efforts to management of gospel artists and production of religioso concerts and special events. His new firm, Jubilee Artists Corp., will also eventually handle jazz and pop attractions as well.

Kramer's first project will be to

(Continued on page 52)

MGM-Chevalier's NBC-TV Tie-In

MGM Records will tie in a new Maurice Chevalier package with the upcoming NBC-TV special "The Broadway World of Lerner & Loewe." The MGM set will be released next February to coincide with the tv'er on which Chevalier will also appear.

Arnold Maxin, MGM president who is preparing the album, plans to use some of the Alan Jay Lerner-Frederick Loewe songs that Chevalier will sing on the show as well as others in the Lerner-Loewe catalog. The LP, title of which has not yet been set will be put into the grooves early in January.

Disk Mfrs. Liable for Royalty Coin Even If Tapes Sold O'seas, Ct. Rules

Record manufacturers are liable for royalty payments to publishers even though the tapes were sold abroad so long as they were manufactured in the United States. That's the basis of the victory won last week in N.Y. Federal Court by attorney Julian T. Abeles against Seeco Records.

The suit was instituted by Harry Fox, agent and trustee for music publishers, against Seeco in behalf of Famous Music, Shapiro, Bernstein, Joy Music and Mills Music.

Seeco had been manufacturing tapes here and selling them abroad, especially to South American countries, and the sellers there would not pay any royalties to the publishers. Seeco claimed that it was not liable for these royalty payments. But the court held, however, that the act of the defendant in preparing the tape was part of the manufacture and, consequently, an infringement on the Copyright Law.

Another far-reaching point established by Abeles was that the disk company was obligated to pay royalties on the number of records manufactured rather than on slaes. The court held that the number of records manufactured was the royalty criterion.

The court also upheld Abeles' view that retaining checks for royalty payments did not relinquish further claims from the publisher on the disk company. According to the court, "The plaintiffs were concededly entitled to the amounts retained. As to these amounts there was no dispute. Payment of that which the creditor is already entitled to receive will not effect a satisfaction since it furnishes no consideration for the creditor's relinquishment or extinguishment of his claim.

Also according to the court, the plaintiffs now are entitled to an accounting from the defendant of all records manufactured by defendant and to payment of a royalty of 2c on each song plus 6c damages. Since the disks in question had four tunes on each, the award will come to 32c a disk.

The amount of royalty shall be determined in the final decree after submission of the special master's report.

Sadler's Wells Opera Ups Davis to Musical Director

London, Dec. 5.

Colin Davis has been named musical director of Sadler's Wells Opera for the next four years. He has been principal conductor at the Wells since last year.

He also will now be responsible for developing the companies during rehousing of the organization on the South Bank, London, and be more closely concerned with the units day-to-day running.

ASCAP Smooths Way for Adams' 4th Prez Term

The way has been paved for the reelection of Stanley Adams as president of the American Society of Composers, Authors & Publishers for the fourth successive term. Adams' reelection next spring by ASCAP's board was virtually assured this week with the membership voting to drop an amendment which has limited ASCAP prexies from serving more than three successive one-year terms.

Vote in favor of an unlimited term for the ASCAP president was overwhelming. Of the writers, 83.6% voted for it while 84.9% of the publishers cast ballots for it. The amendment to limit ASCAP prexies to three successive terms was passed about 10 years ago as a result of a deadlock over a presidential candidate between the writers and publishers. The election of Otto A. Harbach then broke the deadlock, but only after the limitation on the ASCAP prexies was imposed. Despite overwhelming vote, a group of ASCAP songwriters are holding a meeting tomorrow night (Thurs.) at the Hotel Taft (N. Y.) to squawk at the move to retain Adams as president. ASCAP's awards' system will also be due for raps.

Salary for the ASCAP chief executive is $40,000 annually.

Brit. Disk Retailers Beefing Over U.S. Release Dates

London, Dec. 5.

U. K. record retailers are to ask American diskeries to set a general release date for singles in countries other than America. Reason, says the British Gramophone Record Retailers Assn., is because hits, issued on the Continent before they are available in Britain have been imported into Britain and sold at high prices.

Not only that, one or two have reached radio and created a demand which retailers, generally, could not supply. As the U. K. moves towards the Common Market, this problem is going to become even more acute, says GRRA.

Cont'l Records Names Coast Sales Manager

Martin Shaw has been set as Coast sales manager for Continental Records. Shaw's affiliation previously was with Central Distributing Co., L.A., as salesmanager. He also headed the Coast's Stereo Fidelity office.

Pep Sales will continue to distribute the Continental line in Southern California. The initial recordings comprise three series—the International, Foreign and Jazz Collectors.

Dixieland Mementos Now Have Permanent Shrine In N.O. Jazz Museum

New Orleans, Dec. 5.

Dixieland jazz now has a permanent home in the historic French Quarter here following dedication ceremonies last week. The museum, housed in a one-story brick cottage with slave quarters, was officially opened with a snip of ribbon by Mayor Victor H. Schiro, who said it was the first of its kind in the world.

Preceding the dedication, the Eureka Brass Band led a procession from Congo Square, where slaves used to dance on Sundays to rhythmic music played on crude instruments from which jazz is said to have originated. The band played all the famous tunes, including "Saints," "Bourbon St. Parade," "Didn't He Ramble," while a handclapping and dancing crowd of hundreds followed.

The museum holds the largest collection of jazz relics anywhere according to Harry Souchon, chairman of the project. These comprise instruments of Emile "Stalebread" Lacoume, a jazz pioneer; Emile "Slow Drag" Pavageau, Papa Laine, Pete Fountain and others; photographs, newspaper clippings, sheet music and "most anything we could get our hands on that is connected with the history of jazz.

Showcases are devoted to the origin of the Blues, banners of early marching bands, original recordings and other exhibits. The museum also has a panel of 10 telephones. A listener can dial and hear as much as five hours of jazz recordings. Each of the seven digits represents a different phase.

Schwartz & Dietz's 'Gay Life,' Chicago's 'Legends' Top New LPs

WALTER CHIARI-BARBARA COOK-JULES MUNSHIN: "THE GAY LIFE" (Capitol). In their first collaboration since 1948, Arthur Schwartz and Howard Dietz have delivered a highly attractive score that lights up this original Broadway cast album. The mood is mainly Viennese but Schwartz doesn't go overboard on the schmaltz and Dietz's lyrics keep the tunes sharp and fresh. It's one of the most melodious sets of the season and will give the programmers plenty of spinning opportunities. Barbara Cook shines through the grooves while Walter Chiari supplies an okay romantic vocal touch. Jules Munshin and Elizabeth Allen have nifty chances with some special material items. The standout tunes with a long-range future are "Magic Moment" and "Who Can? You Can."

"CHICAGO — THE LIVING LEGENDS" (Riverside). The extraordinary vitality of oldtime jazz and the longevity of its practitioners are being documented by this label in an invaluable series of recordings. Initially focussing on the birthplace of jazz, New Orleans, "The Living Legends" series have now gone up the river to Chicago, where some great old jazz names and combos are still giving out with knockdown energy. In this double-platter set of contemporary recordings by vintage performers, there are standout contributions by Lil Hardin Armstrong, Franz Jackson's Original Jazz All-Stars, Earl (Fatha) Hines, Al Wynn's Gutbucket Seven, Lovie Austin's Blues Serenaders, Blind John Davis, Junie Cobb's New Hometown Band, Little Brother Montgomery, Alberta Hunter, The Mississippi Shieks and Mama Yancey.

JONAH JONES QUARTET: "BROADWAY SWINGS AGAIN" (Capitol). Jonah Jones' swinging, smooth and soothing sound of trumpet and rhythm combo keeps on rolling along. In this latest offering, Jones and combo work over some more Broadway showtunes, most of them culled from musicals of recent years although one tune, "I Wish I Were In Love Again," harks back to "Babes In Arms." This is a nifty sheaf of songs all the way, including tunes from "Fiorello," "Brigadoon," "Wildcat," "Camelot," "Tenderloin," "Bye Bye Birdie," "The Sound of Music," "My Fair Lady," "Do Re Mi" and "Gypsy." All dished up with that tasteful sound and beat.

"EVENTS — N.Y. EXPORT: OPUS JAZZ" (RCA Victor). Robert Prince's music for Jerome Robbins' "Ballets: U.S.A." program has been wrapped up in a striking instrumental package recorded by the ballet company's orchestra in London. Prince's music undoubtedly gains considerably from Robbins' choreographic images but it also stands on its own feet as an imaginative use of jazz themes in a controlled format.

MICHAEL MacLIAMMOIR: "THE IMPORTANCE OF BEING OSCAR" (Columbia). This is a superlative spoken word package, presenting part of Michael MacLiammoir's one-man legit recreation of the life and times, literature and wit of Oscar Wilde. A perfectly polished performer, MacLiammoir here blends some of Wilde's witticisms and poems with a long recreation of his novel, "The Picture of Dorian Gray." It is a brilliant brocade spun out of selected strands from Wilde's stock of "immortal conversation."

SHOSHANA DAMARI (Vanguard). This Israeli songstress, who has played extensively in U.S. niteries, is a striking performer who makes each one of her songs into an intense experience. True-voiced with a dramatic flair, Miss Damari delivers a program of varied Israeli songs, many of them of Yemenite origin. Elyakum Shapira conducts to accompanying orch. Translations of the songs are provided in an enclosed brochure.

MARTYN GREEN: "THE GILBERT & SULLIVAN SONGBOOK" (MGM). A veteran Savoyard, Martyn Green has assembled some choice arias from some Gilbert & Sullivan operattas for a tuneful album. Green is supported by two other fine singers. June Bronhill and Andrew Gold, and backed by Ornadel's Starlight Symphony Orchestra and Chorus. Selections are from "The Mikado," "The Gondoliers," "Ruddigore," "Yeoman of the Guard," "The Pirates of Penzance," "Trial By Jury" and "Iolanthe."

"THE CANNONBALL ADDERLEY QUINTET PLUS." (Riverside). Julian (Cannonball) Adderley's combo, augmented most of the way by Wynton Kelly's piano, dishes up another display of "hot" modern jazz. Adderley's combo is driven by powerful rhythms and hardhitting horns characteristic of the "soul" groove. Tops in this set are "Star Eyes," "Arriving Soon" and "Winetone."

"A JAZZ VERSION OF 'KEAN'" (Riverside). Jimmy Heath, Ernie Wilkins and Melba Liston have penned some mellow and swinging arrangements of Robert Wright and George Forrest's score for the Broadway tuner "Kean." The package is a showcase for several Riverside artists including Blue Mitchell, Heath, the Bobby Timmons Trio, Clark Terry and Julius Watkins and comes off effectively in this category. It sports nice solo work and a smooth, buoyant ensemble style. The Wright-Forrest music is also solidly showcased in an often enhancing manner. Among tunes represented are jumping versions of "Sweet Danger," "To Look Upon My Love" and "Frog and the Grog"; ballad turns of "Penny Plain" and "Inevitable," and some Latin treatments of "Elena" and "Willow, Willow, Willow."

RITCHIE BROS.: "BOTTOMS UP" (Jubilee). There's a wealth of funny material in this latest entry from Jubilee in the comedy sweepstakes. The Ritchie Bros. are a laugh-provoking trio who come across effectively on wax with their stories, singing and assorted bits of comic cavorting. Sometimes they work together, ribbing one another and the aud; other times they do solo bits of story telling and one-liners, all adding up to fun in a wide range of taste. Their material has a spontaneous quality and their rapidfire delivery doesn't allow for many lulls—all to an often-amusing end.

"ENZO STUARTI" (Roulette). Last May an almost completely unknown singer named Enzo Stuarti did a last minute pinchhit for an ailing songster at the Persian Room of the Plaza Hotel, N. Y. He was an overnight smash with his big, full-bodied tenor voice and attractive appearance. Although his looks can't be demonstrated via his first waxing for Roulette, his booming and polished vocalizing comes across with unmistakable power and dramatics. Even though by the end of the set, a listener can almost feel overpowered by the singer, Stuarti has a nice disk debut with this LP. His tempo never exceeds a medium beat, and his singing is clear and impressive on such as "I Give It To You," "Melody," "All Or Nothing At All," "Maria Mia" and others.

"THE VELVET VIOLINS OF VARIOUS ARTISTS" (Mercury). Some of the Mercury stable's top musicians (Hal Mooney, Clebal noff, Richard Hayman and David Carroll) have been packaged into a charming and ear-appealing set that the programmers will dig. Repertoire, which includes such pleasing items as "Stardust," "Three Coins in the Fountain" and "Moonlight in Vermont," keeps things continually happy.

ANDY WILLIAMS: "ANDY WILLIAMS' BEST" (Cadence). Although Andy Williams is now on the Columbia label, Cadence can still cash in with this reprise of his previous clicks. "The Bilbao Song," "The Hawaiian Wedding Song," "Canadian Sunset" and "Butterfly" are some of his previous single efforts that are well worth preserving.

OSCAR BRAND: "THE DRINKING MAN'S SONGBOOK" (Offbeat). Oscar Brand has collected a group of mostly familiar drinking songs which add up to an attractive addition to the folksong catalog. Brand brings an adequate voice and some infectious enthusiasm to his material with a solid assist from his accompanist Erik Darling. Among the standout entries are "Vive L'Amour," "Quartermaster Corps," "I've Been A Moonshiner," "The Erie Was Rising" and "Whiskey Johnny." *Herm.*

LAWRENCE WELK

Latest Dot Album, **SILENT NIGHT,** and 13 other Best Loved Christmas Songs.

GROUYA JOINS MATSON AS TALENT BOOKER

San Francisco, Dec. 5.

Songsmith-conducter **Ted Grouya** has been appointed by the its Hawaii passenger liners, the Matson Line as talent booker for Lurline and Matsonia. He is now working directly for the line instead of a travel bureau, where last August he incepted Matson's new entertainment policy with a show comprising Gordon & Sheila MacRae, the Crosby Bros. and the Dorothy Dandridge Revue.

Grouya now reports to M.D. (Monte) Vail, general manager-passenger services.

Since August the line has booked such personalities as George Jessel, Margaret Whiting, Mel Torme, Marie McDonald, Helen O'Connell, Dick Contino, Jimmie Rodgers, June Christy, Linda Darnell, the King Sisters and Johnny Desmond.

Mel Martin's Fla. Stint

After seven years at the keyboard of the Hotel Elysees, N. Y., Monkey Bar, Mel Martin will exit the room Jan. 10. A week later he journeys to Ft. Lauderdale, Fla., for a 14-week stint at the Marie Antoinette.

Martin will cut his first disk while at the hotel, which has recently gone through a facelift. He will be showcased in the hotel's lounge, and Kay Stevens will appear in the spot's dining room.

Longplay Shorts

Dukes of Dixieland, currently at the Riviera Hotel, Las Vegas, will have their first Columbia album out around the first of the year . . . Roulette will have four albums out for December and one on its subsid Gee label . . . **Martha Schlamme,** who is now recording for MGM/Verve, set for a European tour from August to October next year by the Ibbs & Tillet management firm in the British Isles . . . **Kay Britten,** English balladeer, makes her first New York appearance on Dec. 16 at the 92d St. YM-YWHA.

Arrangements for **Al Hirt's** next RCA Victor LP, "Horn Of Plenty," were made by **Billy May** . . . **Irving Fields Orch** cutting a Twist album for Everest . . . **Earl Grant** did an on-the-spot disking for a new Decca package from New York's Basin Street East . . . RCA Victor will record an album with **Della Reese** and the gospel group with which she's now touring for an LP to be called "A Portrait of Della Reese" . . . Verve Records tieing in Kai Winding's "Kai Ole" LP with his current date at Kenkel's in Dayton, O. . . . A new record production company which will specialize in the production of LPs with international appeal has been launched by **Michael Golan.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

NAT KING COLE — MAGIC MOMENT
(Capitol) — Step Right Up
Nat King Cole's "Magic Moment" (Harms) is a light and pleasing ballad from "The Gay Life" score given strong pop spinning values in this interpretation. "Step Right Up" (Harvard†) has a lively spirit for U. S. market and could repeat the overseas success of the "Sucu Sucu" instrumental from which it was developed.*

* * *

BOBBY DARIN — IRRESISTIBLE YOU
(Atco) — Multiplication
Bobby Darin's "Irresistible You" (Lloyd & Logan†) once again puts him into the swinging driver's seat that he handles so well. He belts it with a winning spinning style that even the Twisters will dig. "Multiplication" (Adaris†) just adds up to a brisk novelty piece that's good for occasional program spotlighting.

* * *

CONWAY TWITTY — PORTRAIT OF A FOOL
(MGM) — Tower of Tears
Conway Twitty's "Portrait Of A Fool" (Cigma†) paints a dramatic ballad picture that will fit into all programming frames. "Tower of Tears" (MooMoo†) is in the country weeping groove and the alfalfa sentimentalists may go for it.

* * *

THE CRESTS — LITTLE MIRACLES
(Coed) — Baby I Gotta Know
The Crests' "Little Miracles" (Winneton†) will make a big spinning noise because of the snappy beat and catchy vocal treatment. "Baby I Gotta Know" (Wunneton†) has a swinging momentum that could push it into juke circulation.

* * *

MARTY ROBBINS — SOMETIMES I'M TEMPTED
(Columbia) — I Told The Brook
Marty Robbins' "Sometimes I'm Tempted" (Maruzona†) fills a pop need with a country inspirational that has a beat and message for all spinning levels. "I Told The Brook" (Marty's Music†) flows a little too long in its narrative to capture spinning interest.

* * *

SONNY FULTON — HOW MUCH LONGER
(United Artists) — I'm Gonna Try Ya
Sonny Fulton's "How Much Longer" (Ben-Lea†) is a frantic-sounding rocker delivered with pounding beat by an arresting blues singer. "I'm Gonna Try Ya" (Ben-Lee) is another nifty rocking slice with good chances.

* * *

CARMEN McRAE — MISS BROWN TO YOU
(Columbia) — I Cried For You
Carmen McRae's "Miss Brown To You" (Famous) dresses up a slick ballad with a jazz beat that fits into a groove the pop spinners should help to build. "I Cried For You" (Miller*) swings up the oldie with a lively beat that should make lots of programmers happy because they've got this kind of stuff to play.*

* * *

THE CLOVERS — THE BOOTIE GREEN
(Atlantic) — Drive It Home
The Clovers' "The Bootie Green" (Wemar†) is fashioned along colorful rocking lines with enough of a Twist tempo to give it a good jock and juke spread. "Drive It Home" (Progressive†) gets the point across with a hard-selling beat and lyric that could stir up some juke interest.

* * *

JERRY LEE LEWIS — MONEY
(Sun) — Bonnie B
Jerry Lee Lewis' "Money" (Jobetit†) cashes in on the flashy beat and vocal powerhousing that always builds to a payoff among the teenagers. "Bonnie B" (Knox†) is pegged on the "too young to do" angle which is getting tiresome, but the tempo brightens it up for okay plays.

* * *

KIP WALTON — HAWAIIAN VILLAGE
(Decca) — Joey's Theme
Kip Walton's "Hawaiian Village" (Pauline) is a stirring instrumental slice with interesting sound patterns to give it a payoff spinning run. "Joey's Theme" (Cherio†) develops a melancholy mood that makes effective programming fodder.*

* * *

ROGER WILLIAMS — SANTA CLAUS, SANTA CLAUS
(Kapp) — Jingle Bells
Roger Williams' "Santa Claus, Santa Claus" (Garland) carries the singalong style to the holiday heights and it's surefire spinning for the whole family who can't help but dig the keyboarding and orch spirit which is under the direction of Ralph Carmichael. "Jingle Bells" (Traditional) tolls for everyone in this frolicsome instrumental interpretation.*

* * *

JOE DOWELL — A KISS FOR CHRISTMAS
(Smash) — Who's Spending Xmas With You
Joe Dowell's "A Kiss For Christmas" (Belinda Canada) is a rework of "O Tannenbaum" with a holiday punch that should be picked up for the Yuletide play. "Who's Spending Xmas With You" (Sure Fire†) is an ineffectual ballad that will get lost in the seasonal shuffle.*

* * *

THE LITTLE ANGELS — I'LL BE A LITTLE ANGEL
(Warwick) — Santa Claus Parade
The Little Angels' "I'll Be A Little Angel" (St. Nicholas) works for juve attention in sound and lyric and it makes enough noise to attract attention this time of year. "The Santa Claus Parade" (St. Nicholas*) marches along with an okay beat and some spinners may join in for the next couple of weeks.*

* * *

LARRY VERNE — THE SPECK
(Era) — Beatnik
Larry Verne's "The Speck" (Pattern-Balladeer†) puts the "Mr. Custer" style into a science-fiction groove. It's wild enough to get a big play from the teeners, for a while. "Beatnik" (Balladeer†) is a painful parody that misses on all counts.

THE MARCELS — MERRY TWIST-MAS
(Colpix) — Don't Cry For Me This Christmas
The Marcels' "Merry Twist-mas" (Wajamat†) will be a fine spinning item up until the holiday because of the way it "twists" up the Yule in hectic rocking sounds. "Don't Cry For Me This Christmas" (Suwal†) dishes up a ballad reverence that only will serve to make the holiday a bore. *Gros.*

*ASCAP. †BMI.

DISKS NIX OFF-B'WAY TUNERS

Disk Singers' O'seas Sales Give 'Em A Global Circuit, Sez Neil Sedaka

A global break-in is becoming the modus operandi for many young disk singers. With opportunities in nightclubs and theatres at a minimum in the U.S., the recording tyros are finding that the rest of the world is wide open and plenty remunerative.

One of the reasons for the build-up of this global circuit, according to Neil Sedaka, 22-year old who records for RCA Victor, is that international sales of his U.S.-made disks have been on a steady upgrade and that they now equal his domestic sales. Therefore he has a ready-made audience overseas and the bookers are paying high prices to bring him, and neophytes like him, into their territories.

The prices, too, are enticing the youngsters to pack their bags and hit the road overseas. Sedaka, for instance, pulled down $10,000 a week while he was in Japan and $8,500 weekly for dates in Brazil. Also, he says, the money is deposited in New York banks before he takes off to those faraway places.

Since he started recording for Victor about three-and-a-half years ago, his agency, Music Corp. of America, has sent him on tours through Australia, South America, the Philippines as well as Japan. His personal appearances there and work with RCA's international reps on tie-ins and promotions have helped build his disk-sales value on a worldwide basis.

Now that he's had his out-of-country tryouts, Sedaka is ready for the U.S. beat. He bowed at the Elegante Club in Brooklyn last week and is slated to move into New York's International in January. His new act, by the way, has been prepared by Noel Sherman and Lou Spencer.

In addition to singing, Sedaka also has been doubling as a composer. He's just entered into a new agreement with Aldon Music, a Nevins & Kirshner subsidiary, extending his writing pact. For Aldon, Sedaka wrote the music for the recent Metro pic, "Where The Boys Are." N&K, incidentally, will continue to be the exclusive producer of all Sedaka recordings.

The N&K firm, however, will drop its managerial hold on Sedaka. Ben Sutter will now attend to those affairs.

Sedaka's Foreign Hops

Singer Neil Sedaka is scheduled to make some lengthy jumps in order to keep a one-nighter schedule. He is slated to do a tour of South America starting July 5 for 10 days which will take him through Brazil, Argentine and possibly some other countries.

Sedaka follows immediately with dates in Italy starting July 20. He'll plane out of Rio de Janeiro to make the Italian stand.

ARMADA HOLDING '62 CONVENTION IN FLA.

The exec board of the American Record Manufacturers & Distributors Assn. has set Florida as the site of its 1962 convention to be held late in June. The actual place is yet to be determined.

In addition, machinery has been set up for the first annual ARMADA awards which will be made to the "outstanding man and woman in the music field." According to ARMADA prez Art Talmadge, nominations, 10 in each category, have already been received and the entire ARMADA membership will be polled to select the winners.

The exec board will hold its next meeting Jan. 15 in Chicago.

Seeger Family in Concert Series Via Hal Leventhal

The folksinging Seeger family will assemble for a series of concert performances, among them a Dec. 23 session at Carnegie Hall Harold Leventhal has assembled the package which includes Pete, Mike, Peggy and other members of the Seeger clan.

In addition to the Seegers, the bill will include the New Lost City Ramblers, of which Mike Seeger is a member. Leventhal will present the Carnegie Hall outing but other promoters will handle the package in its various appearances. Dates so far include stops at Orchestra Hall, Chicago; Symphony Hall, Boston; and a performance in Madison, Wis.

Steve & Eydie In Indie Disk Prod. With Greengrass

Latest firm to join the independent disk producing fold is GLG Productions, headed by Kenny Greengrass. (GLG stands for Greengrass, (Steve) Lawrence and (Eydie) Gorme.)

Under the new setup the firm has signed to produce records by Lawrence and Miss Gorme for the Columbia label and disks by the Highwaymen for United Artists Records. For the past couple of years Lawrence and Miss Gorme have been recording under the UA banner.

In addition, GLG arranged for Don Costa, who is managed by Greengrass, to independently produce new product for Colpix through his own firm. Also, Greengrass recently produced the current Silverkin promotion LP featuring Lawrence and Miss Gorme which is being featured in national ad media directed at the consumer.

At present, Greengrass, in association with General Artists Corp., is negotiating for several tv properties which would be aired under the GLG banner. Included in the planning is a tv version of the radio series, "The Green Hornet." The firm also put together a syndicated radio show, starring Miss Gorme, which was bankrolled by Dr. Pepper.

Added to its show biz activities, GLG has now become active in the investment field and has set up a branch of the firm to move into the retail field.

Levy 'Twisting' Lotsa Loot Out of Terp Craze

Morris Levy, president of Roulette Records and part owner of the Roundtable and Birdland supper and music clubs in New York, seems to be making a career out of the Twist craze. His diskery is peddling platters on it, one of his clubs is featuring it and he has entered into a partnership called Peppermint Lounge Enterprises to open Peppermint Twist joints in several cities.

Levy is involved with the operation of the Peppermint Lounge, N.Y., where the dance got rolling. Roulette's Twist disks feature the group from the club, Joey Dee and the Starliters, who will appear New Year's Eve at the first of the Enterprises' new Lounges which opened last Friday (1) in Miami Levy's Roundtable has pegged its presentation to the Twist, with Bill Black and combo entrenched there.

As a result of all his Twist activity, especially the Roundtable move, Levy turned up on NBC-TV's "We the People" last Wednesday (29) where, with an anthropologist and some psychologists he discussed the dance, along with a filmclip of the doings at the Peppermint Lounge.

CAST ALBUMS' POOR PAYOFF

By MIKE GROSS

The record companies are giving the brushoff to the off-Broadway musical scene this season. Of nine tuner entries since September not one has nabbed an original cast album commitment.

In addition to the meagre pickings this season, another factor in the poor disk action is that the record companies are becoming more reluctant to take a fling into an off-Broadway venture. In past seasons there always managed to be at least two off-Broadway tuners to make the diskery bigtime, but it's apparently getting tougher and tougher these days to get into the groove.

Even a show like "All In Love," which opened to good notices several weeks ago, still hasn't been able to line up a disk deal. And "Madame Aphrodite," which opens next month, has no advance disk commitment despite the fact that its score is by Jerry Herman who has the clicko legit musical, "Milk and Honey," running on Broadway and original cast album set of it on the RCA Victor label.

Public Apathetic

There's a public apathy to buying off-Broadway cast albums, noted one disk company exec, which we haven't yet been able to beat. Even the long-runners, and there are few of them, like "Threepenny Opera" (MGM) and "Little Mary Sunshine" (Capitol) are slow sellers.

It's been reported that the top-selling off-Broadway album entries just hover between the 10,000 and 20,000 sales mark. And that's not enough to pay off costs. Many companies have seen about $20,000 go down the drain with their off-Broadway LP efforts.

A highly-placed disk company exec believes that the off-Broadway writers and producers should be encouraged with a disk reproduction of their work but the economics are against it. In addition to the initial recording and packaging costs, he added, the producers and publishers are continually after the disk company for an extra $1,000 or so for advertising or promotion. "It's getting harder and harder to get your money back," he added.

Experiments Perilous

Many disk companies have taken their chances with off-Broadway casters hopeful that they'll get the inside track when the producers, writers and publishers get something on Broadway. "This doesn't always work," said another diskery topper, "and in most cases the off-Broadwayites wind up hating you because didn't they meet their demands for money or extra promotional activities."

Failing to meet the disk grade, so far this season, in addition to "All In Love" and "Madame Aphrodite," were "Fourth Ave. North," "O Marry Me," "Sap Of Life," "I Want You," "Another Evening With Harry Stoones," "Bella," "Hi Paisano" and "Toinette."

Paradoxically, the cabaret revue field has a comparatively better score. Of three entries, two have been set for grooving. They are Julius Monk's "Seven Come Eleven" and the recently-closed "Too Good For The Average Man" which was replaced at New York's Camelot by Alan Freed's Twist revue. Both revues are on Columbia's agenda. "Time Gentlemen Please," now running at John Krimsky's new Strollers Club, has not yet found a disk home.

CADENCE TAGS WRIGHTS

The Wright Sisters (Ruby and Sue) have been signed by Cadence Records. They are handled out of Nashville by the Jim Denny office and will do their waxing there. Their first release, "That's Okay," is on the way. They are primarily pop chirpers.

EMI's Aussie Cast 'Sound of Music' LP Competes With Orig B'way Album

By RAYMOND STANLEY

Melbourne, Dec. 5.

For the first time an LP album has been made by the Aussie cast of a Broadway musical and sold in direct competition with the original. The show is "The Sound of Music."

This risky venture has been undertaken by EMI whose spokesman told VARIETY the gamble was already paying off and costs are expected to be recouped within a few weeks.

Three days after the musical opened here at the Princess Theatre for Garnet H. Carroll, EMI decided to make the recording. Its studios are in Sydney. But to take cast and musicians there and back—a distance of some 500 miles each way—would have proved too costly, besides the time element, so the LP was made in the Princess itself.

Release of the Aussie cast recordings has meant that the album featuring the London version, although another EMI disk, has not been distributed here.

For Aussies the major appeal is that the Mary Martin role is being played by native actress June Bronhill, who scored in London with the Sadlers Wells Company and toured here last year with the Wells playing "The Merry Widow." Miss Bronhill has made many waxings with Sadler Wells in England and EMI says it sells more disks here featuring her than almost any other artist.

Also on the LP, as male lead is Peter Greaves who starred in several of Ivor Novello's shows in London.

Although an LP was cut for the Aussie musical, "Lola Montez," this is the first time it's been done by the Aussie cast of an overseas musical. There's no doubt if one had been distributed of the original Aussie "My Fair Lady," starring Robin Bailey and Bunty Turner, it would have been successful here.

There's every indication that EMI will cut other disks of other Aussie cast shows in the future.

It's understood that negotiations are already underway to record the purely Aussie musical, "The Sentimental Bloke."

Verse on Rye

Poetry has become a side dish at a Salt Lake City Delicatessen. The European Specialties shop has added Caedmon's spoken words disks to its corned beef and pastrami fare.

First order from delly was for two Spanish-language recordings, "La Vida es Sueno" by Pedro Calderon de la Barca, and "Don Juan Tenorio" by Jose Zorilla.

Joanie to Sahl: Pay for Those Cancelled Gigs

Hollywood, Dec. 5.

A minor tempest is brewing over singer Joanie Sommers being forced, through no fault of her own, to cancel appearances with Mort Sahl at the Pasadena Civic Auditorium, Nov. 24, and Santa Monica Civic Aud Nov. 25.

Ted Wick, her manager, has asked MCA, which books the chirp, to demand Moraga Productions, owned by Sahl, to pay for the two performances she couldn't do because of a ukase handed down by AFMusicians' Local 47. The union's directive that she be backed by 21 musicians (when three had backstopped her on 36 previous gigs with Sahl across the country) resulted in her not going on as skedded.

Miss Sommers, after playing skein of gigs with backing by Lou Pagani Trio, attempted to switch to Bob Florence and combo of six at Santa Monica and cut "live" some sides for Warner Bros. Records' album. AFM Local 47 heard of plan, just prior to the Pasadena bash, and invoked its longtime rule that 21 is a minimum number of sidemen which could back a bleater in either site. No effort was made to hire 21; Miss Sommers just did not work.

John Moss, who promoted, said "no one approached me on the matter, although I did know of some dispute." He would not say he would have hired 21 men, however, had he been advised.

Album sides Miss Sommers was

(Continued on page 53)

'Rockabilly'—All About Obvious R 'n' R Diskers

In "Rockabilly" (Gold Medal; 35c), Harlan Ellison has knocked out a swift-moving, cheaply arresting yarn of a manufactured r&r idol, an on-the-make kid of stark evil. The principals are assertedly composites, which disclaimer won't deter some obvious comparisons. Stag Preston, the singer, may or may not be with Presley in mind, but it just happens his manager is also a Kentucky "colonel." Also, a minor character, a Cleveland deejay, is thinly disguised as "Bob Mandle."

Ellison gives hint of a talent for better things, but not at these paperback prices. He knows his pulp-minded audience and has dished up a racy narrative to suit. Hero-worship, mass hysteria and avarice are in this, but only as facts in a melodramatic exercise.

Author has generously garnished with mentions of mccoy celebs, disk companies, "smart" spots, plus some fairly recent show trade events—all doubtless geared as documentary realism. There's also a contrived VARIETY lead containing the word "meteoric" in reference to the patagonist—a decidedly false note, but just one of many.

Pit.

PRIMA'S PIC 'TWISTS' INTO A TAG CHANGE

Hollywood, Dec. 5.

Louis Prima's recently-released Dot Records album, "The Continental Twist," has cued a title change of his just-completed Keelou production, "Doin' the Twist," so feature can capitalize on the Prima platter. Pic stars Prima, June Wilkinson, Sam Butera & The Witnesses and was produced by Maurice Duke.

Film, also taking advantage of the latest dance craze, has been booked by National Theatres & Television into 50 situations on New Year's Eve. It will preem in Reno Dec. 13 to coincide with Prima's opening at Harrah's on same date.

Folksinger's Doodling A Profitable Sideline

Folksinger Ed McCurdy has come into some added income as result of his solution of how to amuse himself between the acts of his club dates. He took to scribbling abstract designs on scrap paper with various colored pens. Several of the designs recently went on sale in a Toronto art gallery, some selling for as much as $50 apiece.

His doodlings were noticed while playing a date at the Purple Onion in Toronto when the managers of the Upstairs Gallery visited him backstage and caught him scribbling on one of the club's menus. They liked the stuff and invited him to show it at their gallery. McCurdy, in addition to his club work, is active on radio and tv and records for Elektra Records.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	10	**BIG BAD JOHN** Jimmy Dean	Col
2	5	6	**GOODBY CRUEL WORLD** James Daren	Colpix
3	9	3	**RUN TO HIM** Bobby Vee	Liberty
4	2	8	**PLEASE MR. POSTMAN** Marvelettes	Flare
5	6	6	**WALK ON BY** Leroy Van Dyke	Mercury
6	25	4	**THE LION SLEEPS TONIGHT** Tokens	Victor
7	10	6	**LET THERE BE DRUMS** Sandy Nelson	Imperial
8	3	10	**FOOL NUMBER ONE** Brenda Lee	Decca
9	4	10	**RUNAROUND SUE** Dion	Laurie
10	11	7	**MOON RIVER** Henry Mancini	Victor
11	7	7	**CRAZY** Patsy Cline	Decca
12	14	17	**YOU'RE THE REASON** Bobby Edwards	Crest
13	18	11	**I UNDERSTAND** G Cleffs	Terrace
14	22	6	**TONIGHT** Ferrante & Teicher	UA
15	—	1	**THE TWIST** Chubby Checker	Parkway
16	—	1	**PEPPERMINT TWIST** Joey Dee & Starlighters	Roulette
17	24	5	**JUST OUT OF REACH** Solomon Burke	Atlantic
18	16	9	**TOWER OF STRENGTH** Gene McDaniels	Liberty
19	42	3	**HAPPY BIRTHDAY SWEET SIXTEEN** Neal Sedaka	Victor
20	19	6	**HEARTACHES** Marcels	Colpix
21	31	6	**IN THE MIDDLE OF A HEARTACHE** Wanda Jackson	Capitol
22	17	6	**MOON RIVER** Jerry Butler	Vee Jay
23	15	14	**THIS TIME** Troy Shondell	Liberty
24	32	4	**JOHNNY WILL** Pat Boone	Dot
25	13	9	**THE FLY** Chubby Checker	Parkway
26	26	4	**I DON'T KNOW WHY** Linda Scott	(CA)
27	30	4	**LANGUAGE OF LOVE** John D. Loudermilk	Victor
28	12	12	**BRISTOL STOMP** Dovells	Parkway
29	28	9	**A WONDER LIKE YOU** Ricky Nelson	Imperial
30	23	6	**GOD, COUNTRY AND MY BABY** Johnny Burnette	Liberty
31	—	1	**WHEN I FALL IN LOVE** Lettermen	Capitol
32	—	1	**WHEN THE BOY IN YOUR ARMS** Connie Francis	MGM
33	—	1	**REVENGE** Brook Benton	Mercury
34	21	13	**SAD MOVIES** Sue Thompson	Hickory
35	41	6	**GYPSY WOMAN** Impressions	ABC-Par
36	49	11	**TAKE FIVE** Dave Brubeck	Col
37	29	12	**HIT THE ROAD JACK** Ray Charles	ABC-Par
38	43	2	**GYPSY ROVER** Highwaymen	UA
39	39	2	**TURN AROUND, LOOK AT ME** Glen Campbell	Crest
40	27	7	**SEPTEMBER IN THE RAIN** Dinah Washington	Mercury
41	8	11	**YA YA** Lee Dorsey	Fury
42	33	6	**I WANT TO THANK YOU** Bobby Rydell	Cameo
43	34	9	**EVER LOVIN'** Ricky Nelson	Imperial
44	20	11	**I LOVE HOW YOU LOVE ME** Paris Sisters	Gregmark
45	—	1	**UNCHAIN MY HEART** Ray Charles	ABC
46	40	3	**SOOTHE ME** Sims Twins	Sar
47	35	5	**BRIDGE OF LOVE** Joe Dowell	Smash
48	—	1	**LET'S GO TRIPPEN** Dick Dale	Deltone
49	44	2	**SOMETIME** Gene Thomas	UA
50	48	2	**COMANCHEROS** Claude King	Col.

LEWINE & SIMON'S FINE MUSICOMEDY ENCYCL.

"Encyclopedia of Theatre Music" by Richard Lewine and Alfred Simon (Random House $8.95) is virtually a complete listing of all show tunes heard on the American stage from 1900 to 1960. Tome is the labor of love of two eminently qualified authors. Lewine composed the score of "Make Mine Manhattan" (1948). For tv, he produced Rodgers & Hammerstein's "Cinderella," the Noel Coward-Mary Martin special, and Cole Porter's "Aladdin." For several seasons, he was exec producer of the N. Y. Philharmonic Young People's Concerts with Leonard Bernstein. As accomplished pianists, Lewine and Simon played a radio duo series devoted to show tunes. Simon was rehearsal pianist for "Of Thee I Sing." He has written notes for many prominent recorded albums, composed the themes for Andre Kostelantz's radio series, compiled info for songs in "The Cole Porter Song Book" and "The George and Ira Gershwin Song Book." Since 1942, Simon has directed light music at WQXR, N. Y.

In addition to listing more than 4,000 titles with crossindexed material on shows and composers, book contains data on several off-Broadway productions of merit, pix whose scores were done by stage composers, and a catalog of complete vocal scores published since 1900.

Authors state in their preface that they were warned their volume would never make a book-club selection nor hit the bestseller list. On latter count, they may be surprised. Not only among pros, but for music lovers and collectors, this item will be an indispensable companion to hi-fi listening, home musical libraries, and even of use in settling heated arguments in musicologist conversations. Book is handsomely produced and easy to handle. *Rodo.*

Oldtime Religion

Continued from page 49

co-produce, with Mike Santangelo of Westinghouse Broadcasting and Barbara Griner, a play he commissioned poet-playwright Langston Hughes to write for him called "Black Nativity." The play opens at the 41st St. Theatre, N. Y., Dec. 11 for a limited engagement through Jan. 6. Staged by Vinette Carroll, who staged "Kicks & Co.," the show prominently features gospel artists.

Among the religioso singers in the cast are Prof. Alex Bradford and the Bradford Singers, Marion Williams and the Stars of Faith, who Kramer presented at a Museum of Modern Art, N. Y., concert this summer, and Princess Stewart.

"Nativity" is a dramatization of the Christmas story in dialog, pantomime and song and will sport an all-Negro cast of gospel singers and actors. It is the first time for such an event either on or off Broadway and the possibility exists that it will be taken on a European tour as well.

In the personal management category, Kramer's firm has already signed all the gospel singers in the Hughes play; the Patterson Singers and, on a limited basis, the Staple Singers, all of whom are religioso attractions. Kramer has also inked Billy Dee Williams, legit and club singer, for club representation.

In the future Kramer is considering the possibility of promoting the gospel move in clubs but, at present, is interested to see what develops in that area as regards resistence of public, church and artists. He may also try some tv gospel presentation. But this is still in the planning stage with some tv spots currently in negotiation for his artists.

In yet another area, Kramer has set up two publishing firms. They are Gary Kramer Music (BMI) and Lyra Music (ASCAP). The former firm will specialize in acquiring gospel catalog.

It is a big, virtually untapped area which is expected to open even wider as church relaxation continues and artists, diskeries, promoters and the like show a greater interest in bringing religioso attractions before a broader audience.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. on chart	
1	2	20	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
2	1	9	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
3	7	6	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
4	5	14	**MITCH MILLER** (Columbia) **Your Request** (CL 1671)
5	4	14	**LIMELITERS** (Victor) **Slightly Fabulous** (LPM 2393)
6	3	48	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
7	8	17	**JOHNNY MATHIS** (Columbia) **Portrait of Johnny** (CL 1644)
8	6	12	**KINGSTON TRIO** (Capitol) **Close-Up** (T 1642)
9	9	15	**HARRY BELAFONTE** (Victor) **Jump Up Calypso** (LPM 2388)
10	19	5	**FRANK SINATRA** (Reprise) **I Remember Tommy** (R 1003)
11	12	17	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
12	15	8	**BOB NEWHART** (WB) **Behind the Button Down Mind** (W 1417)
13	20	5	**MITCH MILLER** (Columbia) **Holiday Sing Along** (CL 1701)
14	17	8	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
15	11	83	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
16	16	46	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
10	10	16	**RAY CONNIFF** (Columbia) **Somebody Loves Me** (CL 1642)
18	38	6	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
19	13	67	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
20	22	14	**EARL GRANT** (Decca) **Ebb Tide** (DL 4165)
21	32	4	**FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166)
22	30	14	**JOSE JIMINEZ** (Kapp) **The Astronaut** (KL 1238)
23	14	23	**LAWRENCE WELK** (Dot) **Yellow Bird** (DLP 3389)
24	31	30	**CARNIVAL** (MGM) **Original Cast** (E 3946)
25	27	7	**SHELLEY BERMAN** (Verve) **Personal Appearance** (V 15027)
26	23	46	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
27	39	14	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol. III** (LOP 1509)
28	26	24	**ELVIS PRESLEY** (Victor) **Something for Everyone** (LPM 2370)
29	29	14	**BRENDA LEE** (Decca) **All the Way** (DL 4176)
30	28	4	**BOB MOORE** (Monument) **Mexico** (M 4005)
31	49	7	**ENOCH LIGHT** (Command) **35MM Stereo** (RS 826 D)
32	21	36	**PAUL ANKA** (ABC-Par) **Sings His Big 15** (ABC 323)
33	42	52	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
34	—	4	**SAIL AWAY** (Capitol) **Original Cast** (WAO 1643)
35	37	7	**CONNIE FRANCIS** (MGM) **Never On Sunday** (E 3965)
36	36	3	**ELLA FITZGERALD** (Verve) **Ella in Hollywood** (V 4052)
37	44	13	**DAVE GARDNER** (Victor) **Ain't That Weird** (LPM 2335)
38	41	13	**PETER NERO** (Victor) **New Piano in Town** (LPM 2383)
39	40	2	**DAVE BRUBECK** (Columbia) **Time Further Out** (CL 1690)
40	35	2	**CHUBBY CHECKER** (Parkway) **The Twist** (P 7001)
41	24	31	**MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628)
42	—	6	**HIGHWAYMEN** (UA) **Highwaymen** (UAL 3124)
43	50	19	**FRANK SINATRA** (Reprise) **Sinatra Swings** (R 1002)
44	48	5	**JOAN BAEZ** (Vanguard) **Joan Baez, Vol. II** (VRS 9094)
45	33	5	**CHUBBY CHECKER** (Parkway) **Let's Twist Again** (P 7004)
46	18	19	**FRANK SINATRA** (Capitol) **Come Swing With Me** (W 1594)
47	34	16	**CONNIE FRANCIS** (MGM) **More Greatest Hits** (E 3942)
48	—	1	**HOW TO SUCCEED** (Victor) **Original Cast** (LOC 1066)
49	—	1	**MILK AND HONEY** (Victor) **Original Cast** (LOC 1065)
50	25	26	**KINGSTON TRIO** (Capitol) **Going Places** (T 1564)

Inside Stuff—Music

King Records wants to set the Twist record straight. According to the diskery, the song was first conceived by Hank Ballard in early 1958 to fit a dance step that he and The Midnighters developed for their act. Ballard first created the dance step for his group, then composed the music and lyric to fit the new step which he called "The Twist."

The song was published by Jay & Cee Music and Armo Music (subsidiaries of King Records) and recorded by Ballard in November, 1958. The flip side, "Teardrops On Your Letter," however, received the initial disk jockey spinning reaction, but they later turned to The Twist side and it became a mild hit. In the spring of 1960, Chubby Checker recorded the tune for Parkway Records and that's the one that clicked.

The first International Sound Fair, a combination congress and public exhibit of the newest products of the sound industry, will be presented in Cobo Hall in Detroit's new exposition centre July 25-29, 1962. The Fair, with special focus on retailers of sound equipment and products, will bring together an estimated trade audience of 12,000 people.

The retail merchandisers and those concerned with distribution of products of the sound industry will attend a business and management congress under direction of James O. Rice Assoc. The Fair is headed by Coleman Finkel, v.p. of Rice. Exec director is Hal B. Cook, who has served in top sales capacities with Capitol, Columbia and Warner Bros. Records.

Columbia Records' newly-expanded plant at Terre Haute, Ind., got the onceover last week from diskery prez Goddard Lieberson and a flock of Col execs. Col represents one of Terre Haute's largest industries, providing year-round employment for approximately 1,500 persons.

The plant's recently-completed expansion is part of a widescale program undertaken by Columbia to meet growing consumer demands. More than 58,000 sq. ft. have been added to the plant for warehousing, shipping and manufacturing operations, as well as enlarged electronic data processing areas, personnel and division offices and a modern employee cafeteria. The plant was opened June 1, 1953.

The problem of record counterfeiting will be under survey on the Armstrong Circle Theatre's presentation of "Spin a Crooked Record" on CBS-TV tonight (Wed.). At the end of the drama, Henry Brief, exec secretary of the Record Industry Assn. of America, will present additional material on the industry's efforts to combat disklegging.

Bandleader Sammy Kaye and his associates have leased a 325-acre site north of Coshocton, O., including the 18-hole Lake Park Hills golf course. They plan to develop a housing area, swim pool, and motel, with a grand opening of the golf course tentatively set for next spring.

"Bound For Glory," the autobiography of folkmusic writer and singer Woody Guthrie which has long been out of print, has been reissued by Doubleday in a paperback edition. The book was first published by E. P. Dutton as a hardcover volume in 1943.

Joanie to Sahl

Continued from page 51

to have etched at the beach caper were cut last Saturday (2) when she played San Fernando State College gig, backed by Florence combo—with AFM Local 47 okay, of course. The campus caper was put on at no admish to students to provide "the concert feel and applause" for album track.

Wick is basing the pay claim on fact that Miss Sommers had a pact for dates at the auds "and through no fault of hers" could not perform.

Moss said the Pasadena engagement "grossed around $2,500 and that at Santa Monica about $3,700. We lost money on both dates."

Sahl, through his local publicists, Rogers & Cowan, issued a statement from New York that he "sees no reason" to pay Miss Sommers for the performances missed. He stated that on three dates on tour he was ill, cancelled engagements, but nevertheless paid the thrush.

Wick said the singer's pact for the tour states she could not be held "responsible for any house or standby musician demand at any place or performance" on the trek.

Meanwhile, Max Herman, veepee of Local 47, stated: "I will recommend to the International Board of American Federation of Musicians that Mort Sahl be placed on our 'do not perform for or with' list if he continues these erroneous, unfair and derogatory statements about the AFM. If he has a claim, let him make it to us. We're not looking for a fight, but if he wants a fight he'll get it."

Herman ascribed his threat as a response to statements he charged Sahl was making "and inspiring others to make" in wake of Local 47 invoking the 21-man minimum rule at the comic's Pasadena and Santa Monica shows.

Should Herman press his campaign and Sahl (who is not an AFMember) emerge on union's "unfair" list he could not work any nitery, show or broadcast which employs AFM tooters.

'Is Stereo Necessary?' 8 Industryites Probe Question on NARAS Panel

That old industry question mark was hauled out last Tuesday (28) in the first of a series of symposiums sponsored by the National Academy of Recording Arts & Sciences and posed in the topic, "Is Stereo Necessary?" A panel of eight representatives from a cross-section of the music biz traded solos on the theme and there was some improvising from the audience as well.

The affirmative notes were sounded by Enoch Light, producer of Command Records; Bill Miltenburg, former chief engineer for RCA Victor and now an exec at Ampex, and Skitch Henderson and Manny Albam, conductor-arrangers. The dissonance was supplied by Dave Kapp, president of Kapp Records; Francis Robinson, assistant director of the Met Opera, and Gerry Mulligan and Woody Herman, composer-arranger-bandleaders. The session was conducted by WNEW, N.Y., disk jock William B. Williams.

There were interesting points brought up but things got a little confusing when Albam (of the affirmative) admitted he didn't own a stereo set and Mulligan (of the negative) allowed as how he played his mono disks on his stereo set for better reproduction.

As is frequently the case in such off-the-cuff meetings, humor predominated with Robinson and Williams the show stoppers in this category. In the intelligentsia department Light, Kapp, Miltenburg and Mulligan seemed to dominate with timely assists from Henderson and Herman. Albam played both sections well.

Comments from the panel seemed to be addressed to the question of how and where to apply stereo techniques, rather than whether or not they are necessary. It was generally conceded that, necessary or no, stereo is here and that the problem facing the industry is what to do about its arrival now that it has become a major factor. Some opinions expressen were:

Kapp: "Present day stereo is a means to an end but the end is not clear. Stereo makes no advances in the basic recording technique. We've not made a better record in stereo, we've made a different one."

Henderson (asked if music is enhanced by stereo): "You can't enhance. Stereo is an outgrowth of the natural sound. It has a warmth that you can't get in a mono record."

Herman: "A great many people are using it as a gimmick. There is abuse of this particular form of recording."

Albam: Stereo can be used to "separate the soloists."

Mulligan (talking of the studio setup for a stereo waxing): "The band can't hear each other. I work for an ensemble sound and don't see the necessity for separation."

Miltenburg: "Stereo has given the composer an additional tool with which to work."

Robinson: "Why bother? I deplore anything that shifts the emphasis from the performance to the disk. We've gotten off on the wrong foot. Stereo is a fraud."

Light: "The record industry is trying to reproduce as accurately as possible a good performance. It (stereo) presents the opportunity for gimmicks and get rich scemes but also the opportunity to reproduce a fine performance as closely as possible to the original."

Henderson (talking about the untrained ear): "Stereo offers a wonderful introduction to music."

Robinson: "Electronics spoil the ear."

Kapp: "Stereo is in the hands of the engineer, not the artist. Stereo equipment is a status symbol."

And so on. The discussion lasted 2½ hours and played to a house of about 300 sometimes-vocal industryites. It was an interesting and sometimes amusing session but, again, "is stereo necessary?"

December 10th, U.S. Debut,
Ed Sullivan Show

NINA and FREDERIK

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ALGONQUIN HOTEL, New York (Dec. 6-11)
and then 58 ENNISMORE GARDENS, London, S.W.7

Tyro Impresarios Invade Chi's Pop Concert Field; Allied Arts' Biz Dips

Chicago, Dec. 5.

The variety concert field in Chi, until recent years almost the exclusive purview of Harry Zelzer's Allied Arts, is being increasingly inroaded by freelance impresarios and particularly by one local tyro concert organizer, Frank Fried.

Allied Arts, which has had a virtual corner on the classical concert business in Chi for decades, is apparently finding its sideline pop concert business an increasingly tough row to hoe. Latest incidents include the cancellation of two of Allied's concerts—Count Basie and Lena Horne—because of light advances. A Marlene Dietrich concert set for the big Arie Crown Theatre in McCormick Place Dec. 1-2 is reportedly meeting stiff b.o. resistance.

'Defensive' Booking

The freelancers accuse Allied of "defensive" booking, that is setting dates solely to undercut the indie impresarios' shows. They also point to the fact that in recent months Allied has, for the first time, been hiring pressagents for its pop shows.

Fried, who has been putting on folkmusic concerts for several years, is just completing his first subscription folk series and has another series set for the spring of next year. The spring series includes, Elsa Lanchester in addition to folksingers Bob Gibson & Bob Camp, the Israeli Oranim Zabar group and Joan Baez. In addition, he has individual dates set for Johnny Mathis and Al Hirt.

He terms the subscription end of his fall series "a qualified success," but says total b.o. was solid for every concert. Fried says that his Triangle Productions grossed $120,000 for the '60-'61 season and should do about $250,000 this season. He also has three folk and pop shows set for Madison, Wisc., within the next three months.

Fried is also in the personal management business, handling a local tv producer and two Chi folksong acts. His most recent venture is an hourlong folkmusic tv special, which has been sold to the Kitchens of Sarah Lee for showing on WBKB next month and which will be used as a pilot for a proposed network folk music series. Co-producers of the show are Jim McGinn and Bill Friedkin.

British Disk Best Sellers

London, Dec. 5.

His Latest Flame ..... Presley (RCA)
Take Good Care of My Baby .. (London) Vee
Big Bad John ..... Dean (Philips)
Tower of Strength ... Vaughan (Philips)
Walkin' Back To Happiness .. (Columbia) Shapiro
Time Has Come ..... Faith (Parlophone)
Moon River ..... Williams (HMV)
Take Five ..... Brubeck (Fontana)
The Savage ..... Shadows (Columbia)
Girl In Arms Is Girl In Heart (Columbia) Richard

'Lion' a Sleeper For Folkways

Folkways Music has hit an unexpected bonanza. Via its copyright on the folk standard, "Wimoweh," the publisher finds itself riding the charts with a climbing disk called "The Lion Sleeps Tonight."

"Wimoweh" is a public domain tune but has been copyrighted in various versions, the Paul Campbell words and music being in the Folkways catalog. When The Tokens devised their "Lion" tune for their Victor waxing they thought they were using the p.d. version as a base but what they had actually done was to use the Campbell melody and change some of the words. They published their version with their Token Music pub outfit and Folkways put in a claim of copyright infringement against Token.

The action was settled out of court with Folkways taking over the "Lion" copyright. The new lyrics and revised melody for "Lion" were devised by Hugo Peretti, Luigi Creatore (Victor artist and repertoire team), George Weiss and Albert Stanton. According to Victor, the disk is their biggest since Elvis Presley's mammouth "Are You Sleeping Tonight" and adds up to a nifty bonus for Folkways, one of Howe Richmond's outfits.

Louis Armstrong uses two NORELCO 'Continental' Tape Recorders at home and always takes them with him on his worldwide concert tours. Says Louis, "I tape phono records and airshots all the time and if I'm in the room talking with friends, my NORELCOS keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient; using the slowest, 1⅞ ips, for interviews and speech recordings, the 3¾ speed for some music, and the 7½ speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Now there are four models in the NORELCO 'Continental' line, each designed for specific functions. **Which is the "right" Continental for you?** The '400'—3-speed, 4-track stereo and mono recording and playback, completely self-contained with dual record/playback preamps, dual power amps, two speakers and stereo microphone. The '300'—4-track stereo playback; mono record/playback. 3 speeds. The '200'—4-track mono record/playback; facilities for stereo playback. The '100'—100% transistorized, battery-operated, 7-lb. portable. Records, plays back up to 2 hours on one reel. All are products of North American Philips Co., Inc., High Fidelity Products Division, Dept. LL12, 230 Duffy Ave., Hicksville, L. I., N. Y. (Adv.)

Grand Ole Opry Draws Near Capacity $10,500 In Carnegie Hall, N.Y., Benefit

The WSM Grand Ole Opry made one of its rare New York appearances and its first Carnegie Hall showing last Wednesday (29) in a benefit concert for the Musicians Aid Society. The show drew a near-capacity 2,540 customers and grossed $10,500, with tickets scaled to a $7.50 top.

A 36-year-old fixture in Nashville, Tenn., the Opry has through the years produced some of the biggest recording names in both the country and western and pop fields. It has followers around the nation and probably around the world. From the sound of the reception it got at Carnegie, it probably picked up a few more.

As explained by emcee T. Tommy Cutrer, the Opry's plan in selecting the 10 acts it presented was to offer a cross-section of what goes on at Ryman Auditorium back home every Saturday night. It succeeded nicely, showcasing pop, c&w and midrange stylings with some homespun humor as well.

The proceedings were enlivened by the stylish fiddle playing of Tommy Jackson, and the energetic terping and taping of a square-dance group called the Stoney Mountain Cloggers. The Jordanaires, a group of four guys which provides the backing for most of the artists who record in Nashville, showed that they can do more than doo-do-ahh behind singers, especially on a medley of tunes they sang behind for others.

Bedecked in flashy western attire, Faron Young did a pleasant turn mixing pop and c&w tunes to good advantage, with a Presley-like stance sometimes and a nice tone to his voice. A note of authenticity was lent by Bill Monroe & His Bluegrass Boys. Led by Monroe on mandolin and singing, the group comprised two fiddles, a bass, a banjo and a guitar. He was a solid performer who got big reaction from the crowd for his good country flavor sans any pop overtones.

Patsy Cline, more a pop singer of late who has had a few chart hits recently, did a pleasant turn in reprising some of her clicks like "I Fall To Pieces" and others. One of the biggest reaction-getters of the evening was Grandpa Jones, dressed in backwoods garb and sporting a cracker-barrel sense of humor and a smooth way with a banjo. His foot stomping, jumping, singing and picking had 'em screaming for more and getting it.

Marty Robbins, of both pop and c&w fame, spent more time fooling with the boys in his band and generally getting a big kick out of himself than singing. But his working of previous hits like "You Got Me Singing the Blues" and "White Sport Coat and Pink Carnation" scored well in the pop idiom. His "gunfighter ballads" were also nicely presented. Whereas most of the artists bent over backwards in humility at being at Carnegie, he was in the other direction of coolness, sometimes too much.

Cracker barrel patter artist Minnie Pearl twanged out some funny remarks on marriage, maidenhood, elevators, the big city, and mostly home town stuff sprinkled with kooky names, places and events. Her corn was generally entertaining. Jim Reeves wrapped things up with some smooth renditions when he sang. He, however, spent considerable time talking and . . . presented a fiddle player for a turn in the middle of his stint. Cecil Brown was the fiddler and he played well, with a touch of the classics.

Cutrer's emceeing was affable and mixed with plenty of humor both corn-fed and straight. He perhaps took up too much time from the program but no one seemed to mind. In all it was a well-rounded and successful outing for Grand Ole Opry and there is already talk of its returning in April for a show at Madison Square Garden. *Kali.*

CLOVERS TO ATLANTIC

After three years of absence, the Clovers (4) have returned to Atlantic Records for which the group recorded from 1950-1958. During their previous association with the label, the singers had several disclicks, among them "Devil or Angel," "Blue Velvet" and "Don't You Know I Love You."

On the Upbeat

New York

Mike Clifford, 18-year old Columbia disker, signed with General Artists Corp. . . . United Artists Records acquired "My Boomerang Won't Come Back" from EMI in England . . . The duo-piano team, **Henri Rose & Bobby Stevenson**, at the Embers with **Jo Jones Trio** . . . **Duke Ellington Orch** and **Gloria Lynne** current at Basin Street East . . . **Bobby Rydell**, Cameo disker, makes his debut at the Sands, Las Vegas, Dec. 13 . . . **Timi Yuro**, who disks for Liberty, on an Australian tour . . . **Charles Hasin**, Everest's national sales manager, scouting label's western distributors

Arranger-composer **Bill Reddie** signed to **Lee Magid's** management office . . . **Duane Eddy** has been signed by producer **Malcolm Allen** to appear in "The Lost Summer" for Associated-British Films . . . **Brenda Lee** re-booked for a stand at Blinstrub's in Boston next May 28 . . . **Danny Wichell Enterprises** signed by composer **Richard Adler** to handle public relations and promotion on all of Adler's copyrights including his scores for "The Pajama Game," "Damn Yankees" and "Kwamina."

Chicago

Music Makers current at Kit Kat Club here through Dec. 11 . . . **Horace Quintet** into Sutherland Lounge, Chi, tonight (Wed.) for two weeks . . . **Bryan Shanley's** Barrelhouse Jazz Band at Basin Street, Chi, through New Year's . . . **Harold Ward** joined Birdhouse bill, Chi featuring **Stan Getz**, current through Dec. 16. **Carmen McRae** down for Birdhouse Jan. 2 for a fortnight. **Lambert Hendricks & Ross** follow with two weeks, Jan. 16.

Brenda Lee, Dion and **Johnny Tillotson** set for "The Big Show," r&r Christmas package skedded for Medinah Temple Dec. 23-30 . . . Smash waxer **Little Ellen** off on a series of deejay record hops in and around the Chi area in behalf of her new waxing, "That Other Guy" . . . Merc a&r man **David Carroll** off to Coast to cut another album for the label's new Perfect Presence Sound Series . . . Pianist **Lloyd Jenkins** tapped for new fill-in stints at Allegro Lounge, Chi.

Bob Petti is new keyboarder at the Cart, Chi; ditto **Red Duncan** at Sherman House's Porterhouse Lounge. He replaces **Chet Roble**, now at Diamond Jim's dinery . . . **Al DeMarco** Trio initiates new show policy at Isbell's Vue de Rue Room, Chi, with **Henry Kay** providing vocalistics . . . **Art Gronwall** new keyboarder with **Nappy Trottier's** Velvet Swingers at Velvet Swing, Chi.

Philadelphia

Bobby Timmins works the Showboat Nov. 27-Dec. 2 . . . **Ahmad Jamal** at the Red Hill Inn Dec. 1-3 . . . **Eddie Heller**, of 20th-Fox Records, purchased the master of clothier Ben Krass' "Sinner Kissed an Angel." Krass hired his own special promotion man for the disk . . . **Georgie Woods** of WDAS, staging his 7th anni holiday show at the Uptown Theatre with **The Miracles, Miller Sisters, Timi Yuro, Vibrations, Blue Notes, Joe Tex** and **Doc Bagby** and his orch, Nov. 23-Dec. 4 . . . **Ed Silvers**, formerly with Liberty Records in southern Cal., named east coast promotion man for the outfit.

Joey Dee, whose Starliters sparked The Twist into the national craze, handled by local booker **Jolly Joyce**, set for the Academy of Music, New York, for an eight-day run and a long stand in Hollywood's Crescendo, in January. Joyce is just back from a two-week tour of Germany, where he set up two booking offices to handle Army and Air Force shows overseas, in association with western star **Hank Snow** and retired Army Maj. **George Adamson** . . . **Artie & Harold Singer**, with pianist-announcer **Walter Gates**, the reactivating their Twist label . . . **Bill Mulhern** leaving his promotion post with Decca to take over same spot with Kapp Records' local outlet.

Hollywood

Ernest Gold pacted to score upcoming **Stanley Kramer** pix, "Point Blank" and "A Child Is Waiting." . . . **Nat King Cole** resigned his music director, **Ike Jones**, who also acts as exec v.p. of Cole's Kell-Cole Prods. . . . **Jeff Alexander** will score "Season To Be Jolly," segment of "Dr Kildaire" tv series . . . **Johnnie Ray** inked to a Liberty Records contract and will cut first single with **Timi Yuro**.

Ella Fitzgerald wound waxing on her next Verve Records elpee, "Gently We Swing." . . . **Doris Day** will do a bundle of "Subways Are For Sleeping" singles for Columbia . . . **Hank Mancini** will compose a ditty for **Fabian** to warble in "Mr. Hobbs Takes A Vacation," in which Mancini will do a cameo . . . **Inger Stevens** will turn "vocalist" in a "Robert Taylor's Detectives" segment, "Guilty Heart," in which she'll warble title tune . . . **Horace Heidt's** son, HH Jr., formed a combo and Heidt Senior is pulling diskery contracts for the youngster.

Acapulco Cafe Op Maps 'Salzburg' Festival There

Acapulco, Dec. 5.

Teddy Stauffer, who came to this seaside resort for what he thought would be a two-week vacation, and stayed as nightclub owner, hotelier, etc., for the past 19 years, now hopes to convert this Mexican watering place into a Pacific version of Bayreuth or Salzburg.

Reportedly having interested financial backers, Stauffer says he will set up an auditorium at the famous La Quebrada cliffs, where high divers plunge several hundred feet into turbulent waters for tourists' amusement.

Stauffer asserts he is planning annual seasons of concerts and special musical festivals in the European tradition.

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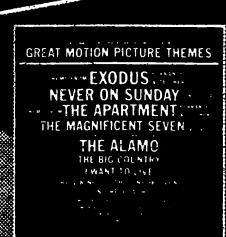

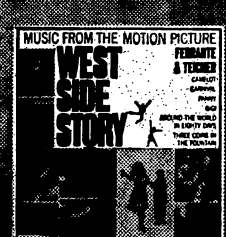

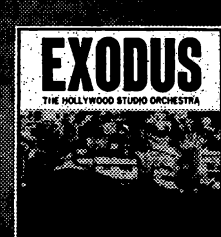

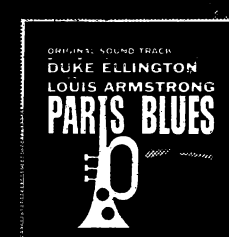

Cut Down on U.S. Tunes & Save $$, British Songwriters Guild Urges Govt.

London, Dec. 5.

Latest move to get U.S. music greatly reduced on British airwaves has come from the Songwriters Guild of Great Britain which suggested to the Chancellor of the Exchequer that dollar expenditure would be lessened if broadcasters were requested to use fewer American songs.

The songwriters' line of argument was that if the import of American coal was prohibited on the grounds that there is plenty of British coal available, the Chancellor should be consistent and stop the import of U.S. pop songs as there are plenty of British pops around.

According to Paddy Roberts, chairman of the Guild, correspondence is now going on with the Postmaster-General but to date nothing has materialized. Roberts openly accuses BBC of not honoring its promise to include a proper proportion of British music in its radio programs and contends that commercial tv is too "American-minded" also.

Taking four of Associated Tele-Vison's "Our Kind Of Girl" skein as an example, he maintained that of 61 items used, only six were British. One was part-British part-American, and the rest came from Uncle Sam. SWG is completing investigations into the independent web's programming and intends, says Roberts, to take "appropriate" action.

The other side of the picture, however, is getting brighter Roberts notes and the money sent to Britain from the American Society of Composers, Authors & Publishers for 1960 was nearly $1,000,000. Figure is a marked rise over the 1959 total of just over $575,000. "But $1,000,000 is still far, below what we (Britain) sent to America," says Roberts.

See British Tune Plays in U.S. Fixing Yank Songs in U.K.

London, Dec. 5.

"There is no doubt at all that the day is coming when the amount of U.S. music broadcast in Britain will be governed –directly or indirectly—by the amount of U.K. music heard in America." This is the optimistic boast of the Songwriters Guild of Great Britain or, more strictly, of Victor Knight, general secretary of the 1,000-strong organization.

He sees the need for a strict relation between the "export" and "import" of U.S. and U.K. music and says Britain should send to America at least half of what the U.S. exports to Britain. Knight also believes that the "old cry" about native cleffers not being good enough for the market is rapidly becoming extinct.

In the cases of the international tv songwriting contests, British songs became at least all-European hits, he asserts, proof enough that given a chance "our boys" can do it. In current hit parades, too, domestic songwriters share half the honors with American.

Knight accuses BBC Radio of not giving the home writing talent a fair shake and is arranging meetings with the BBC top brass to discuss the point. But for the fact that BBC programming is exempt from Parliamentary debate, he says, there would be a scandal about the amount of American material used in music programs.

Polish Symph to Make U.K. Debut at Scot Fest

Edinburgh, Dec. 5.

Making their first visit to the U.K., the Symphony Orchestra of Polish Radio, under conductor Jan Krenz, will give four concerts in the second week of the 1962 Edinburgh International Festival. The group was founded in Warsaw by Gregor Fitelberg. Krenz took over on Fitelberg's death in 1953. Since then, it has toured Yugoslavia, Bulgaria, Rumania, Hungary, and Belgium, and recently returned from a visit to Italy.

The 1962 Edinburgh Festival will culminate with four concerts by the Philharmonic Orchestra. Other orchs set include the two Scottish groups, the BBC Scottish Orch under Norman Del Mar, and the Schola Cantorum Basiliensis, a group of 26 Bach specialists who will play all Bach's Brandenberg Concertos.

SEEGER SRO $10,500 AT CHI ORCH HALL

Chicago, Dec. 5.

Pete Seeger concert grossed $10,500 at Orchestra Hall here last Friday (30). A total of 2,800 tickets were sold at a $4.30 top, with 200 above-capacity customers sitting on stage for the Triangle Productions presentation. On the bill with Seeger were Peggy Seeger and the New Lost City Ramblers.

Same group grossed $4,300 at the Orpheum Theatre, Madison, Wis., last Wed. (28).

Orch Leaders

Continued from page 49

ion funds pending final disposition of the action.

Judge Palmieri also ordered that the injunction shall not be construed as forbidding orch leaders from paying to the Federation any monies collected by the plaintiff as a 10% traveling surcharge. The union has been instructed by the court to bank this money in the same manner as the 1½% tax.

The plaintiff orch leaders have been ordered to retain in escrow, pending the trial, "all monies which, except for this order or the aforementioned decision of the U.S. Court of Appeals (a decision also against the tax and surcharge) they would send to defendant unions," on account of the tax and surcharge.

Bars Union 'Threats'

In addition, the defendant union and its officers have been ordered, pending final hearing, to "retract any and all threats" to musicians or sidemen who are members of the union and who work or intend to work for the plaintiffs, or to actual or prospective customers of the plaintiffs for failure to pay. The union was also told to advise its membership that "they are not required or expected to avoid or refuse employment with orchestra leaders who have failed to pay" the taxes or surcharges "or to pay the fines imposed by reason of such failure."

The traveling surcharge mentioned in the action refers to a charge levied by the union on orchestra leaders when they leave the jurisdiction of one local and/or when the leader employs in his band a musician from an outside local from the union of which he is a member.

This has become a noisy issue of late through the efforts of the OLOGNY, who are seeking employer status for orch leaders as opposed to the management status in which they are held by the union's Form B contract. The monies collected by the union in the 10% surcharge from traveling bands is figured at around $3,000,000 per annum from the nation's leaders. The 1½% tax is a tax on salaries of all members just in Local 802 and not prevalent throughout the AFM.

Some of the bigger bands that fall into the travelling category either because of their being out of home local juristiction or by hiring a tooter from out of jurisdiction pay as much or more than $300 per week in traveling surcharge. The court's decision when the case comes to trial will have a lot to do with shaping the economic future of the band business and the AFM's role in it.

Personality Prods. Shifts To Chi, Auler New Prez

Chicago, Dec. 5.

Personality Productions, personal management firm with three subsidiary record labels, has moved its base from New York to Chicago with Ray Auler as new prexy. Auler, who had once been an agent with Associated Booking Corp., recently bought out Buck Ram's management interest in such acts as The Platters, The Flairs, Tony Williams, the Campus Kids, David Romaine and Ike Cole.

Bill Siegel will run the record companies — Antler, Personality and Ensign—and will be in charge of all disk promotion. Ram, who has retired from management to devote his time to songwriting, will serve as musical consultant basing on the Coast. He'll also produce some masters for acts in the stable.

The New York office will be manned by Jean Bennett, but strictly for publicity and promotion. Norman Paul will continue to run the Hollywood office.

Building Jazzmen's Plenty Complex, But Orrin Keepnews Has a Blueprint

In a disk market flooded with jazz talent it is becoming increasingly difficult for jazzmen to gain recognition. The situation would appear almost hopeless for the new man on the scene with neither the name nor the exposure. Moreover, the talent surplus is increasing due to the shrinkage of niteries.

But Orrin Keepnews, v.p. and artist and repertoire chief for Bill Grauer Productions which has among its labels Riverside and Jazzland, figures that diskeries can help the artists and ultimately themselves by being "constructive in jazz releases."

He disapproves of the practice of rushing albums to cover and attempting to cash in on the latest hot item. He says that a diskery's objective in jazz releasing should be to "try to build a cumulative body of the man's work."

Keepnews asserts that a company should think in terms of the artists and not particular albums. With the feeling that jazz is a "limited market product," he adds that a company must diversify its artist's releases to try to offset overexposure in one area. That is, if a jazz man has made albums in a combo format, try him with big backing as a change.

A Specialty Product

Because this is specialty product, Keepnews points out that labels "have to try to break out of jazz specialty boundries" on some releases and must try to keep the artist from becoming an imitator. In jazz, he says, "there are inner limits and outer limits" in that there is the in-group that goes for its particular brand of jazz and the pop fans on the other extreme who will go for jazz just so far. The trick is to develop an artist to please both. But if this can't be done, and it is almost impossible, then he must be built strongly for a specific area of jazz reception.

Keepnews feels that by a directly applied program, new jazz artists can be introduced and developed into solid figures. He notes that the first step is to establish the artist with the in-group by recording him with name musicians who have such a following. Along with this, the diskery should introduce his work to reviewers and generally try to develop some interest in him in jazz circles.

On following LPs, Keepnews declares the musician should then be given more leeway to find his own audience without as much aid from the name group. He should be constantly tried in different settings that will showcase him well and avoid the fads to a degree, so that if combos are flooding the market he doesn't just get lost in the mass. Instead he cuts a big band treatment.

Label's Responsibilities

Eventually it is hoped that the artist will find his best slot and catch on. But Keepnews feels that it is the label's responsibility to help him find that slot by working with him on the kinds of exposure he gets and the way he gets it. Another facet, as Keepnews sees it, is to follow up club dates with LPs to get some momentum rolling for the artist.

"There is more manipulating of style and content in jazz than in the pop field," Keepnews believes. Whereas in pops an artist may be pushed just to cash in on some recording trend, he feels that jazz is mostly a "long-range proposition." Jazz is not a fad but rather an ever-present element of the music scene. Hence, there is more time to develop an artist.

It is more difficult to build a group than an individual artist, Keepnews adds, because the members often get personally ambitious and quit, with the result that a group may fall apart before it gets a chance to really roll. Also the chances of varied exposures are less in that the group can only play as it is unless augmented by other men which distroys its image.

It is a complex situation, complicated even more by the fact that, as Keepnews says, "the average jazz artist is apt not to make very much out of his recordings." But disks are the biggest single outlet for jazz there is what with clubs getting fewer and live jazz programming on tv and radio not too plentiful.

Thus, the jazzman is dependent on disks for establishment and building of his name. It is a difficult problem for both artist and diskery but one which Keepnews feels could be helped by the diskeries' concern for the artist instead of the album and by guiding him rather than just trying to stick to the fads.

BRITISH DISK BIZ UP 12% FOR 1ST 9 MOS.

London, Dec. 5.

The British disk business is going 16 beats to the bar and, over the first nine months of the year, is 12% up on 1961. Sales during September reached $4,180,000, some 17% over the same period last year. Exports took a steep rise that month, too and increased by over the previous year. In the third quarter of this year home sales were 10% up and exports were up 5%.

Production of 45 rpm platters in September at 5,440,000 was 11% more than the previous September and album production increased by 37% to 2,124,000. Only 157,000 78 rpm disks were manufactured, a drop of 40%.

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Spotty Miami Beach Bookings Raise Question of Ceiling on Talent Salaries

Price controls for performers are possible but only the buyers can enforce limits, say representatives of the major talent agencies. Neither the actor nor the agent can make or maintain a performer price, the buyer has control over the purse strings and that's where it ought to be, according to the datediggers.

The question of price control has become more important this year because of the possible collapse of Miami Beach as a major amusement centre this winter. The agencies note that the hotels are falling in line gradually, and perhaps by the end of the month all the inns will resume talent. However, bookings remain spotty and could disappear entirely next year.

The agency men agree that unless some of the prices drop and unless more top stars agree to play more cafe dates, the nitery future looks bleak. The agencies have admitted to pitting one boniface against another, but it's claimed they are dropping that practice in the interest of aiding the ailing industry.

There are several examples to prove that prices can be controlled. One is the Copacabana, N.Y., where operator Jules Podell has set a limit of about $10,000 for extraordinary names. Otherwise, the range runs to about $7,500. Another is tv's Perry Como Show which last year felt that inflation

(Continued on page 58)

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Dallas Promoter Books Charles After SMU Balks

Dallas, Dec. 5.

Ray Charles will play here, after all, at the State Fair Music Hall Dec. 10. He was booked by local promoter Howard Lewis.

Southern Methodist U. Coliseum director Fred Bryson earlier cancelled a Dec. 9 Charles concert at SMU because of the maestro's narcotics hassle recently in Indianapolis.

Puerto Rico Sets Top Names For Winter Season

San Juan, P.R., Dec. 5.

With the Winter tourist season getting underway, the major resort hotels are readying their nightclub entertainment schedules. The most diverse roster of talent Puerto Rico has ever seen has been booked to appear here.

Club Caribe of the Caribe Hilton will present the following artists: Singer Vivienne della Chiesa (Dec. 8-21), Paul Anka (Dec. 22-Jan. 4), Vic Damone (Jan. 5-18), Xavier Cugat & Abbe Lane (Jan. 19-Feb. 1), Tony Martin (Feb. 2-13), Lisa Kirk (Feb. 14-March 1), Buddy Hackett (March 2-15), Eleanor Powell (March 16-29), Pearl Bailey (March 30-April 12), Dick Haymes & Fran Jeffries (April 13-19) and Italian songstress Katyna Ranieri (April 21-May 4).

Club Tropicoro's talent lineup is as follows: Los Cinco Latinos (Dec. 1-16), Carol Channing (Dec. 18-28), "Saucy Scandals Revue" (Dec. 29-Jan. 19), Frankie Laine (Jan. 10-19), Marlene Dietrich (Jan. 20-28), Phil Ford & Mimi Hines (Jan. 29-Feb. 13), Alan King (Feb. 14-27), Sammy Davis Jr. (Feb. 28-March 13), Nat King Cole (March 14-20), Harry Belafonte (March 21-31) and Carmen Amaya (April 1-14).

Bookings for the Condado Beach Hotel's Fiesta Room include Cuban comics Gabi, Fofo & Miliki (Dec. 12-25), and Los Ruffinos (Dec. 27-Jan. 14). Hector Benitez Carle, who contracts entertainment for Club La Concha, said that singer Tony Martin is expected to appear in the club (Nov. 27-Dec. 9), and also the Mitchell Trio (Dec. 25-Jan. 26).

Club Flamboyan entertainment director Domingo Blanco, (a mason talent buyer) said no shows for the coming winter "have been confirmed in contract." He said he is almost certain, though, that Miguel Carlo, the Argentine orchestra leader will be featured at the club in the near future along with his ensemble, and an Argentine ballet-musical show.

The Escambron Hotel and the Normandie's Voodoo Room will continue to offer weekend band entertainment with featured Latin nightclub acts. "La Botella" is featuring G. Wood; Ocho Puertas will be employing local entertainers and the newly opened "The Sand & the Sea" will continue to feature Hal Hester.

Pepe Lara has signed a longterm contract to form and head an orchestra for Old San Juan's new Hotel El Convento, it was disclosed by Rafael Benitez Carle, president of the Woolnor Corporation. The lyric tenor, formerly with Los Chavales de Espana, and now a resident of Puerto Rico, is assembling a nine-piece orchestra. It will play nightly for dinner and dancing in the grand dining room at El Convento, a restored, 300-year-old Catholic convent.

Bernstein & Drew's Pkg.

A name auditorium package has been set up for two dates by Sid Bernstein & John Drew. Layout is headed for the Medina Temple, Chicago, starting Dec. 26 for five days, and will follow with the Uline Arena, Washington, New Year's Eve and New Year's Day.

Show includes Brenda Lee, Eddie Hodges, Frank Gari, Johnny Tillotson and Dion.

Borge Wows Patrons In Atlanta's Ancient Aud, 'Where Stalin Moved Out'

Atlanta, Dec. 5.

Victor Borge interrupted his "Comedy in Music" concert Tuesday (28) to complain about Atlanta's ancient and outmoded Municipal Auditorium. When he first came on and gazed at the set, a dingy four-wall "parlor" affair with gaping holes in ceiling, he commented:

"What a lovely room . . . too bad they had to move Stalin out of it."

He got a big laugh later when he wetted his finger and held it up to get the wind direction before sitting down to play. A solid round of applause greeted him when he asked audience of some 2,500 why they put up with such a thing as their antiquated audtiorium.

Borge was here four years ago and packed the 5,500-seat aud with a solo outing. This time he had with him Leonid Hambro, official pianist of New York Philharmonic, and their duo piano numbers, interlarded with comedies, scored with his audience.

Otherwise, Borge has done little to change his act ("What else can you do with a piano except play it?" he asks). While his audience was smaller in number, they were pleased—and demonstrated it.

LV Interracial Casino El Foldo

Las Vegas, Dec. 5.

The Carver House, the new interracial hotel here, apparently has closed its showroom and casino for good.

Nearly $14,000 in wages has been paid to 110 employees, coming from a two-week guarantee fund which the State Gaming Control Board had required the Carver House owners to deposit before they opened. Employees included casino workers, AGVA entertainers, and musicians of Local 369. The Treniers toplined the showroom when it shuttered.

Gaming Board officials have announced that the hotel will have to put up another $60,000 as a trust fund before it can reopen the casino and showroom.

British Agent Deplores Failure of U.K. Artists To 'Invest' in Selves

London, Dec. 5.

One of the main reasons British artists don't become as bigname as their American counterparts is because they don't plough enough of their earnings back into their business, i.e., themselves. That's the opinion of Harold Davison, one of Britain's top agents who deplores the lack of "business approach" among U.K. performers.

While names like Diana Dors, Frankie Vaughan and Shirley Bassey will "invest" in an act, hire scripters, arrangers, choreographers, etc., the majority of British performers just bank their earnings and plod on. Another factor weighing against the latter is the diminishing "training grounds" in which they have to work.

The outcome of this, says Davison, will be the demise of not-so-talented artists who now manage to make a living. As outlets get fewer, competition will become fiercer and only the better performers will survive.

Kathryn Grayson's No Show at Portland Ball

Portland, Ore., Dec. 5.

Kathryn Grayson failed to appear at the Council of Jewish Women's Annual Celebrity Charity Ball in the Multnomah Hotel last Saturday (25). Singer cancelled the date just prior to noon on the day of the shindig. Associated Booking Corp. reportedly booked her at a $1,500 fee plus roundtrip plane tickets for two (Miss Grayson & pianist).

Miss Grayson was used as marquee lure to sell stubs at $7.50 to $20 per couple. Many partial and full refunds had to be made when the no show announcement was made. Illness was blamed for the cancellation and ABC failed to get a replacement.

AGVA Warns Personal Mgrs. to Stop Booking Clients Directly With Cafes

The American Guild of Variety Artists is going after personal managers who book their acts directly with cafes or clubdate agents. Union has been calling in many of the personal managers in New York and reading the law to them with warnings not to submit their lists unless it's done through an AGVA franchised agent.

The personal managers are inclined to take the warnings lightly. Bulk of them feel that the AGVA beef was inspired by the clubdate agents, some of whom have been bypassed on banquet and convention dates. They cite AGVA's rules which permit an act to seek his own bookings without going through an agent, but forbid his personal representative to do so. However, the union rules state that a personal manager when seeking dates directly, assumes the functions of an agent, a role which he has no union license to perform.

Most personal managers called in by the union are former agents who have given up their AGVA franchise and have become personal managers. In the majority of instances the act is signed with a licensed agent, and often to a clubdate agent as well. Acts who are not signed to a clubdate agent sometimes get work from an organization directly, thus saving

(Continued on page 58)

No Chaser?

Las Vegas, Dec. 5

Joe E. Lewis ringsided at Don Rickles' opening in the Sahara Casbar, the night after Rickles had appeared on CBS-TV's "Hennessey" with Jackie Cooper.

"Don, I didn't see you on 'Hennessey,'" Lewis announced, but I drank it.

Skelton Cancels Seattle Fair Date In 'Academic' Tiff

Seattle, Dec. 5.

Red Skelton has cancelled his projected stand for opening week at the Seattle World's Fair, April 22-April 29, 1962. Cancellation stemmed from a dispute over whether the Opera House will be completed in time for his appearance.

Skelton had been booked by Northwest Releasing Corp. here, in coordination with fair's performing arts director, Harold Shaw. Originally the comic was to open April 21, first day of fair, but a fair "gala," with the Seattle Symphony, pianist Van Cliburn and other stars planned for opening day, set the Skelton opening back one day.

Ed Sullivan will do a network tv program from the Opera House the afternoon of April 22. But arrangements had been made to move the Sullivan troupe out by 8 p.m. to make way for the Skelton show.

Skelton and his agent, Jack Entratter, are said to have agreed to this change, but refused to sign a contract including an escape clause which provides that if anything unforeseen should prevent completion of the Opera House in time for Skelton's engagement, he would have the privilege of postponing the show, cancelling outright or moving to another theatre.

Zollie Volchok, of Northwest Releasing, said Entratter insisted on a pay-or-play clause, with Volchok taking all the risks. Volchok said if an "act of God," labor trouble or some other happening stalled construction on the Opera House, Northwest Releasing would be stuck for $45,000.

Phil Tippin, assistant to Shaw at the fair, said the dispute was "academic," that the Opera House would be completed in time (Civic Auditorium is being remodeled to become the Opera House). Construction on the Opera House is said to be proceeding on schedule, but construction of the new 800-seat Playhouse is causing concern.

Tippin also said that Skelton's cancellation was regretted. But he added that there would be one, two or more topnotch entertainers on hand the first weeks of the fair.

Hilton Leases Calgary Hotel, Its 2d in Canada

Calgary, Alta., Dec. 5.

Hilton International Hotels Inc. will lease a 23-story hotel now under construction in Calgary by Penthouse Towers Ltd. It will be Hilton's first hotel in western Canada, and the second in Canada. The other is the Queen Elizabeth in Montreal.

Cost is estimated at $4,500,000, with $500,000 additional for furniture and fixtures. The hotel will have a convention hall for 4,000, basement parking for 120 cars and a 23d-floor steakhouse.

The opening is planned for midsummer, 1963.

BARBARA KELLY'S BISTRO

Former actress-singer Barbara Kelly has become a boniface with the formation of the Hat & Cane, N. Y., operating on a supper club policy.

Initial bill comprises singer Norma Shepherd and the Bob Page Trio.

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Sen. Subpoenas Issued in AGVA Probe to Keep Witnesses in U.S.

Washington, Dec. 5.

Next set of hearings by the Senate Crime Investigation Committee headed by Sen. John L. McClellan (D.-Ark.) may concern links between the underworld and night clubs, certain performers and the American Guild of Variety Artists.

A spokesman for the McClellan subcommittee said staff investigators have been looking into show biz connections of underworld figures "for the last two months."

The spokesman said no definite decision has yet been made by the subcommittee whether hearings will be held. The decision probably won't be made until some time in January, he said. At that time, subcommittee members will be furnished with a report on what staff investigators have dug up during the Congressional recess.

The subcommittee's show biz interest is limited solely to underworld connections with AGVA, individual performers, and the ownership of niteries. Clubs involved in the investigation to date are reportedly located in New York, Las Vegas, Philadelphia, Los Angeles, Miami Beach, East St. Louis, Cleveland, Chicago and New Orleans. A subcommittee spokesman cautioned that the investigative work "is not complete."

As things now stand no "big name" entertainer is involved in the investigation of criminal elements in show biz.

"I'd call them rather smalltime people as far as being well known nationally is concerned," the subcommittee spokesman said.

"Some" subpoenas have been issued, the spokesman said but declined to be specific about the number. The subpoenas will be used only if hearings are held, however. They were put out as "insurance" to prevent "certain people from leaving the country" if hearings are scheduled, it was explained.

The subcommittee's only interest in AGVA is alleged connections with the underworld. Other activities of the union are outside the crime subcommittee's jurisdiction.

In L.A. & Nevada

Hollywood, Dec. 5.

Senate investigators for the McClellan subcommittee have started probe here—or at least have secured from the AGVA office in Hollywood a list of all niteries using talent in California and Nevada.

AGVA's Henry Taylor (Hawaii) Out on $1,500 Bail; Embezzlement Chge.

Hollywood, Dec. 5.

Henry Taylor, AGVA rep in Hawaii from May, 1960, till last July 22, is out on $1,500 bail and back here in L. A. after being charged in Honolulu Thursday (30) by U. S. Attorney Herman T. L. Lum with 35 counts of embezzlement from the union totaling $4,122. Complaint against Taylor was made by AGVA's western regional director Irvin Mazzei, who placed Taylor in the post and who removed him.

Taylor waived appearance before the Federal Grand Jury in Honolulu. After he posted bond he was ordered to enter a plea Dec. 28.

He is being prosecuted under Landrum-Griffin Act, according to Lum. Maximum penalty, upon conviction, is a $10,000 fine or five years in jail, or both, on each count. Counts of alleged embezzlement range from $15 to $1,000.

Taylor denies the charges. Taylor also stated he was approached several weeks ago here by two sleuths of the McClellan subcommittee probing vice tieups in nitery operations and that he (Taylor) volunteered to testify at the hearings next month.

War Memorials To Hypo Hawaii Tourism

Honolulu, Dec. 5.

Spokesman for Pacific War Memorial Commission says two war memorials now under construction can be expected to become "valuable adjuncts to our important tourist industry."

The $500,000 U.S.S. Arizona memorial, which will be dedicated next Memorial Day, already is attracting inquiries from tour and travel agencies about Pearl Harbor tours to the shrine and museum.

The other monument, a $1,500,000 project, is underway in the National Memorial Cemetery of the Pacific, which overlooks downtown Honolulu. This cemetery already is attracting 300,000 visitors per year.

Tex. Park's Ad-Pub Chief

Dallas, Dec. 5.

David T. Blackburn has been named director of advertising and public relations for the Great Southwest Corp. and Six Flags Over Texas, amusements park o&o by GSC.

For the past five years Blackburn has been manager of the Municipal Auditorium-Coliseum in Lubbock, Tex., and was booking agent for Civic Lubbock, Inc. From 1951-55 he was assistant manager of the State Fair Musicals and State Fair Auditorium in Dallas.

AGVAite Blows Whistle

Honolulu, Dec. 5.

Police have disclosed it was Irving Mazzei, local rep of the American Guild of Variety Artists, who precipitated the crackdown on Henry Miller's "Tropic of Cancer."

Everybody's since gotten into controversy, including Gov. William F. Quinn who said he thinks the police had no choice but to take action against the book because of a complaint made by a citizen, subsequently identified by police as being the AGVA rep.

Court hearing, following arrest of Charles F. Hobbis, of Hawaiian Magazine Distributors, has been postponed to Dec. 15.

Personal Managers

Continued from page 57

themselves one set of commissions. AGVA is attempting to stop that practice if the details are handled by the personal manager. Some personal managers claim that sometimes they are forced to step into the picture and take over negotiations so that the act can be properly represented.

It's also been pointed out by the personal managers that there are many agents in the filed not qualified to have franchises. They say that currently there are about 1,100 franchised agents, associates and clubdate producers. In an AGVA membership that fluctuates between 8,000 and 14,000, this means at best there is one agent to about 13 acts.

Many agents, therefore, are possibly without any acts to represent, considering that the majority of acts are on the books of three major offices. Thus in some areas the personal managers feel that they have to take over from those not qualified to handle deals in order to protect their clients.

The personal managers generally believe that AGVA's demand that they go through franchised agents only and stop agenting themselves is not a prelude to the union's control of personal management. Some of the AGVA national board members have been clamoring for control of managers. If any action is taken a new code will have to be formulated inasmuch as AGVA regulations forbid personal managers to function as agents.

Spotty Miami

Continued from page 57

was hitting it. This season it clamped on a $7,500 limit and none of the regular guest stars dropped out. Price has ceased to be an issue for that show since the limit was enforced.

In both instances, agents point out, the price limit is "realistic" and therefore enforceable. They believe that the Florida spots and even those elsewhere can set up a salary limit and stay with it. The percenters claim there will be no appreciable fall out of talent.

The agents say that they have been handicapped by the lack of spots with intermediate capacity. They have bumped into small cafes anxious to buy names that will bankrupt them, and they deal with large spots with sufficient seating capacity to maintain a high price.

Latin Casino, Merchantville, N.J., for example, which can gross more than $200,000 weekly with the right names (more than Radio City Music Hall, N.Y.) can afford to pay healthy prices some of which run to $25,000 a week. But there are few places with the flow of business and the capacity to shell out that kind of money. Because of its capacity, running to 2,000 per show, it can pay high prices for talent and still charge reasonable menu tariffs. However, this is an exception in the cafes not supported by green baize tables.

One agent cited the case of several spots in Wildwood, N.J., about three years ago, when cafes generally went wild on prices. In the bidding, Frankie Laine's price zoomed to $45,000 for the week. The date was signed at that price to the Diamond Beach Lodge. The spot went into bankruptcy and Laine never got all his money out. In the ensuing court proceedings, he wound up with a lien against the property. This case was viewed as an extreme case, but a logical development where agencies permit uncontrolled bidding.

Vaude, Cafe Dates

New York

Rosette Shaw inked for a repeat at the Living Room, Jan. 29 . . . **Julius Monk's** "Seven Come Eleven" marked its 100th performance last Friday (1) . . . **Betty Kean & Lou Parker** signed a personal management contract with **Buddy Allen** . . . **Della Reese** to go out on one-nighters starting Feb. 15 in Springfield and winding up at the end of March, with **Tim Gale** supervising the tour.

Dorothy Loudon inked for the Blue Angel Jan. 4 . . . **The Ritz Bros.** move into the Latin Casino, Merchantville, N.J., with **Adam Wade** featured, May 14 . . . **Betty Johnson** and **Jackie Mason** set for the Boulevard, Rego Park, Friday (8) . . . **Yolanda Moreno** to the Riverside, Reno, Dec. 15 . . . **Taylor & Root**, vet ballroom team, to conduct the dance studios at the Biltmore Terrace, Miami Beach, starting Dec. 15 . . . **Kathy Keegan** to the Town & Country, Brooklyn, Dec. 16 on bill topped by **Harvey Stone** . . . **Hanna Ahroni** to bow at the Chateau Madrid, Monday (11) . . . **Bobby Ramsen** preems at Bimbo's, San Francisco, tomorow (7) . . . **Xavier Cugat & Abbe Lane** to the Three Rivers, Syracuse, June 15 for 10 days.

Chicago

Four Saints, Guy Marks and **Elkins Sisters** down for Palmer House Dec. 10 for a fortnight. Room goes dark during Christmas week, reopening Dec. 29 with **George Gobel** set for three week engagement . . . **Dick Gregory** set for eight days at Roberts' Show Club, Chi, Dec. 22 . . . **West & Margo** into "Ooh La La!" at Conrad Hilton, Chi, Dec. 28 for four weeks . . . **Daniel Clary** held over indefinitely at Downstage Room of Happy Medium.

Belle Barth at Lafayette, Supper Club Lafayette, Ind., through Dec. 18 . . . **Jackie Gayle** down for a week at Flamingo Club, South Sioux City, Neb., Dec. 7 . . . **Matt Dennis** set for Steak & Sirloin Club, Phoenix, Ariz., Dec. 8 for 10 days . . . **George Jessel** skedded for B&B Theatre Restaurant, Indianapolis, for a week. **Jo Ann Val** into same club Jan. 2 for eight days . . . **Four Diamonds** play Casa Loma, Montreal, Dec. 11 for a week . . . **Yvonne Moray** down for Isy's, Vancouver, Dec. 11 for a fortnight . . . **Surfers** skedded for Wagon Wheel, Stateline, Nev., Dec. 30 for two days . . . **Wes Harrison** set for solo session, Dec., 11 at St. Paul Hotel, St. Paul, Minn . . . **Crosby Bros.** into Lafayette Supper Club Jan. 15 for two weeks.

Hollywood

Diane Booth and **Jackie Hampton** joined **Joy Healy** Dancers Revue at Ben Blue's . . . **Eduardo Sasson** into the Ivory Tower for four stanzas . . . **Betty Miller Trio** into Villa Frascati for indefinite stand . . . **Gene McDaniels** opens eight-day sesh at Fox, Detroit, Christmas Day . . . **Jane Morgan** signed for three consecutive one-nighters in Miami Beach: Fontainebleau, Jan. 17; Deauville, 18; Eden Roc, 19 . . . **Michele Lee** inked to play Harrah's Club with **Louis Prima** in December.

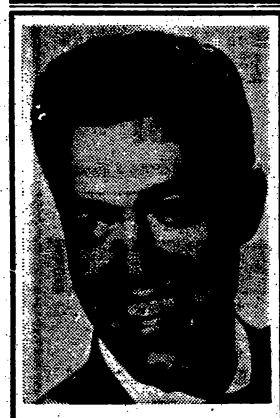
Donnie Brooks makes his nitery bow Dec. 11 at Le Crazy Horse . . . **George Gobel** into Empire Room at Palmer House, Chicago, Dec. 29 for four frames . . . **Betty Johnson** returns to Cocoanut Grove Dec. 26 on bill toplined by **Joe E. Lewis** . . . **Eddie Como**, singer-saxophonist, replaced **Russ Taylor** in **George Liberace's** orch at Hollywood Roosevelt Hotel . . . **Gene Barry** opens 17-day stand at Palmer House, Chi, Jan. 22 . . . **Valerie Carr** swings into Memory Lane Supper Club Dec. 29 . . . **Bettye Miller** heads new duo opening at Villa Frascati . . . **George Rock Sextet** into Denver's 400 Club Jan. 8 for four weeks.

Atlanta

Elle Barston changed format in his Pigalley bistro in cave under Lab's downtown restaurant, dropping revue type shows for featured performers. Current are tenior **Gino Tonetti**, young Rome importation; **Orquidea Lea**, Latin-American flamenco dancer, with music for show and dancing by **Dan Eddinger's** Orch . . . **Marcia Edgington**, exotic danseuse, and comedian **Marie Glenn** at **Gene Brandt's** Gypsy Room . . . **Seven Catalinas**, U. of Tennessee combo, at Hank & Jerry's Hideaway, with the **"Peppermint Twisters."**

Tom Young's Club Peachtree Supper Room has "Varieties of '62," headlining **Walter Long, Gladys Kalani, Toni & Leon, Terry Venezia** and **Lee McAfee** . . **Rupert du Sauzay** Limbo dancers closing out 15-week engagement at Rayou Lounge in Colonial Terrace Hotel

Singer **Joe Lagano**, billed as Frank Sinatra of the South, at Steak & Trumpet . . . **Mary Sue Rehm**, cocktail pianist, and the **Holiday Dreamers**, man and wife musical duo, holding over in Top o' Peachtree's Cotillion Lounge.



AL ALBERTS

Thanks to Joe Lazare, Joe Petrucci, and Nicholas Theatrical Enterprises for two wonderful weeks at New Vogue Terrace, McKeesport, Penna. Dec. 8-9, Andy's Log Cabin, Camden, N.J.; Dec. 11, opening Copa, Cleveland.

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New Acts

DAMITA JO
Songs
25 Mins.
Frolic, Revere, Mass.

Damita Jo, out for some time since leaving Steve Gibson & the Red Caps, but not been New Acted in VARIETY, is breaking in a brand new act backed by four tooters. They are Curtis Wilder, bass; Lewis Malin, drums; Albert Dally, piano; Dizzy Reese, trumpet. The Frolic is the posh nitery across the harbor from Boston, in Revere. The 5-2, 105-pound, sepia singer bears the stamp of great potential. She's worked in jazz rooms, hit on the disks with "Dance With a Dolly," "I'll Save the Last Dance for You," and can bend and swoop notes like Judy Garland or sing mellow like Ella Fitzgerald, but her voice is her own.

Since last seen in this area at Storyville last year, she's revamped her coiffure and figure as well as her act. Now darkhaired and svelte, a diminutive Lena Horne, she does blues, jazz, scat, rock, pop, op from "Sweet Georgia Brown" to "Summertime."

Her time with the Red Caps and in the jazz rooms and niteries left their mark with her beat, intonation and phrasing far superior to most, and she communicates with her audience both in singing and between songs. She's got an effective toast bit, in which she invites toasts from the audience. She's dynamic in putting a song across, and moves moves moves. Her song finales run two and a half choruses, each in increasing volume and intensity to bring bursts of applause from the Frolic audience.

From her opening "After You've Gone," Damita Jo is always in rapport with her audience and projects an exciting quality. She also has fine potential for musicomedy, tv, pictures. The four boys backing embellishes the performance, and Curtis Wilder steps out for a song preface.

Guy.

CHANIN HALE
Songs
15 Mins.
Hotel Astor, N.Y.

Chanin Hale, who came out of off-Broadway's "Little Mary Sunshine" to niteries, seems to have a solid base on which to found her new career. In her try at the Emerald Room of the Hotel Astor, Miss Hale, a tallish blonde, seems schooled in song and comedy and has an appreciation of her own material. She knows where the laughs are, and has an inkling of how to achieve them, but it needs only more time on the cafe circuits before her efforts can reach its fruition.

Miss Hale has selected her tunes carefully running a wide gamut from musical comedy to a Helen Kane rendition of one of the tunes associated with the latter. She impresses the crowd in these endeavors, but gives only an indication of her potential in the cafe field.

Jose.

DIDI VAN EYCK
Songs
30 Mins.
Franz Josef Room, Toronto

Aftermath of the Toronto folding of "Threepenny Opera," Didi van Eyck, who played the singing and dancing wife of "Mack the Knife" on the road, has entered the nitery field and is breaking in a new act here. Special material, arrangements and between-numbers intros have been written for the petite blond by Bobby Kroll and Danny White.

Showing her solid training and background (Manhattan-born, she was formerly with the State Opera in Berlin), Didi van Eyck sings the pops in French, Italian, German, Spanish and, of course, in English.

Clad in a scarlet, sequined gown with chiffon skirt, the soprano opens with the bouncy "All Right With Me" and then segued into a love-song medley for change of pace, a rollicking "Enjoy Being a Girl," a waltz medley with special material by Kroll. To a begoff, when caught, she interpolated "You Make Me Feel so Young," "Fascination," "La Vie en Rose" and "Around The World" the latter two serving to dish out her foreign-language lyrics.

Diminutive soprano shows security in her vocalistics and deserves a bow for her various styles of song projection and salesmanship—with salaams to the Kroll-White arrangements. Miss van Eyck can also hold the high-notes and sings with assurance and lots of power as befits her operatic and musicomedy experience.

With its elegant decor, she is in the Franz Josef Room of the Walker Hotel, Toronto, till Dec. 9 and then immediately leaves for the Iroquois, London, for a two-week engagement.

McStay.

ELAINE McKENNA
Songs
20 Mins.
Chi Chi, Palm Springs

The thing which distinguishes this act from a standard is its freshness. The material Miss McKenna uses is, with few exceptions, standard also. But there is a peaches-and-cream about her which belies the fact that she has had plenty of experience as an entertainer.

This is her first appearance in America, but she has none of the exported cockney accent so often met in Australian talent. Her diction raises no problems whatever. On evening caught she wore a white, very full net short dress with a blue silk top and rhinestone straps. The same silk draped over the skirt in front and came to the back in a very wide flat bow which was topped with a spray of red flowers. It was an unusual costume, and with her pretty gams and blonde hair she made an altogether pleasing picture.

Her voice has good range and stays on key. Aussie gal began with "I'm Just a Girl From Down Under," went into "I Love You All," and "Start of Something Big." She then told how she was advised if she were going into show business in America to get a Hollywood writer. The first one told her to get rid of her accent. The next one told her her imitations were good, but she ought to have an accent from where she came. So she decided to break loose from these writers and went into "Mr. Wonderful," which she said was definitely not dedicated to the Hollywood writers. An old standard, she softened the song and sang it with unusual tenderness. Then she tried "My Kind of Boy," "Lucky Day," and finished on "Make Someone Happy." Her exit was poor, but she came back for an encore of "Bill Bailey" and added some original touches to that old warhorse. She finished to good applause, but still needs something as gracious as she obviously is to get her off that stage.

Scid.

DEREK DENE
Comedy
8 Mins.
Empire, Glasgow

Young and lively, Derek Dene is an amiable comedian with an agreeable line of patter and a fund of so-so stories, not quite in the high-risibility class. Each joke has a comeback, however, which brings yocks from customers.

Indulges in some crazy clowning with a foil, but is best when he goes solo, conveying a likeable personality. Best tip would be for him to grab himself some topnotch fun fodder pronto and ally this to his own natural fun-sense. As is, nondescript material may lower him to ranks of mediocrity.

Okay for general run of vaudeveries but potential is in danger of being lost. A useful comedian for some hep manager to work on.

Gord.

NINO TEMPO & APRIL STEVENS
Songs and Music
40 Mins.
Tidelands, Houston

With neither strangers to entertainment field, Tempo & Stevens have now combined considerable talents for a jumping brother-sister act. Nino Tempo, with top band credits, and April Stevens, w.k. recording artist, are pleasing in appearance and have a carefully put together act. Both venture solos with pleasing results, and voices blend well in duets. Thrush is petite and shapely, and Tempo shows talents on sax, guitar and bongos. He's especially wild on sax, at one point cruising among tablesiders, blowing into an ear or so. It's good fun, but bad for the eardrums.

Some of tunes are "All Right, O.K. You Win," "Let There Be Love," "Day In, Day Out," "I'm In Love Again" (Miss Stevens' big disk), "Teach Me, Tiger," and "Lover," which is upbeat begoff.

Act gets another life from Don Cannon's fine jazz combo, which brings out best in any swinging group.

Skip.

Davis Sues NTA

Continued from page 2

to permit the Cantor group to appropriate funds and assets of NTA as hereinafter set forth in consideration of the agreement of the Cantor group to permit Landau group to exchange their valueless securities in NTA for substantially more valuable securities in NT&T."

The third cause of action deals with "the purchase of over $2,001,500 face amount of notes prior to Dec. 31, 1959 exceeded the amount of notes required to be purchased by NTA during said period pursuant to the Indenture of said notes."

Further, it is alleged, "the purchase of notes of the aforesaid for the account of NTA constituted an improper and illegal diversion of NTA assets for the sole and exclusive profit and benefit to the Cantor group, their customers and associates. The exact amount of losses sustained by NTA and profits derived by the defendants is unknown."

Fourth and final cause deals with the purchase of all of Eugene O'Neill's literary rights for tv and films from Carlotta O'Neill, the playwright's widow. Negotiations had been conducted by Landau and Unger until Feb. 16, 1961, when Landau resigned as chief NTA exec officer, succeeded by Unger.

"Defendants Landau and Unger entered into a conspiracy whereby defendant Landau would be permitted personally to acquire from Mrs. O'Neill her tv and motion picture rights" involved. As a result, the charge continues, "NTA was wrongfully deprived of its lawful right and opportunity to acquire the aforesaid" film and tv rights and "said right and opportunity was wrongfully and improperly diverted to defendant Landau."

Present NTA group seeks "to recover damages against the defendants for all losses sustained by NTA and profits derived by defendants as a result of the wrongful acts herein alleged; That a trust be impressed in favor of NTA upon any and all contracts and agreements, or the proceeds therefrom, with respect to the motion picture and television rights in the literary properties of Eugene O'Neill now in the possession of defendants Landau and Unger. Granting such other and further relief as to the court may seem just and proper in the premises; all together with appropriate interest and the costs and disbursements of this action."

Added to names mentioned previously, remaining two defendants are Edyth Rein, officer, director and veepee of NTA, and Eric H. Haight, treasurer and chief financial officer during periods included in action.

Attorney Paulson is a member of the legal firm of Aranow, Brodsky, Bohlinger, Einhorn & Dann and currently is in Los Angeles taking depositions of at least 10 defendants in Best's action. He should wind Q's and A's by latter part of the week at Ambassador Hotel. Meanwhile strict secrecy is being maintained as to witnesses being called for depositions. Local defendants in this action will be questioned here on return of Paulson and his staff.

L.A. 'Model Schools'

Continued from page 1

Frank Bonelli also has announced he envisions legislation which would make possible the surveillance of "these so-called modelling studios."

Bonelli incorporated this phase in a proposed ordinance cracking down on the exhibition and manufacture of lewdie films in the L.A. area which the board voted be turned over to the County Council. In the same motion, Bonelli sought to petition California Gov. Pat Brown to include in the forthcoming legislative budget session statewide remedial laws for such controls. Supervisor said that such legislation would strike not only at objectional films and literature but also make possible keeping a close tab on the modelling studios.

CURRENT BILLS

WEEK OF DECEMBER 6

NEW YORK CITY

MUSIC HALL—Loray White, Miller & Archer, Richard Vance, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

SYDNEY (Tivoli) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

BRITAIN

BLACKPOOL (Grand)—Ann Sears, Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

CARDIFF (New) — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid, Des Lane, Lester Sharpe & Iris.

LONDON (Palladium)—Barry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

NEWCASTLE (Empire) — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—McCleverlys, Johnny Barracuda, Larry Bonito.

EAST 57—Duke Ellington, Larry Storch, Gloria Lynne.

BIRDLAND—Dizzy Gillespie, Olatunji.

BLUE ANGEL—Dave Astor, Barbara Heller, Barbra Streisand, Jan & Sylvia, Bobby Short, Otis Clements.

BON SOIR—"Greenwich Village, U.S.A.," Marge Cameron, Three Flames.

CAMELOT—George Young Orc.

CHARDAS—Anny Kapitanny, Tibor Rakossy, Dick Marta, Lia Della, Elemar Horvath.

CHATEAU MADRID — Los Chavales Espana, Pupi Campo Orc.

COPACABANA—Jack Carter, Damita Jo, Paul Shelley Orc., Frank Marti Orc.

EMBERS — Bobby Stevenson, Henry Rose, Jo Jones.

HOTEL ASTOR—Livio Giorgio, Chanin Hale, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst.

HOTEL PIERRE — "Steppin' in Society," Wilbur Evans, Fay DeWitt, Louise O'Brien, Jack Haskell, Patricia Marand, B & M Haggett.

HOTEL PLAZA—Diahann Carroll, Emil Coleman Orc., Mark Monte Continentals, Pearson De Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Jean Sablon, Milton Kay Trio, Milt Shaw Orc.

HOTEL ROOSEVELT—Si Zentner Orc.

HOTEL WALDORF-ASTORIA—Hildegarde, Dick Barclay, Emil Coleman Orc.

HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.

INTERNATIONAL—Alyson Cohen, Karen Chandler, Mike Durso Orc., Aviles Orc.

LATIN QUARTER—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK — Renee Roberts, Dave Grusin 3, Andy Hamon.

LIVING ROOM—Lillian Briggs, Alberto Rochi, Arti Avenza.

NO. 1 FIFTH AVENUE—Don Crabtree & Elaine Spaulding, Hankinson & Silver.

ROUNDTABLE—Earl Grant, Bill Black, Orchids, Pearl Williams.

SAHARA — Four Avalons, Rachel & Zilla, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.

TWO GUITARS—Alya Uno, Sasha Poliakoff, Ivan Nepa & Sonia, Kostya Polianskoy.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

VERSAILLES — Blossom Dearie, Andy & Bey Sisters.

VIENNESE LANTERN — Monica Boyar, Lisa Desti, Ernst Schoen.

VILLAGE BARN — Dory Sinclair, Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

VILLAGE GATE — Aretha Franklin, Herbie Mann.

VILLAGE VANGUARD — Thelonius Monk, Clara Ward Gospel Singers.

CHICAGO

BIRDHOUSE—Stan Getz Quintet, Harold Ward.

BLUE ANGEL — "Limbo Pan Americana," Pablo Candela, Jessica & Irma, Lord Bango, Lord Mike, Raphael Hernan, Sir Slim Henry, Tito Perez Orc.

CLOISTER—Phil Tucker, Phyllis Williams, Eddy Subway Orc.

CONRAD HILTON—"Ooh La La," Dornan Bros., Margie Lee, Dru & Landell, Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevar-Dons (3), Boulevar Dears (6), Gay Claridge Orc.

DRAKE—Jo Ann Val, Jimmy Blade Orc.

EDGEWATER BEACH — "Holidae Revue," Ron Urban, Continentals, Chase & Park, Lisa Dancers, Don Davis Orc.

GATE OF HORN — Shel Silverstein, Rosio de Granada, Peter, Paul & Mary.

HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams. **Downstage Room**—Daniele Gray, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO — Johnny Janis, Kokomo Wellington, Dick Ceasiro Trio, Larry Novak Trio.

LIVING ROOM — Georgia Gibbs, Billy Faber, Joe Parmello Trio.

LONDON HOUSE — Jonah Jones Quartet, Eddie Higgins Trio, Larry Novak Trio.

MISTER KELLY'S — Smothers Bros., Isobel Robins, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Dick Haymes, Fran Jeffries, Allen & Rossi, Ben Arden Orc.

PLAYBOY CLUB — Burns & Carlin, George Kirby, Slappy White, Ernestine Anderson, Gene & Francesca, Bob Grossman, Stan Fisher, David Romaine, Carol Brent, Harold Harris Trio, Kirk Stuart Trio, Davis-Jaco Trio, Larry Cummings.

SECOND CITY — "Alarmus & Excursions" Bill Alton, Bob Camp, Del Close, Anthony Holland, Bill Mathieu, Joan Rivers, Avery Schrieber.

SHERATON BLACKSTONE — Sheila Reynolds, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S — Ben Blue Revue (20), Ivan Lane Orc.

COCOANUT GROVE—Sammy Davis Jr., (Will Mastin Trio), Brascia & Tybee, Dick Stabile Orc.

CRESCENDO—Mary Kaye Trio, Jimmy Madden, Crescendo Twisters.

DINO'S—Jana Lund, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Le Crazy Horse Revue, 3d Edition, Diane D'Orsay, Georgina Schweppes, Danille Dupoux, Claude Stroud, Lobattos Dancers.

MOULIN ROUGE—Claude Stroud.

SLATE BROS.—Milt Trenier, Herkie Styles, Lanny Long Trio.

STATLER HOTEL—"Playmates in Rio," Skinnay Ennis Orc.

YE LITTLE CLUB Ruth Olay, Joe Felix Group (4).

LAS VEGAS

DESERT INN — Rosemary Clooney, Jerry Lester, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—"Philippine Festival," Bobby Gonzales, Katy De La Cruz, Pilita Corrales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. **Lounge:** Billy Eckstone, Novelites, Fabulous Jones, Dennis & Rogers, Joseph Mack Four.

EL CORTEZ—Instrumentalists, Conoleys, Bel-Aires.

FLAMINGO — Joe E. Lewis, Della Reese. **Lounge:** Harry James, Sarah Vaughan, Norman Brooks, Peggy Dietrick, Bob Sims.

FREMONT—Joe King, Zamacs, Newton Bros., Blake Beleves.

GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Wanda Jackson, Speed Family, Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover Shore 3.

MINT—Pat Moreno's "Artists & Models of '61."

NEVADA—"Les Girls De Paris," Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.

NEW FRONTIER Lounge: Ink Spots, "Hot Lips" Levine, Philly Duke, Marcy Layne, Monitors, Coral Kent.

RIVIERA — "Irma La Douce," Juliet Prowse, Clive Revill, Stuart Damon, Jack Cathcart Orc. **Lounge:** Buddy Greco, Robinson Bros. Revue.

SADDLE CLUB—Jackie Lee Cochran.

SAHARA—Ken Murray, Marie Wilson, Mills Bros., Leo Diamond, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Geo. Rock Six.

SANDS — Jerry Lewis, Steiner Bros., Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Jerry Vale, Dave Burton, Morrey King.

SHOWBOAT—Tex Williams, Wade Ray, Twin Tunes.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc. **Lounge:** Charlie Teagarden, Barbary Coast Boys.

STARDUST "Lido de Paris": **Lounge:** Dick Contino, Ann Mason.

THUNDERBIRD (Lounge)—Billy Daniels, Sonny King, Vido Musso, Jerry Stewartson.

TROPICANA — "Folies Bergere," Colette Riedinger, Pompoff, Thedy & Family, Pinky & Perky, The Bogdadis, Danny Costello, Trio Martelli, Mme Baron Jallet, Florence & Frederic & Dancers, Ray Sinatra Orc. **Lounge:** Perez Prado, Mafalda, Dubonnet Trio.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls, Novelites, John Carleton Orc.

HAROLD'S — Susan Barrett, Del Ray, Goofers, Don Conn Orc.

HARRAH'S (Reno) — Ray Anthony & Bookends, Brothers Castro, Eddie Lawrence & Whatnotts, Cindy O'Hara Trio, Bill Collier Combo.

HARRAH'S (Tahoe) South Shore Room—Liberace, Claire Alexander, Dolores & Charles, Dorben Singers and Dancers, Leighton Noble Orc. **Lounge:** Tex Williams, Jack Ross Sextet, Tony Thomas and Tartans, Renee and Pledges, Mellodettes, Deedy & Bill.

HOLIDAY—Joe Maize and Cordsmen, Frank Moore IV, Poni Tails, Charles Gould and Satin Strings.

MAPES — Vagabonds, Esquires, Bobby Pages and His Musical Pages, Arthur & Bonnie.

RIVERSIDE Riviera Room — Minsky's Follies with Bobby Sargent, Lou LeVitt Orc. **Lounge:** Gaylords, Eddie Dominzo Trio.

WAGON WHEEL (Tahoe) — Gaylords, Millionaires, Town Pipers, Meri Ellen & Cohorts, Rounders, Music Violins of Mexico, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Chase & Reed, Johnny Flanagan, Michael Meehan, Lolo & Lita, Mal Malkin Orc., Ice Models.

CARILLON—"Cherchez Les Femmes," Jerry Van Dyke, Sue Carson, Tanya & Biagi, Jack & Sally Jenkins, Jacques Donnel Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE—Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

DIPLOMAT—Mandy Campo Orc, Van Smith Trio.

EDEN ROC—Steve Alamo, Davy Jones Twisters, Monroe Kasse Five, Luis Varona Orc., Leslie Huder.

FONTAINEBLEAU — "Saucy Scandals," Eddie Carson & Chico Chico, Florida Trio, Paulette, Pepe Miller, Vic Charles, Ronnie Meren, Ron Dean, Les Rondettes (12), Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio.

MURRAY FRANKLIN'S — "Caught in the Act," Terry Haven, Sandy Baron, Candi Scott, Judy Martin, Kurt Knudsen, Alan Byrnes, Kay Carole, Murray Franklin.

PLAYBOY — Wayne Roland, Stagg McMann, Danny Apollon, Casey Anderson, Jackie Jackler.

THUNDERBIRD — Richie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

Hotel Astor, N. Y.

Chanin Hale, Livio Giorgi, Bick Harding Orch; $5 minimum.

The Hotel Astor's return to show biz after an absence of some years, is still in the laboratory stage. Managing director Anthony M. Rey is probing for a formula different than the usual dinner and after theatre spot which will provide new angles in entertainment. With the second bill of the new Emerald Room, Rey seemingly has conquered several problems in his quest for new entertainment directions.

On Monday nights, for example, he has apparently exerted enough pressure to have a better behaved crowd attend the AGVA Auditions. This has eliminated many of the Broadwayites and a number agents, but as a result the acts can work in a more responsive atmosphere.

In the regular entertainment bills, he has set Livio Giorgi, an Italian singer imported some years ago by Fred Waring, and has since gone into business for himself. Along with Chanin Hale (New Acts) the duo comprises a fairly entertaining session. Giorgi first came to the Astor via an AGVA audition. He is a singer of competence with a schmaltzy, Italianate air who makes a too obvious attempt to charm.

His voice is that of the oldline school of tenors. His repertoire includes such offerings as "Just in Time," the drinking song from "La Traviata," a medley of Italian folk tunes and a pair of French numbers. At this point he's striving to be a professional Continental. Toning down of his pash to prevailing standards would provide more comfort for both audiences and himself. The music by the Dick Harding crew aids the overall cause.

The AGVA auditions this time have a more professional and polished air. One of the reasons is the better behavior of the assemblage. A general murmur of conversation didn't break out after two bars of each song. The other reason is the handling of the crowd by emcee Archie Robbins, who warmed up the atmosphere for the acts and gave them a better setting than they normally would have had.

The acts are set with an eye to variety. Arlene Allison, who used to be one of the Allison Sisters, is now doing a single and seems a little strange to the idea as yet. Camille Valleis a pretty tapster who speciaizes in spins and does well with them. Steve Renere is an okay singer while Prully & Tallon are an excellent acro-ballroom team who were reviewed from the Palace Theatre on Broadway in 1954.

It's unfortunate that the usual number of agents didn't attend this particular audition. It might have made the efforts of these acts a little more worthwhile. *Jose.*

Edgewater Beach, Chi

Chicago, Nov. 22.

"Holidaze Revue" with the Continentals (3), Ron Urban, Chase & Park, and the Lisa Dancers (7), Don Davis Orch; $3 cover weekends, $2.50 weeknights.

The Polynesian Room has eased off from its name policy for the four weeks before Christmas (it darkens for a week then) and is presenting a potpourri revue that pobably won't pull the customers in from downtown, but provides a consistently pleasing show for the house guests and whatever drop-in trade may appear.

The Continentals are a musically adept trio with a winning way around a songalog of showtunes, standards and operatic arias. The two femme members, Lois Gentile and Lida DeValle, are attractive, and Juan Docurro provides the appeal for the distaff auditers. Turn moves smoothly and is well-staged throughout, and it builds to a strong climax with solo renditions of "Habanera," "Toreador Song" and an aria from "Madame Butterfly."

Ron Urban is a surefire mitt-getter with his literally colorful magico turn that has more than a dozen tinted doves (including two in elaborate cages) emerging from empty tubes, silk handkerchiefs and other props. Topper for the act, which Urban handles with eclat, is the production of a small poodle from amid a handful of brightly-colored kerchiefs.

Chase & Park's acro antics on the trampoline prove a good choice for this large room, providing action in their tumbling and knockabout comedy in their pratfalls. Unusual aspect of the turn is the incorporation of an audience participation stunt on the bouncy webbing.

The Merriel Abbott-produced chorus line, the Lisa Dancers, is a fresh-looking group. However, with the exception of a r&r closer, the choreography is not particularly inspired, and, of the dancers, only the sole male, Johnny Spina, and one member of the line, Vicki Lindan, demonstrated anything but standard terp work.

Don Davis orch backs the show expertly and delivers pleasing dansapation between shows.

Show is in till Dec. 23. *Mor.*

Desert Inn, Las Vegas

Las Vegas, Nov. 28.

Rosemary Clooney, Jerry Lester, Donn Arden Dancers (12), Carlton Hayes Orch (15); presented by Wilbur Clark; produced by Frank Sennes; choreography, Donn Arden; $4 minimum.

Rosemary Clooney sang over a slight hoarseness on opening night, coming through with a most satisfying turn sparked by radiant showmanship. Hit platter numbers are revived, plus "Some People," "Why Shouldn't I?" "I'm Gonna Give Myself A Party," Sleepy Time Gal," "Show Me," "Tenderly," and her latest disking, "How Well I Remember You."

Buddy Cole, who does Miss Clooney's fine 88ing with the Carlton Hayes orch (15), duets "That's Jazz" with her, and she winds the session with a medley of Bing Crosby songs, "because he promised to do the same with mine."

Jerry Lester tosses in some material which is surprisingly bawdy for this room. He's at his best with some hip—and very funny—impreshes of W. C. Fields, Al Jolson, Maurice Chevalier (as an Italian), and Joe E. Lewis (as Matt Dillon).

Donn Arden's handsomely contrived production number, with 12 comely chorines, is the curtain-raiser.

Milton Berle opens a four-framer here Dec. 12. *Duke.*

Cabaret Riviera, K.C.

Kansas City, Nov. 28.

Mamie Van Doren with Guy Chandler, Don Crawford, Tommy Reed Orch (7); $3 cover.

A recent entrant on the nightclub circuit, Mamie Van Doren is making her first stand in Kansas City at the Cabaret Riviera for an 11-night stay. A Monday (27) opening is unusual here, but even so the show drew well from first performance, with reservations indicating a packed house for the three nightly shows Friday and Saturday.

Show, which she is doing in 40 minutes, is a slick musical package. It's well put together and entertainingly presented by Miss Van Doren and young duo Guy Chandler and Don Crawford.

Essence of the production of course, is Miss Van Doren singing, dancing, and showing her elegant figure beautifully and daringly gowned. This she manages very well, including four changes, and a finish in a bespangled brief leotard. The idea is that Miss Van Doren tires of the role of sexpot which films have cast upon her, and on behalf of the girls of Hollywood, and Miss Doren she is here to show that there is also a wealth of talent.

Dancers Chandler and Crawford spell her for a change, and the three work out an "Ado Annie" routine to everybody's liking. Miss Van Doren, in black sequins, has an unusually effective sequence with "A Good Man Is Hard To Find" and artful face masks of JFK, Churchill, Chevalier, Presley and Sinatra, the lyrics parodying the original and the shapely actress winding up with the man in the White House.

There's a switch of emphasis to hats as the three change terps to match changes in headgear, this one with Miss Van Doren showing her streamlined figure as they dance through a montage of steps from the early 1920s to date. Closer has her on solo with some switches on the "Whoopee" idea, and she goes off to a great hand.

Her act is a good sample of what could help nightclub biz, youth, verve, wardrobe and an idea lacing it together, and all capably done. Although she claims an investment in this production of over $40,000, Miss Van Doren seems well on the road to getting it back. Bookings already have extended over six months, and she is set well ahead to Vegas and San Diego. *Quin.*

Chi Chi, Palm Springs

Palm Springs, Cal., Nov. 27.

Gary Morton, Elaine McKenna, Bob Bromley & His Puppets, Bill Alexander Orch (7); cover $2.

Gary Morton has played the Chi Chi Starlite room three times in his career but this is the first time he came in backed by $10,000,000. His backer, generally voted the top comedienne in the nation, was not there to cheer him on and on the night caught he needed her laughs badly.

He is billed as the star. But actually he is only one of three good acts, and for entertainment values is topped by an Australian singer making her American debut and a puppeteer who was rushed in when a member of a dancing team broke a leg.

But the main interest, of course, was in Morton. It's a common crack for people to say about any splicing, "What does the ace see in him?" In this case he has flashes of good humor even when his comedy wasn't going over very well. His imitations of "Rawhide," "Lives of a Bengal Lancer," and Jimmy Cagney, minutes away from a Sing Sing execution, with Pat O'Brien as the warden, are mildly amusing. A scene where four famous works of art talk back to their painters is okay, especially one of Mona Lisa smiling back at Leonardo da Vinci and saying, "Very funny."

Spliced in between this material are some blue notes, some gags in Yiddish and the one about the injured mountaineer who was being rescued with a rope in his teeth until he tried to respond to the query, "Are you all right?"

He has a finish which not only is very funny but finally warmed up a cold audience. He whispered to them that he wanted applause enough to come back for two encores and would hold up his fingers as the cue. What he gave as an encore saved his act as far as this house was concerned.

Show opens with Bob Bromley and his puppets, an act that has had several command performances and was a fixture for five years at the Paris Lido. The character and simulated emotion he gives these puppets is formidable. A busty opera singer, a hazy, lazy colored hoofer, a longhaired pianist, a man on a flying trapeze and a happy circus clown who accidentally bursts his balloon and thereafter is all pathos are perhaps his best, but he does a mighty deft piece of stringwork getting the clothes off a stripteaser for a finish. A fine act all around.

Bill Alexander's orchestra has little to do except during Miss McKenna's act. As she was not in the standard American groove that gave him plenty to do and he did it well. *Scul.*

Casa Madrid, L. A.

Los Angeles, Dec. 1.

Carmen Amaya and troupe (11); $3.50 minimum.

Here's one club which has escaped The Twist. When (and if) Carmen Amaya adds a Twist number to her repertoire it'll be time to toss in the castanets and tell the boys in the back room you've seen everything. Nothing to fear, aficionados, Miss Amaya maintains her classic flamenco standing (tops) in her current, and what Casa owners claim is her only, U. S. date for the '61-'62 season. So, who made the opening night flamenco intros — Twist expert Louis Prima.

Jerry Gould and Al Fine, the non-Latin lads who own the Spanish specialty shoppe, booked Carmen Amaya and troupe for a three-month stint. The boys say they bargained for only a five-member act for their small club (seats 150), but Miss Amaya arrived with 11 performers to spill over a stage which measures about 10 x 12 feet. What a bargain for the customers who get a form of flamenco concert-in-the-round.

The operators admit it's gonna be tough to break even—transportation costs alone hit the $4,000 mark. But it's a break for the niterygoer who would ordinarily skip an Amaya date at her usual concert hall setting. (Yet, saloon-goers, of course, recall her dates in Gotham's Chateau Madrid).

The excitement which Miss Amaya and her bands of gypsies generate on stage is difficult to equal. And no one sleeps while they deliver their one-hour tour de force! The basic elements of their program is: dance, song, guitar and rhythm. All members are completely unrestrained in emotion, but rigidly trained.

The program is divided in three parts, Malaguena, Cuadro Flamenco and Algerias dances. The opening number features two of the femme dancers, Pilar Caballero and Angelo Granados, and boy terper Isidro Lopez, backed by two guitars, (Andres Serra and Pucherete).

In the Cuadro number, the remainder of the troupe joins in to take turns in solo ad lib dancing. These include Angela Granados, Rosario Salguero, Diego Amaya, Luis Flores and Jose Amaya.

Carmen A., too, leads them through the paces. But you ain't seen nothin' yet—until she returns for the Spanish winderupper, Alegrias, in which Miss Amaya defies the eyes with her electrifying footwork.

The regular boite-crawler, accustomed to the few moments of Zapateado (heel dance) offered by nitery dancers like Sammy Davis Jr. gets the full treat-ment with this troupe. And the true Latin lovers, of course, get the fill for their appetites—both on stage and on the menu which is tailored to tastes espagnol. Garlic soup et al. *Army.*

Living Room, Chi

Chicago, Nov. 27.

Georgia Gibbs, Billy Falbo, Joe Parnello Trio; $2.50 cover.

Georgia Gibbs was in fine voice and fettle for her opening night at Dan Segal's Living Room, delivering a catalog consisting mostly of standards with able showmanship and smooth vocal proficiency.

Opening with "Hey, Look Me Over" (fast becoming a standard opener), she deftly croons her way through such staples as "You're Nobody," "Summertime," and "I Love You, Porgy." For pace-changers she bounces out "Never On Sunday" in Italian and an Israeli number, "Sholom Aleichem," in Hebrew, and punches out a rocking rendition of "Bill Bailey."

Opening the show is Chi-based Billy Falbo, a hardworking comic, who, although slow in getting started with some gamey puns, reaches a great climax with a surefire panto impresh of a non-poker-faced card shark.

Wheeling and dealing with fine versimilitude, Falbo muggs his way expertly through an imaginary poker game, reacting rubberfacedly as each card is dealt and each bet is made. Comic closes with song impreshes of Laine, Jolson and Sinatra, which, though ably handled, are somewhat anticlimactic after the poker routine.

Joe Parnello's savvy house trio is augmented by five sidemen for Miss Gibbs' turn, but returns as a threesome to play many-mooded background music between shows.

Bill is for three weeks. *Mor.*

Riverside, Reno

(FOLLOWUP)

Reno, Dec. 1.

Riverside host Bill Miller has pacted Bobby Sargent for a two-weeker to fill the comic spot vacated by Bert Wheeler in the long-run Minsky's Follies. And Ricky Richesin has been brought in for the production singer chores until the show changes Dec. 13 when a new Minsky production is slated to open. Both fill the spots more than effectively.

Sargent, a standup comic with many new one-liners and situation stuff, gets off a bit on the slow side but has tablers with him all the way by the time he exits with a perfect carbon of Groucho Marx. Albeit some of the lines are dated, he throws them across in strong manner and makes with many tropical bits, both local and from the national headlines. A real getter is his impression of a U.N. delegate to Africa—done as a limp wrist. Much of his material weighs heavy on the blue side, but he has the savvy to sell without offense.

Miss Richesin, a mezzo-soprano, wins good endorsement in solo and in tandem with Bill DeBell, who handles the male production singing chores. She's a dark-haired looker with the visual appeal to match the talents. She shows full control, nice phrasing, and sincere emotion on such as "The Night Has a Thousand Eyes" "Stranger in Paradise." She has a talent and personality that would fit nicely fronting her own group. She also would make a potent draw for lounges or intimate rooms.

New show opens Dec. 14. *Long.*

Lanai, New York

Del Marino & Rhythm Jesters, (3), Chink Hines and "Three-Plus-One" Band; Lanai Twisters; (lounge); George Taylor; $3.50 minimum.

Joe Kipness, who has some $500,000 sunk in the Lanai, a South Seas-style restaurant in the Winter Garden Theatre Bldg. (formerly the Beachcomber, Beatrice Lillie's Club, the Plantation and other billings) may be another who might get twisted into the black by the phememon of The Twist. In a class decor, without the frenetic environment of the Peppermint Lounge, Wagon Wheel etc., although that type of frenzy is what helped put The Twist over with the socialites slumming with the leatherjacket set, The Lanai has much to offer.

Apart from the comparatively light $3.50 minimum in the sumptuous boite that is a cross between an Hawaiian and a Polynesian setting, quondam couturier-legit impresario-restaurateur Kipness has a bargain package. The food is good. The service ditto. The decor dramatic. All that and The Twist too is quite a parlay. Kipness, who retired from haut couture (his son Ira now runs it) and whose last legit production (in association with Jack Hylton) was "La Plume de Ma Tante," is seemingly intent on putting over the Lanai. He started originally with Monte Prosser who has since gone to Vegas as Thunderbird producer and, at one Vegas-type operation and, at one time, John Shubert (who owns the property) was to have been associated also, But Kipness is the boss.

In the shaking-down process Kipness has hit upon The Twist policy to beef-up the groceries, and business seems sprightlier. Del Marino, in the uninhibited manner of most the genre of Twistapators, is a generous worker, backed by the Rhythm Jesters (3). He is spelled by Chink Hines and His 3-Plus-1 Band, but Marino comes back frequently, as do the frenetic Lanai Twisters.

These are "dress (or undress) extras," now SOP for all the Twist joints to get things rolling (twisting), and there's never a wandering eye when the 1961 version of "musical French postcards" hips-off. Fact is, of course, that when done well, by lissome youngsters, who never touch—just "address" each other in rhythm and torso-twisting posture—it is cleaner-looking than when some of the old boys essay it. Then they could raid the joint. (Not here; this is merely an observation of the passing show business scene). In the lounge (street floor), Kipness has George Taylor pianologing. *Abel.*

The Esablishment, L'o'n

London, Nov. 22.

John Fortune, John Bird, Jeremy Geidt, David Walsh, Hazel Wright; Norman Sturgis & Laura James; minimum, $3.50 dinner.

Peter Cooke and his colleagues from the smash hit revue, "Beyond the Fringe," are the guiding lights behind The Establishment, London's first satirical night spot. The club, which had more than 6,000 members paying $6 a year before it opened its doors, is located in heart of Soho in a former strip club which has been redesigned and decorated in simple fashion. There is no elegant decor, the dining quarters are adequate though cramped, but the venture is, an undoubted hit.

The Establishment, it must be conceded, deserves its success. London sorely needed a nitery which would attract all classes from the intelligentsia to the beatnik. The irreverent humor which pokes malicious fun at authority, is not only witty but perceptive.

The essence of this type of entertainment is to keep it topical, and the sketches can change from night to night if warranted by political developments. There is no individual billing for any members of the cast, but the firstrate performers are John Fortune, John Bird, Jeremy Geidt, David Walsh and Hazel Wright. On some occasions the "Beyond the Fringe" crew offers an ad lib show after the normal cabaret.

On the show caught, Norman Sturgis & Laura James, the husband and wife act which has been banned from U.S.A.F. bases, did their weekly guest spot with an edited version of their sketch, "John and Jackie at Home or How White Is My House." This is a very funny bit with some sly humor and light-hearted satire which need not give offense to anyone. *Myro.*

Harrah's, Tahoe

Lake Tahoe, Nov. 26.

Liberace (with Dr. Gordon Robinson conducting), Betty Pasco, Claire Alexander, Dolores & Charles, Dorothy Dorben Singers & Dancers (13), Leighton Noble Orch (15); $4 minimum.

Within the last five years Liberace has played Tahoe Harrah's six times (with no date shorter than two weeks), but the intoto values of the current package marks the high point of his Tahoe exposure. The 88er is at his best—visually and talent-wise—and his supporting acts are top league.

And for the hour and 30 minutes the show runs (a little long by Nevada casino standards) he makes full use of the stage equipment this swankery has to offer, i.e., the multiple lighting, auxiliary wings, revolving center of the main stage, and orchestra pitted.

There's also some changes in this outing in elaborate details. He has five suit changes and brings along three of his own pianos to set the moods effectively for various segments of the show, which rates it as a full production.

As star-emcee, Liberace's intro is in gold lame jacket to "Well, Look Me Over." Be it from male or distaffer, the Liberace costuming commands auditors' full attention. After a bit of chatter re the club's facilities and the lake's appeal, he keyboards in his showy style a number of titles from countries he recently visited.

Impressive segment of the 90 minutes finds Liberace in blue tails at a gold-gilded piano recreating the era of Chopin. Statuary about the stage and the lighting add to the effect. Closing final note is sounded as the piano, on revolving stage, completes a full circle.

Betty Pasco, new to the Tahoe scene, proves a unique act to this room, working from rings and a trapeze from a big chandelier hanging from the ceiling at stageside. Center of the chandelier revolves at the shapely aerialist paces her smooth acro bits to the full attention of those below. Execution is faultless, and a couple of her routines draw gasps from tablers.

The Leighton Noble Orch, under the baton of Dr. Gordon Robinson, rates the kudos handed it by the topliner. Particularly noticeable is the fopleague percussion talents of houseband drummer V. J. Bourgeois.

The Dorben Singers and Dancers are dispersed throughout the full turn, making for interesting staging. And as per usual, the troupe is well-costumed and well-rehearsed.

Louis Prima due in on Dec. 14 for three weeks. *Long.*

The Ashgrove, L. A.

Los Angeles, Nov. 29.

Martha Schlamme, Mike McClellan; $2.50 admission.

Current booking of Martha Schlamme particularly points to Edwin Pearl's establishment as an informal concert hall rather than an ordinary nitery. Miss Schlamme is an international folk artist of considerable and well-deserved prestige.

Her material remains essentially in a wide variety of folklore. However, she has superbly developed vocal equipment set with sharp technique and polished delivery that places her on an artistic level equal to any classic concert artist in the field.

A good deal of Miss Schlamme's rapport, aside from purely beautiful delivery, comes from rich, empathetic projection of human emotions. She sings in 12 languages, reflecting the basic ethnic similarities in all people. "Surabaya Johnny," by Kurt Weill and Bertolt Brecht, is a moving love song rewardingly sung. Converse effect is evident in "Crazy Barbara," a delightful children's song, and several rousing gypsy tunes.

Russian "Three Man in Caravan" is equally pleasing, while "The Praeties They Are Small" dramatically tells of the Irish famine. Langston Hughes' "Merry-Go-Round," paired with Laurence Brown's arrangement of "The Gospel Train," are warmly responsive to our own American Negro life. Accompanist Harley Reifsnyder is a distinct asset.

Mike McClellan supports with a set of Southern folk entries reflective of Leadbeddy and Blind Lemon Jefferson. Eighteen-year-old is new and has patterned his style after Negro qualities intrinsic of the area.

He scores with "Silver City Bound" and "Southern Pacific," latter his own, but uses a raw, coarse tone that is foreign to his natural voice and pushes. Performance is as much for himself as the audience and he needs experience to loosen.

Show is in through Dec. 24. *Dale.*

Eddys', K. C.

Kansas City, Nov. 22.

Dukes of Dixieland (7), The Continentals (4); $2 cover.

The established jazz exponents, Dukes of Dixieland, are in for their second stand at the Eddy Bros. Restaurant within a year, and this time they're set for three weeks, a notable departure for the house which regularly books shows for two weeks only. They're again gathering in the customers in fine style, and the engagement looks to be a pleasant experience all around. Their 65-minute show is a concert of jazz Americana that registers strongly throughout.

Personnel changes since the last trip here give the Dukes a new rhythm section, including Gene Schroeder on piano, Charley Lodice on drums, and Jim Atlas on string bass, a reversal from their former long commitment to the tuba. The file of instrumentalists includes Frank Assunto on trumpet, Fred Assunto on trombone, Jerry Fuller on clarinet and Papa Jacques Assunto on banjo and trombone.

Their long list of numbers runs from "That's A-Plenty" as the initial workout, through "Yellow Dog Blues," "Bourbon Street Parade," "Gin Mill Blues" for a Schroeder specialty, "Slide, Frog, Slide" for a interesting entry by Freddy Assunto and Louis Armstrong's "Some Day," these without Papa Jacques. He comes on midway to add the banjo to several numbers, then switches to trombone.

Latter half includes "Running Wild" and "Hey, Look Me Over" from their new album for Columbia on Broadway favorites, and brings them to close with "When the Saints Go Marching in." They make a virtual production of the venerable tune, with a section featuring each instrument ad a march around the room for the rousing finale. The house is all theirs and the wind brings resounding applause. *Quin.*

Harolds Club, Reno

(FOLLOWUP)

Reno, Nov. 28.

Susan Barrett, a newcomer to the Reno scene, scores so effectively in her Harolds Club debut there's a suggestion she could well become a regular for local bookings. She was brought in on a two-week option, which was picked up by Harold Smith Jr. after auditing her opening show. Despite her youth (she's 21), she essays much of her turn with lots of show biz savvy, and shows big talent in the presentation.

On for only 20 minutes, she manages to offer a varied catalog, including an impressive "Never on Sunday," done in Swedish. Opener is "Hey, Look Me Over," which allows her good chance for immediate rapport and a hint of what's to come. She wins endorsement while belting such as a Jolson medley ("Swanee," "Rockabye") and other uptempo things.

She shows good emoting, but falls a bit below par on the subtle phrasing in some of the slower titles. The personality is infectious, and the projection comes across in good manner.

Miss Barrett has had limited club exposure but has two Capitol albums to her credit, with the labels noting some of the titles she includes in her nitery turn. She's a good bet for the more intimate rooms and in time should mature to the point where she will be in strong demand on the nitery circuit.

Back for a second time this year at Harolds is Del Ray, who continues to mystify with his card manipulations, his drinking toy bear, his disappearing live doves, and flying balls of fire. He's a class artist.

Held over are the Goofers, an instrumental group with a reorganization plan to drop much of the zany antics (such as playing a bass while swinging bottoms-up on a trapeze) in preference for more display of musical talents, which is highly evident.

New show slated for Jan. 8 opening. *Long.*

Blackstone Hotel, Chi

Chicago, Dec. 1.

Sheila Reynolds, Franz Bentzler Orch; $2 cover weekends, $1.50 weeknights.

The Bonaparte Room is making a concerted bid to establish itself as the number two supper club in Chi (the posh Empire Room is firmly ensconced as the prime spot), and the Blackstone's general manager Doug Boone's recent canny bookings are making substantial headway in this direction. It's Boone's eventual hope to transfer the Bonaparte's action over to the Mayfair Room, for years one of the city's toniest hotel rooms and now a banquet and meeting room.

Sheila Reynolds is a redtressed beauty with a nice big voice that reaches out to the farthest corners of the room. An astute and inventive songseller, she swings out briskly with "It's Nice To Go Traveling" and "Make Someone Happy," then scores with a lyrical rendition of "Come Prima."

She demonstrates her keen showmanship with a finger-snapalong version of "Never On Sunday," and scores handily with "When The World Was Young," shaping this fine chantune into a great bit of Parisian weltschmerz.

She also lends a strong legituner touch to a well-arranged medley from "My Fair Lady," and parlays a Continental rendition of a French number, "Reviens Mon Amour." Miss Reynolds' entire turn is in excellent taste, artfully arranged and staged, and delivered with great ken. Franz Bentzler's house unit backs Miss Reynolds with a Continental flair and provides dansapation between shows. *Mor.*

Skylane Inn, Houston

Houston, Nov. 23.

Rusty Warren, Bill Gannon Trio; $3 minimum.

Rusty Warren, a queen or at least a princess in the party record field, is gusty and busty, and when she isn't her humor usually hits below the belt. Her voice is brassy and raucous, and her expressive face has a built-in leer. It all combines to give a New Year's atmosphere to this motor inn's Orbit Room, for Miss Warren is a big fave in Houston, and her albums have soared into the millions.

Most patrons know what to expect and they aren't disappointed. Many are targets for her barbs about their most intimate habits, but they love it. She leads a community sing, and sees to it that everybody, but everybody, sings. Her good, or bad if you prefer, humor is contagious, and yocks are continuous and hearty.

She borrows from her several party albums, and skits are greeted like old, if bawdy, friends. There's her women's sexual suffrage movement, and her version of "Mammy," in which the word somehow comes out sounding like a gland.

Miss Warren takes over 88s from maestro Bill Gannon throughout, but the other boys back her well, if at times they seem to be hanging on for their lives, for she has a flair for impovising. *Skip.*

Shoreham, D. C.

Washington, Nov. 27.

Mark Russell; no cover, no minimum.

As far as Washington audiences are concerned, Mark Russell is the most amusing comedian in the business of spoofing politics and current events. A D.C. product with local popularity earned in a hurry, he differs from Mort Sahl and Tom Lehrer by being a combination of the two with perhaps more showmanship than either, despite limited experience.

He takes politicians and political issues apart in song, and the politico types in the D.C. precincts relish it. He plays his grand piano standing up and has a brisk running series of gags about current events between his tunes. He writes his own material, and it is as recent as the latest headline. Most of his lines as a result become dated fast, but that seems of no concern to him.

Shoreham Hotel boniface Bernard Bralove rearranged his posh Marquee Lounge to create a stage and showplace for Russell's talents. He had been discovered in a relatively unknown hotel near the U.S. Capitol, which became known because of him.

Bralove offered him more space and a classier environment. He draws the political VIPs, and is now completing his third engagement at the Shoreham's Marquee Lounge, this time for 11 weeks. The others were interrupted by two out of town stints at the Playboy Clubs of Chicago and Miami. He's headed next for the hungry i in San Francisco, for four weeks starting Dec. 27.

His production of new songs and gags is so prolific that he has an abundance of material, spanning almost every subject. His lyrics for Attorney General General Robert F. Kennedy start: "Up in the morning, out on the job, working for my brother for my pay. Just a lucky young son with nothing to do but roll around the Cabinet all day."

He razzes civil defense bureaucrats with song about "My fallout shelter on the roof." Takeoffs on the Peace Corps and the John Birch Society are among his best. His show here runs 90 minutes. *Carp.*

Crescendo, L.A.

Los Angeles, Nov. 23.

Mary Kaye Trio, Jimmy Maddin "Twist Around the World" revue; $2.50 cover plus 2-drink min.

In an unusual switch, no doubt catering to the momentary twist craze, Wednesday's (22) new show found the second bill act, Jimmy Maddin's "Twist Around the World" concoction, in top time spot over headliners The Mary Kaye Trio.

Maddin group needs the time and exhausts part of the audience who join the twisting gyrations, but doesn't deserve such stellar attention regardless of the popularity of the dance fad they have latched onto.

Kaye Trio remains one of the top acts working today, handling rapidly styled rhythms, comedy patter and straight ballads with aplomb that retains maximum attention. Strongest in standard favorites like "Where or When" and "Funny Valentine," this stint features several new arrangements, one of them a far out madrigal styling of "Bill Bailey" that shows imagination and expert technique but isn't a necessary gimmick in their already smooth act.

Each could be a strong single; as a trio they are a tour de force. Mary and brother Norman do chief vocals, with Frank Ross injecting clever comedy. He has an elastic face and uses well-timed patter, but camps just a little too much, frequently overdoing a successful joke. "Day by Day" and "September Song" done in up tempo are typical of regular style.

A large portion of show is devoted to satires on films, of which an Andrews Sisters takeoff is particularly bright. George Burns intro'd opener, with Milton Berle on for a brief turn.

Maddin group features two girls and one boy as dancers and his brassy orchestra. Dancers cavort with hips much like Elvis Presley did when he first started. First couple of numbers are an interesting novelty, but there is no variety and it soon wears. Maddin does the vocals in a husky voice. Special "Crescendo Twist" is no different from the rest.

Maddin band takes the house spot and backs Kaye Trio. Show is in through Dec. 19. *Dale.*

Monterey, New Haven

New Haven, Nov. 17.

Johnny Hammond; $2 minimum.

Old vaudevillians are something like old soldiers, they never die. Some of them just open up saloonseries so they can keep their hand in at some form of show biz. This has been the case with R. E. Greenlee of the quondam team of Greenlee & Drayton.

When vaude, per se, called it a day some years ago, Greenlee set himself up in a food and drink emporium in New Haven. He operated a modest establishment over the passing years. Recently, the remodeling bug struck and now his new Monterey has broken out as a 200-capacity spot that offers a shifting policy of entertainment (no cover) ranging from single performers to a small band combo, with varying stands according to patron draw. Johnny Hammond, recording pianist, was on deck following the expansion revamping.

Spot caters to upper middle class white and Negro trade, with the Yale student following incidental, rather than primary as might be expected. It's a $2 minimum policy. *Bone.*

Slate Bros., L. A.

Los Angeles, Nov. 23.

Milt Trenier, Herkie Styles, Danny Long Trio; $1.50 cover plus 2-drink min.

The Treniers came in en masse to give former partner, Milt, a roaring sendoff at his Wednesday (22) opening, typical of the frenetic pace usually set by the club. The whole town for the next few weeks should be Trenier conscious, with Milt holding forth as a single (for past three years) here while the rest of the wild gang spar at the Summit.

Co-biller, comic Herkie Styles, a near newcomer to the local scene despite a stint five years ago at the now defunct Avant Garde, gives the Slates a show that should have appeal for the hip clientele they aim for.

Trenier is a stylist, singing with strength and considerable individuality. His emphasis is on a swing beat and fast-paced, punching delivery in an energetic, physical performance. Far best on up tunes, he loses some power in ballads but makes up for it with hard work on "Around the World in 80 Days," a jazzed version fully identified with him. His beat is infectious.

Styles does a good job, but will do better with more experience that will give him security. His delivery is well-timed and his personality pleasing. Much of the material, however, is similar to the extemporaneous patter associated with many other comics.

He relies too much on kidding his own jokes with the audience, a valid bit but one that loses impact when overdone. As a singer, he has true vaude flavor and comes off with plenty of showmanship. Potential shows strongly in fact he can do a full show to a dull audience (second) and maintain up pacing.

Jim Backus introe'd Trenier and Lenny Kent, who just closed, brought on Styles, with Kay Stevens joining Trenier for last show with a wild twist demonstration. Herbie Dell Trio was a last minute replacement for Danny Long Trio, stranded in a snow storm, opening night. Long will back acts for five weeks they run. *Dale.*

La Salle Hotel, Montreal

Montreal, Nov. 28.

Ricky Kaye Revue, starring Sam Ambrose Orch (6), with Valerie Vee, Nilda Rey, Maurishka Ferro; $1-$1.50 cover.

With change of management about a year ago, the La Salle Hotel has suddenly come alive with the most varied entertainment policy in Montreal. Long established as an inn with a high food reputation, the La Salle in days gone by offered little but a restrained quartet during the dinner.

Now the joint is jumping and with the opening of Calypso Island in a little-used banquet room, the only space left is the main lobby. No one would be surprised if the new owners devised a gimmick for this area.

Timing has been the big plus for all entertainmnt facets of this hotel. Initial step earlier this year was to bring in the first honky-tonk 88'er; an immediate boff which was followed by a light opera group in the main dining room.

The new Calypso Island layout is the management's offering to the devotees of The Twist and allied physical gyrations. Instead of the usual tired calypso groups that have appeared on the scene in the past for a few short weeks, the La Salle brings in a rousing unit headed by the inexhaustible Sam Ambrose with solid backing and sparked by the terping of two youthful femmes.

Belting out a session that is guaranteed to keep everyone awake, Ambrose not only does a socko drum sequence but also does background music for attrative chirper Valerie Vee and dancer Ricky Kaye, the leader of unit.

The carefully planned informality also includes their interp of "The Canadian Twist" which is probably the most reasonable way any Montrealer ever had to get rid of his or her inhibitions and still stay on the right side of the law.

For added kicks and perhaps one of the most fetching sights around the room, all the distaffers serving the various tables are recruited from the National Theatre School here in Montreal. What they lack in serving qualities they more than make up in appearance. Each is garbed in a sarong-like affair and each is something of a knockout. The show is continuous *Newt.*

Shows on Broadway

Daughter of Silence

Richard Halliday presentation of drama in three acts (five scenes) by Morris L. West, adapted from his own novel. Staged by Vincent J. Donehue; scenery, Oliver Smith; lighting, Jean Rosenthal; costumes, Helena Pons and Oliver Smith. Stars Emlyn Williams, Rip Torn; features Joanne Linville, Joe de Santis, Geoffrey Lumb, Frederic Tozere, William Hansen, Vincent Gardenia, Jeremiah Morris, Norman Shelly, Dino Terranova, Janet Margolin. Opened Nov. 30, '61, at the Music Box Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Gianbattista Rosati ..... Norman Shelly
Sgt. Manzoni ..... Vincent Gardenia
Carrese ..... Jeremiah Morris
Fra Bonifacio ..... William Hansen
Anna Albertini ..... Janet Margolin
Maria Rosati ..... Ruth Volner
Valeria ..... Joanne Linville
Louisa ..... Barbara Scaed
Antonio ..... Al Viola
Carlo ..... Rip Torn
Ascolini ..... Emlyn Williams
Francesco ..... Dino Terranova
Deodato ..... Paul Rufo
Prosecutor ..... Frederic Tozere
President of Court ..... Geoffrey Lumb
Clerk of Court ..... V. D. Hughe
Luigi ..... Vincent Baggetta
Prof. Emilio Galuzzi ..... Joe de Santis
Maddalena Barone ..... Barbara Hayes
Judges ..... Robert J. Lance, Allan Frank
Assistant to Prosecutor ..... Daniel Ades
Assistant to Defense ..... Frank Savino
Villagers ..... Lynn Morris, Frank Savino, Robert J. Lance, Daniel Ades, Salvatore Lombardo

Only five days before its publication as a novel, Morris L. West's own dramatization of "Daughter of Silence" opened last Thursday night (30) at the Music Box Theatre as a dubious boxoffice prospect and questionable material for pictures. Even if it didn't involve an investment of about $200,000, the Richard Halliday production would stack up as commercially doubtful.

West, the Australian novelist who made no secret of his dissatisfaction last season with Dore Schary's adaptation of his best-seller, the theatrically difficult "The Devil's Advocate," has not exactly vindicated himself with his stage treatment of the more dramatically suitable "Daughter of Silence." Without having read the new book, it seems evident that West hasn't clarified which of his characters is the protagonist, and what are the backgrounds and motivations involved.

"Daughter of Silence" is one of those cases in which it's possible to respect the intention, but difficult to admire the accomplishment. There are moments of effective theatre, but little cumulative force and almost no emotional involvement for an audience. Moreover, Vincent J. Donehue's direction seems to lack—well, direction and has ni impressive of texture or tempo. Oliver Smith's scenery not only overshadows the play, but involves districting delays for changes for locale.

"Daughter of Silence" is mainly about a murder trial in an Italian village. The mayor has been shot down by a 19-year-old girl who freely admits having planned the deed for 11 years, since her mother was killed by Partisans during World War II. A young lawyer undertakes to defend her as his first case, and wins what amounts to an acquittal on a plea of mental-emotional immaturity, only to have the defendant suddenly go screamingly insane at the finale.

The author clearly has a lot more on his mind than the melodramatic plot. He suggests that the young lawyer, in defying his domineering father-in-law by taking the case, wins the latter's approval and respect. But there are only cryptic hints of their background relationship. Also, while the relation between the young lawyer and his wife is emphasized as being on the rocks, and it's evident that she considers him weak, there's no adequate explanation for their coolness or, in consequence, her final effort toward reconciliation.

There's what appears to be an intimation of at least latent incestuousness between the father-in-law and his daughter, but that's a matter of performance and isn't supported, at least clearly, in the lines. Finally, the author doesn't establish the point of the violent insanity of the young murderess, so the scene tends to be merely meaningless theatrical effect.

West offers unevenly interesting speculations on such eternal intangibles as morality, justice, the law, the nature of guilt and innocence, the kinds and degrees of responsibility, the various forms of love. But they're not tied into cohesive, compelling theatre.

Emlyn Williams, with whitened hair and beard, plays the enigmatic role of the benevolently tyrannical father-in-law who shares responsibility for the local conspiracy of silence that ultimately produces the mayor's murder. He gives a quiet, effortlessly authoritative performance that seems to imply more than it says. The part hardly seems to warrant the importation from England of an actor of his stature.

Rip Torn, co-starred, gives a strident portrayal of the young lawyer. Notably in the trial scenes, his tone seems shrill and uneven, and there is little suggestion of pacing in his playing. It's only fair to observe, however, that since the character has trouble deciding what he wants, and the staging seems limp, the actor has a baffling task.

Of the featured players, Joanne Linville seems somewhat rigid as the lawyer's restless wife, Janet Margolin, making her professional stage debut, does little more than look appealing in the underwritten role of the inarticulate defendant, and Joe de Santis, Geoffrey Lumb, Frederic Tozere, William Hansen and Vincent Gardenia are varyingly believable in supporting parts.

There are lots of words and dramatics in "Daughter of Silence," but when it's all over a playgoer may echo the words of the puzzled characters in "The Tavern" (wasn't it?), who queried, "What's all the shootin' for?" *Hobe.*

Sunday in New York

David Merrick presentation of comedy in two acts (10 scenes), by Norman Krasna. Staged by Garson Kanin; settings lighting, David Hays, costumes, Patricia Zipprodt. Features Pat Stanley, Robert Redford, Conrad Janis, Ron Nicholas, Pat Harrington Sr., Sondra Lee. Opened Nov. 29, '61, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Fridays and Saturdays.

Adam Taylor ..... Conrad Janis
Eileen Taylor ..... Pat Stanley
Man ..... Pat Harrington Sr.
Woman ..... Sondra Lee
Mike Mitchell ..... Robert Redford
Russell Wilson ..... Ron Nicholas

The K boys, a couple of old pros named Norman Krasna and Garson Kanin, have come up with a synthetic, frivolous, amusing comedy called "Sunday in New York," which another old pro named David Merrick presented last week at the Cort Theatre. Krasna wrote the innocuous but diverting trifle and Kanin provided the slick staging.

This lightweight rumpus about a reluctant virgin who keeps three baffled males on edge for 12 hours of a Sabbath in Manhattan should do well enough on Broadway, despite mixed reviews, and is a natural for the road, wholesale stock productions and a picture sale. The backers have little cause for worry.

"Sunday in New York" is, of course, the show which got into the news nationally several weeks ago when a nervously protective highschool principal led her brood of 146 tourist-pupils out of a tryout performance at the National Theatre, Washington. To alarmists who think the carefully discreet romantic comedies put out by Hollywood over the years would corrupt young morals, the lady was probably justified. But to an observer of the contemporary arts, including fiction, "Sunday in New York" seems almost quaint in its innocence.

In fact, this latest Krasna legit splurge is virtually a stencil of a certain genre of romantic farce. It has traces of the same author's "Dear Ruth" and "John Loves Mary," not to say such formula japeries as "The Moon Is Blue," "Kiss and Tell," "Under the Yum Yum Tree" and countless others. It keeps pretending it's about to be naughty, but like all such sterilized products, it's approximately as pure as Ivory and about as morally subversive.

The story involves an Albany girl who drops in on her airline pilot-brother in New York, confessing that all the eligible hometown swains have defected to more compliant local lassies. The brother dutifully defends the virtuous life, but when she finds a woman's nightie hanging in his closet she is disillusioned and decides to join the ranks of more obliging ladies.

She's not seduced, natch, at least during the course of the play, though not for lack of trying, but appears about to make it when the curtain is safely down. The assumption is that she and the understandably confused young Philadelphia newspaperman will get around to marriage, too. Anyway, Krasna has peppered the script with frequent chuckles and a few outright laughs.

One gaping hole in the whole yarn is the fact that the brother's apartment, where most of the action occurs, is without a snap latch on the front door—presumably the only such free-admittance lodging in Greater New York, of for that matter anywhere else. But that, like the somewhat threadbare comedy gimmicks and the strained bits of business, can be overlooked in the generally entertaining effect.

There's a good deal of old fashioned dashing about, hurrying through doors, disporting in underwear and pajamas, and the standard monkeyshines of this pseudo-sophisticated brand of dramatic art. It's all foolish, but good natured and reasonably funny, with the heroine in the preferred pair of arms for the final antic switch at the curtain.

Kanin's staging of this innocuous but engaging little romp is expert, with perhaps a tendency toward repetitious of ingenious bits of business like the shifting of pieces of apartment furniture to represent a Fifth Ave. bus, two different restaurants, and a sports car. The David Hays setting suggests a masculine apartment well enough, and the furniture-moving device permits economical changes of locale, but the whole thing has a cluttered effect and a picture window upstage center is wasted because of a backdrop that has the appearance of crinkled aluminum foil.

Musicomedy dance-singer Pat Stanley, making her straight play debut as the impulsive maiden obsessed with the idea of sex, gets her laughs as required, but doesn't suggest a quality of softness that might make the character and the play more appealing. Her hair-do is unbecoming on a girl with her features.

Robert Redford is plausible and a capable farceur as the young man who rashly picks her up on a bus and has plenty of opportunity to regret it, and Conrad Janis is believable and competent as the smoothie airline pilot. Ron Nisholas plays a Rover Boy fiance who satisfies the audience by losing the girl, and Pat Harrington Sr. and Sondra Lee handle an assortment of bit parts ably.

"Sunday in New York" doesn't aim high and won't inspire fervent articles by serious commentators on the drama, but it meets the basic requirements of amusing an audience and should prove profitable for everyone concerned. *Hobe.*

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61).
American Savoyards, Jan Hus (10-26-61).
Androcles-Police, Phoenix (11-21-61).
Balcony (Rep.), Circle in Square (3-3-60).
Blacks, St Marks (5-4-61).
Connection, Living (Rep) (9-12-61).
Diff'rent Voyage, Mermaid (10-17-61).
Dream A Dessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Ghosts 4th St. (9-21-61).
Jungle, Living (Rep) (11-2-61).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine, Players (11-18-59).
Misalliance, Sheridan Sq. (9-25-61).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Threepenny Opera, de Lys (8-20-55)
Tonethe Theatre Marquee (11-20-61).
2 by Saroyan, East End (10-22-61).

SCHEDULED OPENINGS

Shadow of Heroes, York (12-5-61).
Sing Muse, Van Dam (12-6-61).
Apple, Living Theatre (12-7-61).
Hostage, One Sheridan Sq. (12-12-61).
Along Cynic Route, Actors (12-14-61).
All Kinds Giants, Cricket (12-18-61).
Not While Eating, Mad. Ave. (12-19-61).
Ticket-of-Leave-Man, Midway (12-20-61).
Poppa Is Home, Gate (12-19-61).
Fortuna, Maidman (12-20-61).
Madame Aphrodite, Orpheum (12-27-61).
Moon On Rainbow Shawl, E. 11 (1-8-62).
Wilder Plays, Circle in Sq. (1-10-62).
Cantilevered, 41st St. (1-19-62).
Banker's Daughter, Jan Hus (1-22-62).

SCHEDULED B'WAY PREEMS

Take Her, Biltmore (12-21-61).
First Love, Morosco (12-25-61).
Ross, O'Neill (12-26-61).
Subways, St. James (12-27-61).
Night of Iguana, Royale (12-28-61).
Mert Sahl, Golden (12-29-61).
Captains & Kings, Playhouse (1-2-62).
Family Affair, Rose (1-23-62).
Passage, India, Ambassador (2-1-62).
New Faces of '62, Alvin (2-1-62).
Aspern Papers, Playhouse (2-7-62).
No Strings, Hellinger (3-1-62).
Funny Thing Happened, Alvin (5-3-62)

Theatre Historian
Sam Stark
has appraised the play and players who have enjoyed
The Longest Run In Show Biz
* * *
another Editorial Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles.

Shows Out of Town

Something About a Soldier

Wilmington, Nov. 30.

Theatre Guild & Dore Schary presentation of comedy by Ernest Kinoy, based on the novel by Mark Harris. Staged by Dore Schary; settings and costumes, William Pitkin; lighting, Klaus Holm; associate producer, Walter Reilly; production manager, Jean Barrere. Stars Sal Mineo, Kevin McCarthy, Ralph Meeker; features David Doyle, Robert Donley, Sid Raymond, Ken Kercheval, Gretchen Walther. Opened Nov. 29, '61, at the Playhouse, Wilmington.

Jacob ..... Sal Mineo
Ananoka ..... David Doyle
Toat ..... Ralph Meeker
Capt. Dodd ..... Kevin McCarthy
Joleen Davis ..... Gretchen Walther
Carmichael ..... Ken Kercheval
Pop Davis ..... Robert Donley
M.P. ..... Carl Reindel
Candy Butcher ..... Sid Raymond
Air Cadet ..... Anthony Roberts
Intelligence Officer ..... Alan Mixon
Ward Boy ..... John Crowther
Soldiers ..... Murray Levy, Jeb Schary, John Crowther, Carl Reindel, Anthony Roberts

"Something About a Soldier" is a funny comedy with a bumper crop of laughs and touches of pathos. The tale of an oddball, super-articulate soldier in a World War II training camp in Georgia points up the complexities of wartime relationships in the Army. It should be a good prospect for pictures.

Involved are a sensitive youth who confounds and confuses his superiors with his highbrow talk, including outspoken hatred of segregation. The commander comes to admire the youth, being gentle, kind, and tough as the situation demands. At the other end is the tough Sergeant who goes strictly by the book.

A PX waitress is attracted to both the captain and the GI. Finally, the captain realizes that the youth is not Army material and gets his release on psycho grounds. The end finds the youth going back to civilian life and the Captain going overseas to his death.

A high point is a drunk scene in a Pullman wash room while the Sergeant is returning the rookie to camp as an alleged deserter.

The acting is generally good. Sal Mineo is effective as the youth who, despite his constant chatter, is unable to "communicate" with his fellow soldiers. It is a nicely balanced characterization and the screen actor takes advantage of the role's inherent humor.

Kevin McCarthy is the compassionate officer who meets the problem of his unorthodox soldier with humane decisions and Ralph Meeker etches a sharp portrait of the sergeant determined to turn boys into fighting men. Gretchen Walter, making her Broadway debut, is appealing in the waitress role.

Other good performances are turned in by Robert Donley as the girl's union-official father, Ken Kercheval as the G.I.'s pal, Anthony Roberts as a candy butcher and David Doyle as an Army clerk.

The show moves swiftly despite 12 scenes. William Pitkin's spare settings serve their purpose, and Klaus Holm's lighting of the scenes is effective. Dore Schary, coproducer with the Theatre Guild, directed with a knowing hand. *Klep.*

Enter Solly Gold

Los Angeles, Nov. 11.

Gerald Krell, Fred Burstein & Meyer Odze presentation of comedy in one act (five scenes) by Bernard Kops. Staged by Fred Burstein; settings, Glen Holse; lighting, Odze; choreography, Anita Karroll; costume consultant, Jon Angelo. Stars Howard Caine, Marvin Kaplan; features Paula Bay, Jo-Ellen Caine, Bernie Fein. Opened Nov. 10, '61, at the Troubadour Cafe Theatre, Los Angeles; $3.50 top.

Prostitute ..... Evelyn Brown
Solly Gold ..... Howard Caine
Tailor's Wife ..... Kate Murtagh
Policeman ..... Stuart Page
Tailor ..... Sidney Lassick
Old Woman ..... Frances Pasco
Morry Swartz ..... Marvin Kaplan
Millie Swartz ..... Paula Bay
Romaine ..... Jo-Ellen Caine
Sarah ..... Betsy Karter
Melvin ..... Merwin Goldsmith
Herbert Fink ..... Bernie Fein
Sadie Fink ..... Terry Rogers
Alan Fink ..... Barry Moss

"Enter Solly Gold" is another of the Jewish dialect comedies that are just badly written take-offs of a style that went out in the 1930s. While there may be sufficient theatre parties to keep this going, there seems no future in repeating cliches. The Bernard Kops play is billed as a premiere, but every line is familiar.

What the play does, despite over-production, is to present some performers in a reasonably good light. Others, however, are hampered unnecessarily. For instance, Marvin Kaplan, a locally established comedian, is smothered in the material, and Howard Caine, who has previously shown dramatic qualities, rambles through an unidentifiable role.

Paula Bay and Jo-Ellen Caine come through with strength, however, despite roles that are essentially personality pieces. Similarly, Bernie Fein has a cliche part.

Fred Burstein's direction is fast, but wrongly keyed, and the Glen Holse sets dwarf the play.

Gerald Krell, Burstein and Meyer Odze are the producers. The show plays weekends, followed by a regular folk music program. *Dale.*

Royal Gambit

Detroit, Nov. 18.

Vanguard Playhouse presentation of drama in three acts by Hermann Gressieker, translated and adapted by George White. Staged by William A. Gregory; settings and lighting, Tom A. Aston; costumes, Helen King. Stars Robert Rounseville. Opened Nov. 17, '61, at the Vanguard Playhouse, Detroit.

King Henry VIII ..... Robert Rounseville
Katarina of Aragon ..... Jan Koste
Anne Boleyn ..... Elaine Hyman
Jane Seymour ..... Alice Rolph
Anna of Cleves ..... Shirley Davidson
Kathryn Howard ..... Bev Penberthy
Kate Parr ..... Mady Correll

Robert Rounseville chose a poor vehicle for his straight play debut. "Royal Gambit" belies its name and is a boring bit of ineptness about King Henry VIII of England and his six wives.

As might be expected of an opera singer, Rounseville's speaking voice is rich and projects well. In fact, he's too loud for this 400-seater, especially since only about 50 persons were in the audience at the performance caught. But although the guest star is audible, what he says and how he says it are uninteresting.

The drama by Hermann Gressieker, translated and adapted by George White, calls for a lusty man who punctuates his separation by having his ex-wives beheaded. Rounseville seems more like a schoolboy than a lecherous king. He's better at discussing what the audience is led to believe were Henry's philosophical jousts with faith and fact, except that the words he is called upon to deliver are insignificant and dull.

In addition, the play calls for King Henry to age, and that appears to be beyond Rounseville's present capabilities. He makes intermittent attempts to simulate a gouty leg and to sound like an old man, but time and again fails to sustain the illusion. Furthermore, the star disdains makeup, so there is no visual indication of advancing age, either.

The acting of his six wives is better. All six are members of this resident professional company now in its second year at the Vanguard Playhouse. Most impressive is Jan Koste who, as Katarina of Aragon, effectively handles the few significant lines in the drama. Elaine Hyman is a lovely Anne Boleyn and Alice Rolph a plain looking Jane Seymour.

Bev Penberthy, a fragile blonde and a professional model offstage, effectively contrasts her appearance and reticient manner, and her unblushing description of her premarital sexuality which she relates to her husband. Shirley Davidson is adequately forthright and uncouth as Anna of Cleves, but Mady Correll fails to impress as Kate Parr.

The play depends upon soliloquy for movement, but William A. Gregory's staging fails to provide it smoothly. The single setting and lighting by Tom A. Aston are merely utilitarian, but the costumes by Helen King are appropriate. *Tew.*

Juve Actor Outgrows Role in London 'Oliver'

London, Dec. 5.

Martin Horsey, who played the Artful Dodger in Lionel Bart's "Oliver" from its 18 months ago, left the cast last Saturday (25). The 16-year-old actor has grown several inches during the run and now, at five feet, five inches, is taller than the leading lady, Georgia Brown. He was the last of the original children to remain in the cast of the musical.

Michael Goodman has taken over the role.

'Toinette' Producer and Librettist Pans 'Indecent' and 'Vicious' Critics

J. I. Rodale, who produced and wrote the book for the current off-Broadway musical, "Toinette," paid $2,000 for an advertisement in the N. Y. Times last week to rap the critics for their unfavorable reaction to the show. "Toinette," an adaptation of Moliere's "The Imaginary Invalid," opened Nov. 20 at the Theatre Marquee, N. Y.

In the Times ad, Rodale asserted, "The critics had not reviewed 'Toinette.' They had reviewed J. I. Rodale, editor of Prevention, the largest circulating popular health magazine in the world, a magazine that because it is telling the truth, is a menance to certain powerful medical and industrial interests. These people and their publicity agents are building me up as a menace, a quack, a food faddist."

Rodale described the reaction of the critics to the musical as "indecent" and "positively vicious and venomous." He stated, "If I was a newspaper owner I would arrange for a medical check-up of my critics before each opening, and if any of them had any kidney or liver involvement I would transfer them to some other department."

Referring to "The Goose," which he wrote and produced off-Broadway two seasons ago, Rodale said its theme "was that one of the factors in juvenile delinquency was a deficient diet, and the critics thought I was crazy to suggest that such a diet could produce deficiencies in the brain, leading to confusion of action." He continued, "The critics killed 'The Goose' and I took an ad stating that because of their over consumption of sugar, the critics had become sugar-confused."

In defense of his stand, Rodale, who's also editor and publisher of Organic Gardening, cited the enthusiastic VARIETY review given a strawhat tryout of "Toinette" last summer. The VARIETY review of the off-Broadway production by *Geor.*, who caught the opening performance, appears elsewhere in this issue. Publication of the notice was delayed because of space limitations.

The musical is running this week at bargain rates with advertisements stating, "All seats reduced from $4.90 to $2.50." Some ads for the show have been carrying a picture of Vincent Sardi with the following accompanying text, "Well-known restaurateur says: 'I saw the vivacious Scottie MacGregor in 'Toinette' and she alone is well worth a visit to the hilarious musical'."

Bus-Truck 'Music Man' Cost $94,899 to Launch; $3,081,101 Net on 3 Cos.

The cost of getting the bus-and-truck company of "Music Man" on the road last September was $94,899. The motorized unit, which earned an overall operating profit of $7,222 for the first six weeks of its tour, Sept. 18-Oct. 28, is figured to have increased that figure substantially on the basis of hefty subsequent business.

Profits earned by the original Broadway production of the musical, which closed last April, and the initial touring company, now in Philadelphia, were tapped to finance the bus-and-truck venture. The motorized offering, as in the case of the other two editions, was produced by Kermit Bloomgarden (in association with Herbert Greene and Frank Productions).

The deficit on the bus-and-truck company as of an Oct. 28 audit was $87,677. That left a $3,081,101 overall net profit on the Bloomgarden productions of the Meredith Willson musical, on which Franklin Lacey was story collaborator. Included in the revenue is such subsidiary income as coin from the sale of the film rights to Warner Bros.

Highlights of the Oct. 28 accounting are as follows:

Investment, $300,000 (repaid).
Net profit, $3,081,101.
Distributed profit, $2,979,960, split equally between the management and the backers, giving the latter a return of nearly 500% on their investment.
Undistributable bonds, $56,656.
Sinking fund, $30,000.
Balance available, $14,485.

Rowena Stevens Again Heads Strawhat Group

Rowena Stevens, producer of the Pocono Playhouse, Mountainhome, Pa., was reappointed for another two years as president of the Council of Stock Theatres at the organization's recent election in New York. John Lane, producer of the Ogunquit (Me.) Playhouse, was elected vice-president and James McKenzie and Bruce Becker were elected respective secretary and treasurer.

McKenzie is general manager for the Westport (Conn.) Country Playhouse and the Paper Mill Playhouse, Millburn, N.J., and Becker is producer of the Tappan Zee Playhouse, Nyack, N.Y. The board of directors includes Michael Ellis, producer of the Bucks County Playhouse, New Hope, Pa.; Charles Mooney, manager of the Cape Playhouse, Dennis, Mass.; Ruth Bailey, producer of the Cherry County Playhouse, Traverse City, Mich.; Milton Stiefel, producer of the Ivoryton (Conn.) Playhouse, and Alton Wilkes, producer of the Lake Regions Playhouse, Laconia-Glendale, N.H.

The membership of COST comprises 25 theatres at which stars are employed.

20th Iffy Terms On Merrick Tuner

Hollywood, Dec. 5.

Following on the heels of a deal made with producer Stuart Ostrow for royalties from the stage production of "Miracle on 34th St.," in addition to first refusal of film rights, 20th-Fox has concluded another deal along the same lines on a second pic previously made by the studio. Latest arrangement is with David Merrick on "I Can Get It for You Wholesale" with several other deals pending in New York for interests in projected plays for the Broadway sector.

Pact with Merrick calls for first option on Harold Rome's music and Jerome Weidman's book. Weidman also wrote the "wholesale" novel lensed by 20th in 1951 with Dan Dailey and Susan Hayward.

In both instances, producers will pay 20th a percentage of screen rights if sold to another company after 20th declines to conclude a film deal. If, however, 20th agrees to produce a pic from the plays, the company can deduct its basic royalties against the final selling price. A deal with composer Meredith Willson, who will do the music for "Miracle," is already set by the film company, it was reliably stated yesterday.

Titles of other plays 20th is interested in financially, or is negotiating for, was not available. Since talks have not been finalized in at least two more instances, secrecy prevails until pacts are reached.

'TAKE HER' FILM DEAL; THEATRE'S CRIX SEATS

The film rights to "Take Her, She's Mine" were sold to 20th-Fox shortly before the Harold S. Prince production opened its pre-Broadway tryout tour last week in New Haven. The picture deal is understood to involve a down payment of $150,000, plus a percentage of the gross on profitable weeks up to an undisclosed ceiling.

The Phoebe and Henry Ephron comedy, in which Art Carney and Phyllis Thaxter costar, began a two-week stand at the Shubert Theatre, Boston, last night (Tues.). It opens Dec. 21 at the Biltmore Theatre, N. Y.

The booking at the Biltmore marks the return of the house to legit after a lengthy period as a television studio.

Permanent seats for the critics of the various New York dailies, will be designated by bronze name plates. The plates will bear the names of the papers, not those of the individual reviewers.

Patricia Bosworth is understudying **Barbara Bel Geddes** in "Mary, Mary."

Carnegie Hall's Bloom Lines Up New Associates

Four key Carnegie Hall, N.Y., posts were filled last week to complete the management team under exec director Julius Bloom. The late additions include William V. Creighton, general manager; Gertrude DonDero, director of development; Mrs. Barbara Roth, public relations; and Morton Zolotow, house manager. Latter, formerly assistant manager for City Playhouses, succeeds John J. Totten, who was the Hall's h.m. for 58 years until retirement.

Carnegie Hall Corp. came into existence July, 1960, to operate the longhair spot under lease from City of New York, which acquired it by State-sanctioned bond sale and to maintain it as a cultural showcase.

Change of Name Accents Jewish Angle in 'Caints.'

Detroit Dec. 5.

The role of Capt. Conway, played by Dana Andrews in "The Captains and the Kings" which tried out here last week, has been renamed Capt. Kohner, and there now are direct references to the fact that the character is a Jew. The changes, first incorporated in the Paul Gregory-Theatre Guild production last Wednesday (29), aligns the character even more closely with Adm. Rickover, whose difficulties in launching an atomic sub form the plot of Leo Lieberman's drama.

Some of the actors have been having trouble with name change, still occasionally calling the controversial naval officer Conway, thereby causing audience confusion.

'Irma' Has Made $80,498 Thus Far

The cabaret edition of "Irma La Douce," which closed last Sunday (3) after a 12-week run at the Riviera Hotel, Las Vegas, cost $36,991 to produce. The presentation, financed from profits earned by the parent company at the Alvin Theatre, N. Y., is figured to have earned back its production cost, plus an estimated profit of about $15,000. That's based on the show having cleared around $4,000-$4,500 weekly on a guaranteed weekly take of $18,750.

The original production, costarring Elizabeth Seal and Denis Quilley, is currently in its 63d week on Broadway. It's been on twofers the last few months and for the five weeks ending last Sept. 30, according to an accounting, earned an operating profit of $3,452. The New York company is slated to embark on a post-Broadway road tour early next year.

Slight operating losses were incurred by the Broadway production on two of the five weeks covered in the Sept. 30 audit. The Sept. 30 accounting also takes in the first three weeks of operation for the Vegas company, which was headed by Juliet Prowse, Clive Revill, who returned to the Broadway cast last night (Tues.), and Stuart Damon.

Highlights of the Sept. 30 audit

(Continued on page 66)

Loyal Member of the West 44th Street Citadel of Show Biz

Fred Hillebrand

fondly recalls

The Lambs' Wash

* * *

one of the many Editorial Features in the upcoming

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

Only 16% of 13,000 Equity Members Had B'way Employment Last Season; Case for Minimum Salary Players

By JESSE GROSS

The employment on Broadway last season of members of Actors Equity represented only 16% of the union's entire membership of about 13,000. That was revealed by Eddie Weston, second vice-president of the union, at the hearings on the performing arts conducted recently in New York by the House of Representatives' Select Subcommittee on Education.

Weston testified that 2,061 parts were cast in Broadway shows last season, including 664 dramatic roles, 546 principal parts in musicals, 813 chorus assignments and 38 jobs for extras. In discussing the actor's part in the performing arts, Weston also reported that a sampling of questionnaires submitted to cast members of Broadway shows in the spring of 1960 divulged that a performer studies anywhere from three to 10 years at an average cost of $5,000 before obtaining his first professional engagement.

Going into the hit-and-miss aspects of legit production, Weston accentuated that even a smash, for a player on a minimum salary contract, means little more than the security of having a steady job for a year or two at base pay (now $112.50 weekly). He contrasted that to the financial killing that can be made on a click by authors, producers, directors, stars and some featured players.

To illustrate his point, Weston referred to the success of the long-running "My Fair Lady." After commenting on the musical's enormous earnings thus far, Weston noted that during the rehearsal period in 1956 the cast got $55 weekly. After its click reception, he added, "There was no suggestion of a raise to the singers and dancers of the cast who were working at the then minimum salary of $90 per week."

He continued, "Close to a year after the opening in New York, when the show had reportedly paid off its investment and was running

(Continued on page 65)

Carroll Has 3 Legit Clicks in Australia

Melbourne, Dec. 5.

Despite the current lean period in Australian show biz, Melbourne entrepreneur Garnet H. Carroll is having one of his most successful seasons. At the moment he has three boxoffice winners playing to audiences in three Australian capital cities.

On Oct. 20, he preemed "Sound of Music" in Melbourne featuring a strong star cast which included two Aussie favorites. "Sound" already has a 10-week advance sellout. Also on Oct. 20 Carroll opened his production in Adelaide of "Lock Up Your Daughters" to excellent rave notices. The show already had brisk seasons in Melbourne and Sydney.

Third of his successful string is Neil Simon's comedy "Come Blow Your Horn" which opened Oct. 18 in Sydney after a hit season here. Starring in the show are two young Yanks Jonathan Daly and Myron Natwick. Press comment on the show in Sydney is the most favorable in years.

McVickers, Chi, Going to Legit

Chicago, Nov. 5.

The lease for the McVickers Theatre has been taken over by legit house operators David T. Nederlander and sons James and Joseph. The McVickers, a 2,000-seater, is expected to be restored as a legit theatre in 1962. About the same time, or possibly later, the Erlanger, which the Nederlanders operate in partnership with Broadway manager Herman Bernstein, is due to be razed.

Pending the McVickers switch to legit, it may operate as a hard-ticket filmer, possibly with "Judgment at Nuremburg" opening Jan. 30. The theatre, previously operated by the Diana Corp., was dark all but 20 weeks of current year. It's understood that stage and backstage renovations will cost about $50,000. Bernstein will be associated with the Nederlanders in the project.

With only a single balcony, excellent sight lines and a gross capacity of over $80,000 at musical scale, it's figured that the McVickers will be the choice legit house in Chicago, displacing the Shubert in that respect.

FORD FUND TRAINING THEATRE-OPERA MGRS.

The Ford Foundation has initiated a program of grants-in-aid to enable up to 30 administrative interns to work with symphony orchestras and operatic and other professional theatre companies. In line with the move, W. McNeil Lowry, director of the Foundation's program in Humanities and the Arts, said, "The lack of competent managerial personnel has inhibited the development of many performing-arts groups in communities throughout the U.S."

The fund exec added, "The Foundation program is a step towards remedying the deficiency. If competent business management could be assured, artistic directors of operatic and theatrical organizations could rise to new levels of performance."

Selected candidates, who'll receive $5,000 yearly, plus travel and dependency funds, will prepare for managerial and other administrative careers by spending from one to three years with organizations in one of the fields covered by the program.

The appointments will be made initially for one year, but may be renewed for a second and third year. Nominations for the internships will be submitted by managers and others in the fields involved at the request of the Foundation. Direct applications will not be accepted and final selections will be made by a panel of judges.

Joyce Henry Named G.M. Of Fred Miller, M'lwkee; Will Geer Enters APA

Milwaukee, Dec. 5.

Joyce Henry, who's been connected with the management of several off-Broadway productions, has succeeded Ray Boyle as general manager of the local Fred Miller Theatre. Boyle, who's scheduled to open his own Swan Theatre here next Jan. 1 with Gypsy Rose Lee in "Third Best Sport," had been billed as managing director of the Miller. Tom Patterson, founder of the Stratford (Ont.) Shakespearean Festival, has been serving as temporary general manager.

Miss Henry, unlike Boyle, will not direct any of the Miller productions, according to William Fledstein, president of Drama, Inc., which operates the 346-seater. She'll serve as coordinator and general administrator of the theatre for the remainder of the current Assn. of Producing Artists' season and when the new resident company is established following the APA stand.

Will Geer has joined the APA group, which ends a 10-week repertory season Dec. 25. His daughter, Ellen Geer, is a member of the company and Peter Donat, nephew of the late Robert Donat, has also joined the troupe. The APA repertory, which currently includes "Midsummer Night's Dream," "Sea Gull," "The Tavern" and "School for Scandal," will be augmented Friday (1) by "Fashion," in which Will Geer appeared off-Broadway during the 1958-59 season. "Fashion" is being substituted for "Man and Superman" as a showcase for Geer.

Incidentally, the Miller has introduced a service whereby groups of 40 from cities near here are provided with free bus service to and from the theatre. A student ticket plan has also been initiated with the youngsters paying half-price and local businessmen covering the balance of the ticket cost.

Shows Abroad

Mourning Becomes Electra

London, Nov. 22.

Old Vic Co. revival of a drama in three acts (13 scenes) by Eugene O'Neill. Staged by Val May; costumes and decor, Leslie Hurry; music arrangements and direction, John Lambert. Stars Barbara Jefford; features Sonia Dresdel, William Sylvester, Michael Goodliffe, Stephen Moore. Opened Nov. 21, '61, at the Old Vic Theatre, London; $2.50 top.

Seth ..... William McAllister
Minnie ..... Sylvia Coleridge
Amos Ames ..... Leader Hawkins
Louise ..... Rosemarie Dunham
Lavinia Mannon ..... Barbara Jefford
Hazel Niles ..... Jane Downs
Peter Niles ..... Jerome Willis
Christine Mannon ..... Sonia Dresdel
Adam Brant ..... William Sylvester
Ezra Mannon ..... Michael Goodliffe
Mr Hills ..... Victor Windsor
Mrs. Hills ..... Carold Macready
Orin Mannon ..... Stephen Moore
Abner Small ..... Vernon Dobtcheff

Eugene O'Neill's marathon drama running for more than four hours has followed the "Orestis of Asschlus" into the Old Vic, and offers an interesting comparison of classic and modern style Greek drama. "Electra" is a powerful play, at times is almost overpowering in its self-created atmosphere of doom, but it is a worthy and worthwhile revival which should have moderately wide appeal for the regular patrons of this theatre.

Putting Greek drama into comparatively modern dress (the time of the play is the ending of the Civil War) was a bold experiment at the time, and still stands the test. By modern dramatic standards, of course, the plot, with its murders and counter murders, would be regarded as melodramatic.

In its context it is a weighty and forceful treatment, however, with many moving passages highlighted by distinguished writing. The third act has memorable qualities, bringing to a logical climax this bitter story of vengeance.

While Val May's staging is not as tightly knit as it might have been, the production is worthy for the performance of Barbara Jefford, one of the Old Vic stalwarts. Her interpretation of Lavinia, the young girl determined to avenge her father's murder by her mother and finally ending up all-alone in the big house, is consistently outstanding.

Her cold, calculating hatred of her mother has an icy note, but there is a gradual and almost imperceptible emotional change as she persuades her brother to kill her mother's lover. Her final isolation after her brother's suicide is high tragedy and movingly portrayed.

Not so satisfactory is Sonia Dresdel's performance as the mother. She shows a tendency, not adequately controlled by the director, toward histrionics and that overemphasises the melodramatic nature of the subject.

Other main performances, however, are first-rate with excellent contributions by Stephen Moore as the young brother, Michael Goodliffe as the father, William Sylvester as the mother's lover and William McAllister as the faithful but cynical family retainer.

Myro.

Big Soft Nellie

London, Nov. 29.

Michael Codron presentation of comedy in two acts by Henry Livings. Staged by Abraham Asseo; decor, Brian Currah. Stars Bryan Pringle, Roy Kinnear, Griffith Davies, Bob Grant; features June Barry, Ivor Salter, Margaret St. Barbe West. Opened Nov. 23, '61, at the Theatre Royal, Stratford East London.

Stanley Castleton ..... Bryan Pringle
Benny ..... Griffith Davies
Mrs Castleton Margaret St. Barbe West
Police Sergeant ..... Ivor Salter
Mr. Marris ..... Roy Kinnear
Mr. Twigg ..... Bob Grant
Geraldine ..... June Barry

Henry Livings is an undisciplined but talented writer. If he ever learns to provide a plot and believable characters he may come up with a successful play.

In "Big Soft Nellie," as in his first play, "Stop It Whoever You Are," the author has strung together a number of revue sketches which bring laughs at frequent intervals, but add up to little.

"Nellie" had a tryout in Oxford and has been brought into the neighborhood Theatre Royal, in Stratford, East London, by impresario Michael Codron obviously in the hope that it would justify a move to the West End. Such a shift seems unlikely, however, though odder plays than this have succeeded in the past.

The action of "Big Soft Nellie" takes place in the repair shop of a radio and electrical store, and the central character is the mild, inoffensive mechanic, a self-styled philosopher and poet who produces a motto a day. The plot, if it may be called such, has to do with a mechanic stealing the boss's television receiver.

Almost the whole of the second act is taken up with a comic policeman conducting his investigation in familiar style. The author gives his audience plenty to laugh at, in an erratic way.

Abraham Asseo has staged the two-acter with lively gusto and Brian Currah has designed an excellent set. Bryan Pringle is fine as the mechanic, Roy Kinnear is standout as the boss and Bob Grant is first-rate as the salesman with a penchant for making a cash register ring. Griffith Davies as an apprentice, Ivor Salter as a policeman, June Barry as a clerk and Margaret St. Barbe West as the mechanic's mother give admirable support.

Myro.

The Keep

London, Nov. 23.

English Stage Co. presentation of a comedy in two acts (three scenes) by Gwyn Thomas. Staged by John Dexter; decor, Ken Calder; music arrangements, Dudley Moore. Features Glyn Owen, Mervyn Johns. Opened Nov. 22, '61, at the Royal Court Theatre, London; $2.45 top.

Ben Morton ..... Mervyn Johns
Constantine Morton ..... Glyn Owen
Miriam Morton ..... Jessie Evans
Russell Morton ..... Aubrey Richards
Wallace Morton ..... Windsor Davies
Oswald Morton ..... Denys Graham
Alvin Morton ..... Dudley Jones
Mr. Wilmot ..... Graham Suter
Caradoc Slee ..... David Garfield

Gwyn Thomas, who has written a number of successful books with a South Wales setting, emerges as a potent new playwright with "The Keep," at the Royal Court Theatre. The author reveals a scene of character and dialog in a comedy which merits transfer for a regular West End run. It might prove a difficult subject for the screen, but could well have a chance in the highly competitive environs of Broadway or, more likely, off-Broadway.

Thomas is the first Welsh playwright since Dylan Thomas to pinpoint the human and lovable characteristics of his people, and in this two-act play his inherent sense of comedy, his delightful turn of phrase and profound sense of characterization add up to a warm, laugh-making domestic comedy. It is, however, a long way from the conventional drawing room yarn, though the entire action takes place in the parlor of a Welsh family homestead.

There's little substance to the plot, but essentially it has a forceful comedy treatment and few writers of recent times have succeeded in giving their characters such lively and colorful lines. Even in the most dramatic moments there are frequent laughs, and a potentially sentimental situation involving the dead mother is turned to humorous effect.

Mervyn Jones, a veteran performer, shows profound skill in interpreting the difficult role of a hypocritical father, but the outstanding and overpowering part of the eldest son is played to perfection by Glyn Owen. Denys Graham, in minor role as the young brother who is a ticket collector by trade and a chorister by inclination, gives a thoroughly professional performance, and there are notable performances by Jessie Evans, as the sister, and Aubrey Richards, Windsor Davies and Dudley Jones as the other brothers.

The play has been directed with vigor, authority and understanding by John Dexter, who has obviously realized that this is a piece in which characterizations are more important than plot, and has worked accordingly. Ken Calder's single setting is one of the more ambitious seen at the Royal Court for some time.

Myro.

Dramatic Workshop, N.Y. Skeds Kafka 'Tomb' Tuner

A musical version of Kafka's "The Warden of the Tomb," with book and lyrics by Arnold Weinstein and music by Ned Rorem, is planned for presentation at the Senior Dramatic Workshop, N. Y. The workshop, under the direction of Dr. Saul Colin, has moved its headquarters from the Capitol Theatre to Carnegie Hall, where the group's weekly free performances have been extended to include Fridays, Saturdays and Sundays in the 200-seat Chapter Hall.

An original play by Jean Cocteau is also slated for production at the school.

Rookies Three

Three young actors who'll be making their Broadway debut in the Theatre Guild-Dore Schary production of Ernest Kinoy's "Something About a Soldier" have fathers active in show business. Schary's son, Jeb Schary, is one of them. The other two are John Crowther, son of N.Y. Times film critic Bosley Crowther, and Anthony Roberts, son of radio-tv announcer Kenneth Roberts.

"Soldiers," which the senior Schary directed, debuts in New York in January at an undesignated theatre. Sal Mineo, Kevin McCarthy and Ralph Meeker costar in the drama, which is being presented in association with Walter Reilly.

Kerz Plans 10% Off the Top To Future Backers

Leo Kerz, whose production of "Rhinoceros" closed recently in Los Angeles, proposes to adopt a new formula for the repayment of investment coin on his future presentations. His plan, outlined in a letter to VARIETY, calls for the first 10% of the weekly gross to be taken off the top for return to the backers. Other percentages involving theatre rental, authors and stars, would then be figured on the remaining 90% of the gross.

Such a deal would naturally have to be agreed to by those affected by the formula. The 10% of the gross for return to the backers, Kerz says, will be deducted from the weekly take and held in trust for repayment to the investors regardless of whether the production operates at a profit or loss.

By using a modification of the plan, Kerz could presumably adopt it without getting clearance from theatre management, author, director and star. That would involve treating the backers' 10% as a regular operating expense. It would be a bookkeeping matter, but in effect would increase the operating cost and thereby reduce the operating profit and the length of time for a show to recover its investment.

For practical purposes, therefore, it would be preferable for Kerz and the backers if the former could persuade the theatre management, author, and others on percentage to reduce their off-the-top cut enough to cover the proposed new 10% charge.

Loading Premiere At Lincoln Center

New Philharmonic Hall, inaugural unit at Lincoln Center in Manhattan, will load its first week, starting Sunday, Sept. 23, 1962, with special symphonic concerts. Here's the lineup:

Sept. 23—N.Y. Philharmonic, Leonard Bernstein.

Sept. 24—Boston, Erich Leinsdorf.

Sept. 25—Philadelphia, Eugene Ormandy.

Sept. 26—N.Y. Philharmonic.

Sept. 27—Cleveland, George Szell.

Sept. 28—Chamber Music.

Sept. 29—Met Opera concert.

All of these symphonies will appear on a rental basis and represent former tenants of Carnegie Hall, N.Y.

Cantinflas for Legiter?

Mexico City, Dec. 5.

Maria Moreno (Cantinflas) will star in a musical comedy to be presented early next year by the National Institute of Fine Arts. An institute spokesman said the comic had given verbal agreement to head a cast of top Mexican performers. Musical will be given at popular prices, which means a 96c top.

Cantinflas, for his part, is preparing to reinaugurate his comedy theatre at the old Basurto legit house, now rechristened the Ofelia.

N.Y. and Road Theatre Managers

House manager assignments for the 1961-62 season for theatres in New York and out-of-town are as follows:

NEW YORK

Alvin, Al Jones; **Ambassador,** Arthur Singer; **ANTA,** Norman Malbaum; **Atkinson,** Ben Boyar; **Barrymore,** John Shubert; **Beck,** Louis Lotito; **Belasco,** Archie Thompson; **Booth,** Frank O'Connor; **Broadhurst,** John Yorke; **Broadway,** Fannie Comstock; **Cort,** Roy Jones; **54th St.,** Jack Del Bondio; **46th St.,** Elliot Foreman; **Golden,** Horace Wright; **Hayes,** Thomas Clarke; **Hellinger,** Edward Blatt; **Hudson,** Thomas Kilpatrick; **Imperial,** Gerson Werner; **Longacre,** Leo McDonald; **Lunt-Fontanne,** Abe Baranoff; **Lyceum,** James Reilly; **Majestic,** Lawrence Shubert Lawrence Jr.; **Miller's,** George Banyai; **Morosco,** Arthur Leighton; **Music Box,** Charles Stewart; **O'Neill,** Leonard Soloway; **Playhouse,** Abel Enklewitz; **Plymouth,** Ed Dowling; **Rose,** Saul Abraham; **Royale,** Leonard B. Sang; **St. James,** Leon Spachner; **Shubert,** Jack Small; **Winter Garden,** Norman Light.

BALTIMORE

Ford's Leonard B. McLaughlin.

BOSTON

Colonial, Saul Kaplan; **Shubert,** M. D. Howe; **Wilbur,** Max Michaels.

CHICAGO

Blackstone, Andrew K. Little; **Civic Opera,** J. Charles Gilbert; **Erlanger,** George Wilmot; **Shubert,** Herbert Reis.

CINCINNATI

Shubert, Noah Schechter.

CLEVELAND

Hanna, Milton Krantz.

DETROIT

Cass, Harry McKee; **Fisher,** James and Joseph Nederlander; **Shubert,** Fred Nederlander.

LOS ANGELES

Biltmore, C. E. Oliver; **Hartford,** Gerald O'Connell; **Philharmonic,** Raymond Nelson.

MILWAUKEE

Pabst, Douglas Helgeson.

NEW HAVEN

Shubert, Benjamin Witkin.

PHILADELPHIA

Erlanger, Joseph Carlin; **Forrest,** Lawrence Shubert Lawrence and Lex Carlin Jr.; **Locust** Charles Sugg; **Shubert,** Harry Mulhern; **Walnut,** Thomas Strain.

PITTSBURGH

Nixon, William Blair.

SAN FRANCISCO

Alcazar, Emil O. Bondeson; **Curran,** William Zwissig; **Geary,** Thomas Earnfred.

ST. LOUIS

American, Edward Steinhauser.

TORONTO

O'Keefe, Bruce Corder; **Royal Alexandra,** Ernest Rawley.

WASHINGTON

National, Scott Kirkpatrick.

WILMINGTON

Playhouse, John Crowley.

Off-Broadway Reviews

Trelawny of the Wells

The Equity Library Theatre, Inc. revival of three-act comedy by Arthur Wing Pinero. Staged by Raphael Kelly; settings and costumes, Robert Hamlin; lighting, Kay Woodman; music and arrangements, Arnold Black. Opened Nov. 25, '61, at the Master Theatre, N.Y.; admission by contribution.

James Telfer ..... Douglas McLean
Augustus Colpoys ..... Bernard Wurger
Ferdinand Gadd ..... Nick Savian
Tom Wrench ..... Konrad Matthaei
Mrs. Telfer ..... Joan White
Avonia Bunn ..... Shirley Cox
Rose Trelawny ..... Jeanette Williams
Imogen Parrott ..... Mae Marmy
O'Dwyer ..... Don Pomes
Hall-keeper ..... Solomon McShayne
Sir William Gower ..... Keith Herrington
Arthur Gower ..... King Wehrle
Clara de Foenix ..... Amelia Evans
Miss Trafalgar Gower ..... Barbara Stanton
Captain de Foenix ..... David Byrd
Charles ..... George Vafiadis
Mrs. Mossop ..... Beatrice Whitehead
Mr. Ablett ..... Derek Murcott
Sarah ..... Roslyn Hasley
Singer ..... Victor Helon

Members of the Company: Tinka Crawford, Richard Basgall, Winston May, Jack Molyneaux.

There's nothing musty about the Equity Library Theatre's revival of "Trelawny of the Wells." ELT-ers have taken this venerable script from the shelf, blown off the dust and come up with a jauntily bright production of Arthur Wing Pinero's waggish story of Victorian show business.

The legend of the actor who forsakes his profession only to discover he cannot exist outside the theatre's disordered world, is almost as old as acting itself. In Pinero's version, the leading lady of an early-19th-century repertory company is betrothed to the grandson of a vice-chancellor.

The sobriety of life in London's highbrow Cavendish Square is too much for her and she returns to the theatre, only to find she has lost much of her talent. Pinero's resolution befits the romantic traditions of both stage and love.

Raphael Kelly has staged with a mockingly self-deprecating style. His deft approach has kept the production safely this side of the archaic or precious. Helping the light tone are Robert Hamlin's settings and Victor Helou's entr'acte singing. Hamlin's sets of actor's digs, a manor hall or the sun-spotlighted stage of an abandoned theatre are colorfully ingenious. Helou's top-hatted, bent-from-the-waist delivery of such nostalgic trifles as "The Last Rose of Summer" or "Ever of Thee I'm Fondly Dreaming" wittily epitomizes the tongue-in-cheek approach.

Company balance is so even that there is no standout performance. Particularly sharp portraits are etched, however, by Keith Herrington as a waspish knight, Shirley Cox as a "second woman" who can change a purr to a growl within the space of one word, King Wehrle as an erectly noble hero, Joan White as a character actress who will settle for being wardrobe mistress just so she's still in the theatre and Barbara Stanton as a Queen Victoria-like lady of gentility.

A lengthy opening scene of the third act, in which the leading lady thinks she has lost both career and marriage, is the only place "Trelawny" sags. As the actress, Jeanette Williams gives a generally graceful performance, but in this scene she sacrifices the quizzical touch that is the revival's forte.

ELT's "Trelawny" is a jovially handsome show, an excellent talent showcase, and a sharply conceived production from its raked stage to its affecting evocation of the little-changing theatrical milieu.

Geor.

The Vagabond King

David Lipsky presentation of the American Savoyards (Dorothy Raedler, producer-director) in a revival of a three-act operetta with music by Rudolph Friml and book and lyrics by W. H. Post and Brian Hooker. Staged by Dorothy Raedler; settings and lighting, Gene Rudolf; choreography, Roni Dengel; musical direction, Ronald Bush, assisted by Walter Mitchell Cree. Opened Nov. 23, '61, at the Ian Hus House, N.Y.; $3.95 top.

Rene de Montigny ..... Ron Nardoianni
Casin Cholet ..... Alan Boyd
Margot ..... Carolyn Jenks
Isabeau ..... Jacqueline Mathews
Jehanneton ..... Carolyn Webster
Huguette Du Hamel ..... Bonnie Glasgow
Guy Tabarie ..... Clifton Steere
Tristan L'Hermite ..... Bruce Carrithers
Louis XI ..... Raymond Allen
Francois Villon ..... Thomas S. Vasiloff
Katherine de Vaucelles ..... Mary Ann Staffa
Tibaut D'Aussigny ..... Stephen Evans
Captain of Scotch Archers ..... Andrew Dirga
Astrologer ..... John Weaver
Lady Mary ..... Joyce Miko
Noel Le Jolys ..... George Maldonado
Oliver Le Dain ..... James Wilson
Toison D'Or ..... James Spann
Queen ..... Donna Curtis

Dancers ... Roni Dengel, Dick Stephens

Chorus: Lynne Albert, Dave Anderson, Jay Battle, Alan Boyd, Donna Curtis, Roni Dengel, Jacqueline Mathews, James Spann, Dick Stephens, David Trucksess, John Weaver, Carolyn Webster.

"The Vagabond King," third entry in the American Savoyards' contemplated 12-production season, is their best effort so far. This is purely relative, however, as the company's standards still leave much to be desired. Only the most

(Continued on page 68)

Road: 'Take Her' $41,220 For 9, N.H.; 'Night' $31,524, 'Egg' $12,520 (6), Chi; 'Captains' $17,079, 'Best' $35,928, Det.

"Sound of Music" was back as the road's top-grosser last week with a $71,474 take in its second frame in Chicago. Business, which was healthy for several other shows, was so-so for a number of entries and, meagre for others.

Of three shows which began pre-Broadway tryout tours last week, "Take Her, She's Mine" was the hottest with a $41,220 take for nine performances in New Haven. The other two Broadway-bound entries, "Something About a Soldier" and "The Egg," failed to register strongly in their respective Wilmington and Chicago engagements.

"World of Suzie Wong," which did okay in Seattle last week after playing to poor business since the start of its tour a few weeks ago, is calling it quits next Saturday (9) in Portland, Ore.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Fiorello, Shubert (MC-RS) (4th wk) ($6.50-$7.50; 1,717; $65,000). Previous week, $55,606 with Show of the Month Club patronage.

Last week, $53,136 with SOMC patronage.

Subways Are for Sleeping, Colonial (MC-T) (1st wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $72,372, Shubert, Philadelphia.

Opened here Nov. 28 to two favorable reviews (Kelly, Globe; Maloney, Traveler), one mild nod (Maddocks, Monitor) and two unfavorable (Hughes, Herald; Norton, Record).

Last week, $55,521 for seven performances with Theatre Guild-American Theatre Society subscription.

Taste of Honey, Wilbur (D-RS) (2d wk) ($4.95-$5.50; 1,241; $36,310) (Hermione Baddeley, Frances Cuka). Previous week, $27,851 with TG-ATS subscription.

Last week, $29,812 with TG-ATS subscription.

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (13th wk) ($6-$7; 1,380; $50,500). Previous week, $46,485.

Last week, $41,660.

Egg, Civic (C-T) (1st wk) ($5.50-$6.50; 904; $35,000).

Opened here Nov. 27 to one approval (Cassidy, Tribune) and three yes-no reviews (Dettmer, American; Harris, Daily News; Syse, Sun-Times).

Last week, $12,520 for six performances.

Night of the Iguana, Blackstone (D-T) (2d wk) ($5.50-$5.95; 1,447; $45,000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, $27,200 for seven performances.

Last week, $31,524.

Sound of Music, Shubert (MC-RS) (3d wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $67,152 with TG-ATS subscription.

Last week, $71,474 with TG-ATS subscription.

COLUMBUS

La Plume de Ma Tante, Hartman (R-RS). Previous week, $42,282, Hanna, Cleveland.

Last week, $32,207 with TG-ATS subscription.

DETROIT

Best Man, Fisher (D-RS) (1st wk) ($4.95; 1,606; $48,000) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $29,271, American, St. Louis.

Last week, $35,928 with Fisher Playgoer subscription.

Captains and the Kings, Shubert (D-T) (1st wk) ($5.40; 1,751; $32,000) (Dana Andrews, Charlie Ruggles, Conrad Nagel). Previous week, unreported.

Last week, $17,079 with TG-ATS subscription.

LOS ANGELES

Far Country, Hartford (D-RS) (1st wk) ($4.95-$6; 1,032; $36,800) (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, $17,578, Music Box, New York.

Last week, $17,882 for five performances with TG-ATS subscription.

MILWAUKEE

My Fair Lady, Pabst (MC-RS) (3d wk) ($6-$6.50; 1,623; $58,000) (Ronald Drake, Caroline Dixon). Previous week, $54,351.

Last week, $56,789.

NEW HAVEN

Take Her, She's Mine, Shubert (C-T) ($4.80; 1,650; $50,200) (Art Carney, Phyllis Thaxter).

Opened here Nov. 27 to two endorsements (Johnson, Journal-Courier; Leeney, Register).

Last week, $41,220 for eight performances and Nov. 25 preview.

PHILADELPHIA

First Love, Locust (D-T) (1st wk) ($4.80-$5.40; 1,580; $48,000) (Elizabeth Bergner, Hugh O'Brian). Previous week, $14,639, Colonial, Boston.

Opened here Nov. 27 to one endorsement (Murdock, Inquirer) and two unfavorable for play, but favorable for Miss Bergner (O'Brien, News; Schier, Bulletin).

Last week, $26,723 with TG-ATS subscription.

Gypsy (2d Co.), Forrest (MC-RS) (3d wk) ($6-$7.50; 1,760; $40,000) (Mary McCarty). Previous week, $41,661 with twofers.

Last week, $42,768 with twofers.

Music Man, Shubert (MC-RS) (1st wk) ($6-$7.50; 1,878; $70,000). Previous week, $36,513, Ford's, Baltimore.

Opened here Nov. 27 to two nods (Nelson, News; Singer, Inquirer) and one unsigned no-opinion (Bulletin).

Last week, $50,059.

National Repertory Theatre, Walnut (Rep-RS) ($4.80-$5.40; 1,349; $36,000) (Eva Le Gallienne, Faye Emerson). Previous week, $16,113, six-performance split.

Opened here Nov. 28 with "Elizabeth the Queen," and "Mary Stuart" each drawing affirmative notices (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Last week, $14,554 for seven performances of "Elizabeth the Queen" and "Mary Stuart" repertory.

PITTSBURGH

Toys in the Attic, Nixon ($5.50; 1,760; $42,000) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $18,522 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $15,282 with TG-ATS subscription.

SAN FRANCISCO

Miracle Worker, Geary (D-RS) (3d wk) ($5-$5.50; 1,550; $51,000). Previous week, $21,079.

Last week, $22,801.

SEATTLE

World of Suzie Wong, Moore (D-RS) ($5-$5.50; $35,000). Previous week, $9,070, five-performance split.

Last week, $22,275. Closes next Saturday (9) in Portland, Ore.

ST. LOUIS

Gypsy (N. Y. Co.), American (MC-RS) (1st wk) ($6.50; 1,863; $51,000) (Ethel Merman). Previous week, $51,956, Biltmore, Los Angeles.

Last week, $46,621 for five performances with TG-ATS subscription.

TORONTO

Bye Bye Birdie (N.Y. Co.), O'Keefe (MC-RS) (3d wk) ($6.50; 3,200; $113,627). Previous week, $82,047 with O'Keefe-TG-ATS subscription.

Last week, $63,511.

Tenth Man, Ryoal Alexandra (D-RS) (4th wk) ($5.50; 1,525; $38,103). Previous week, $25,302 with O'Keefe-TG-ATS subscription.

Last week, $23,076 with O'Keefe-TG-ATS subscription.

WASHINGTON

Thurber Carnival, National (R-RS) (2d wk) ($4.95-$5.95; 1,683; $41,335) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $31,277.

Last week, $31,793.

WILMINGTON

Something About a Soldier, Playhouse (C-T) ($4.95; 1,251; $22,000) (Sal Mineo, Kevin McCarthy, Ralph Meeker).

Opened here last Wednesday night (29) to two favorable notices (Crossland, Journal; Klepfer, Morning News).

Last week, $13,551 for five performances with TG-ATS subscription.

SPLIT WEEKS

Advise and Consent (D-RS) (Farley Granger, Chester Morris). Previous week, $47,775, Fisher, Detroit, where was not on Fisher Playgoer subscription.

Last week, $38,053 for eight performances: Veterans, Providence, R. I., Monday (27), one, $6,000; Bushnell, Hartford, Tuesday (28), two, $7,836; Rajah, Reading, Pa.; Wednesday (29), one, $5,900; Auditorium, Rochester, Thursday-Saturday (30-2), four, $18,317.

Music Man (bus-and-truck) (MC-RS). Previous week, $59,993, seven-performance split.

Last week, $51,117 for seven performances: Auditorium, St. Paul, Sunday-Monday (26-27), two, $10,388; Coliseum, Sioux Falls, S. D., Tuesday-Wednesday (28-29), two, $13,000; Center, Fargo, N. D., Thursday (30), one, $7,500; Municipal, Sioux City, Ia., Saturday (2), two, $20,229.

Equity Employment

Continued from page 63

at a sizeable profit, the singers and dancers petitioned the producer (Herman Levin) for a raise. The producer agreed to give a 'bonus' of $10 per week to all the minimum salaried members of the original cast each week that the gross income did not fall below $45,000 per week. And so despite the enormous profits 'My Fair Lady' has continued to produce, there have been some 15 or 20 weeks so far when the cast has been deprived of its 'bonus.'"

Weston informed the committee, "I tell you this story with no intent to ridicule the producer. He is free to run his show as he sees fit, and he is hardly exceptional in his frugality. My point is that for the minimum player a huge success does not necessarily make up for all the flops—to say nothing of the long periods of unemployment."

Touring Shows

(*Figures cover Dec. 3-17*)

Advise and Consent—Wilbur, Boston (4-16).
Best Man—Fisher, Det. (4-16).
Bye Bye Birdie (N.Y. Co.)—Hanna, Cleve. (4-16).
Bye Bye Birdie (2d Co.)—Erlanger, Chi (4-16).
Captains and the Kings (tryout)—Royal Alexandra, Toronto (4-9); Locust, Philly (11-16).
Carnival (2d Co.)—Auditorium, Rochester (5-9); O'Keefe, Toronto (11-16).
Critic's Choice—Municipal, Shreveport (3); Civic, Independence, Kan. (5); Municipal, Tulsa (6); Memorial, Wichita Falls, Tex. (8); High School, Abilene, Tex. (9); Ector High School, Odessa, Tex. (11); Civic, N.O. (14-16).
Egg (tryout)—Civic, Chi (4-16).
Far Country—Hartford, L.A. (4-16).
Fiorello—National, Wash. (4-16).
First Love (tryout)—Locust, Philly (4-9, moves to N.Y.).
Gypsy (N.Y. Co.)—American, St. L. (4-9, closes).
Gypsy (2d Co.)—Opera House, Chi (4-16).
La Plume de Ma Tante—Shubert, Cincy (4-9); American, St. L. (11-16).
Miracle Worker—Biltmore, L.A. (4-16).
Music Man—Shubert, Philly (4-16).
Music Man (bus-and-truck)—Music Hall, Omaha (4-5); Stuart, Lincoln, Neb. (6); Municipal, Topeka (7); Music Hall, K.C. (8-9); Convention Hall, Hutchinson, Kan. (10); Municipal, Pueblo (12); Auditorium, Denver (13-16).
My Fair Lady (2d Co.)—Pabst, Milwaukee (4-9); Nixon, Pitt. (11-16).
National Repertory Theatre (Elizabeth the Queen-Mary Stuart)—Walnut, Philly (4-9); Taft, Cincy (11); High School, Bowner's Grove, Ill. (12); Union, Madison, Wis. (14); Pabst, Milwaukee (15-16).
Night of the Iguana (tryout)—Blackstone, Chi (4-16).
Something About a Soldier (tryout)—Forrest, Philly (4-16).
Sound of Music (2d Co.)—Shubert, Chi (4-16).
Subways Are for Sleeping (tryout)—Colonial, Boston (4-16).
Take Her, She's Mine (tryout)—Shubert, Boston (5-16).
Taste of Honey—Shubert, New Haven (4-9); Ford's, Balto (11-16).
Tenth Man—Nixon, Pitt. (4-9); Hartman, Col. (11-13); Memorial, Louisville (14-16).
Thurber Carnival—Loew's Poli, Worcester (4); Garde, New London (5); Municipal, Albany (6); Stanley, Utica (7); Playhouse, Wilmington (8-9); Walnut, Philly (11-16).
Toys in the Attic—Her Majesty's, Montreal (4-9); Royal Alexandra, Toronto (11-16).
World of Suzie Wong—Temple, Tacoma (4-5); Paramount, Portland, Ore. (6-9, closes).

B'way Belted, But 'Seasons' $40,298; 'Sunday' $21,553 (7), 'Purlie' $17,667, 'Daughter' $13,514 (5), 'Blood' $10,243

Broadway was clobbered last week, with tremendous drops registered by all but a few shows. There were 27 entries on tap last week, five playing to capacity takes, "Carnival," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey" and "Shot in the Dark."

The number of shows on the boards this week holds at 27, with no closings last week and no openings this stanza. However, two shows, "From the Second City" and "Let It Ride," are scheduled to toss in the towel next Saturday (9). There are no preems slated for next week, but new entries will start rolling in again Dec. 21 when "Take Her, She's Mine" bows at the Biltmore Theatre.

The grosses below have been reduced by commissions where theatre parties are mentioned. Some of the figures may be subject to slight change because of adjustments in connection with the repealed 5% City tax on admissions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

***Blood, Sweat and Stanley Poole,** Morosco (C) (9th wk; 68 p) ($6.90-$7.50; 999; $41,960) (Darren McGavin). Previous week, $17,371.

Last week, $10,243. Moves next Monday (11) to the Ambassador.

Camelot, Majestic (MC) (52d wk; 417 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $74,587.

Last week, $68,250.

Caretaker, Lyceum (CD) (9th wk; 69 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $19,544.

Last week, $14,644.

Carnival, Imperial (MC) (34th wk; 268 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $68,428.

Last week, $68,428.

Come Blow Your Horn, Atkinson (C) (41st wk; 325 p) $6.90-$7.50; 1,090; $43,522). Previous week, $26,587.

Last week, $21,870.

Complaisant Lover, Barrymore (C) (5th wk; 37 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $28,459.

Last week, $28,776.

Daughter of Silence, Music Box (D) (1st wk; 4 p) ($6.90-$7.50; 1,101; $40,107) (Emlyn Williams, Rip Torn).

Opened last Thursday (30) to three endorsements (Chapman, News; Coleman, Mirror; Taubman, Times), two qualified approvals (McClain, Journal-American; Watts, Post) and two unfavorable notices (Kerr, Herald Tribune; Nadel World-Telegram).

Last week, $13,514 for four performances and one preview.

Do Re Mi, St. James (MC) (45th wk; 360 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week, $49,275. Moves December 25 to the 54th Street Theatre.

Last week, $37,830.

Evening With Yves Montand, Golden (Solo) (6th wk; 41 p) ($6.90-$7.50; 773; $27,500). Previous week, $18,920 for seven performances. Exits Dec. 16 to tour.

Last week, $14,830 for seven performances.

From the Second City, Royale (R) (10th wk; 79 p) $6.90-$7.50; 999; $41,158). Previous week, $17,570.

Last week, $8,452. Closes next Saturday (9).

Gay Life, Shubert (MC) (3d wk; 17 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $55,249 with parties.

Last week, $57,448 with parties.

Gideon, Plymouth (D) (4th wk; 28 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $39,206 with parties.

Last week, $39,641 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (8th wk; 5[illegible] p) ($9.60; 1,342; $66,615). Previous week, $66,061 with parties.

Last week, $65,634 with parties.

***Irma La Douce,** Alvin (MC) (62d wk; 492 p) ($8.60; 1,100; $55,942) (Elizabeth Seal, Denis Quilley). Previous week, $34,178.

Last week, $29,663.

Kean, Broadway (MC) (5th wk; 36 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $50,928 with parties.

Last week, $43,264.

Let It Ride, O'Neill (MC) (8th wk; 60 p) ($9.60; 1,050; $54,508) (George Gobel, Sam Levene). Previous week, $33,348 with parties. Closes next Saturday (9).

Last week, $29,559

Man For All Seasons, ANTA (D) (2d wk; 13 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Leo McKern, George Rose). Previous week, $24,733 for five performances and one preview.

Last week, $40,298. Thomas Gomez succeeded McKern last Monday (4).

Mary, Mary, Hayes (C) (39th wk; 308 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, $43,356. Edward Mulhare succeeded Wilding last Monday (4).

Last week, $43,422.

Milk and Honey, Beck (MC) (8th wk; 63 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $61,707 with parties.

Last week, $61,748 with parties.

***My Fair Lady,** Hellinger (MC) (298th wk; 2,374 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $47,271.

Last week, $36,642.

Purlie Victorious, Longacre (C) (10th wk; 76 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $18,360.

Last week, $17,667

Sail Away, Broadhurst (MC) (9th wk; 71 p) ($8.60-$9.40; 1,214; $58,136). Previous week, $54,900 with parties.

Last week, $53,400 with parties.

Shot in the Dark, Booth (C) (7th wk; 53 p) ($6.90-$7.50; 807; $33,000) (Julie Harris). Previous week, $31,373 with parties.

Last week, $32,250 with parties.

Sound of Music, Lunt-Fontanne (MD) (101st wk; 804 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $63,065.

Last week, $57,713

Sunday in New York; Cort (C) (1st wk; 5 p) ($6.90-$7.50; 1,155; $39,000).

Opened last Wednesday night (29) to three favorable notices (McClain, Journal-American; Nadel, World-Telegram; Watts, Post), three unfavorable (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune) and one on-the-fence (Taubman, Times).

Last week, $21,553 for five performances and two previews.

Unsinkable Molly Brown, Winter Garden (MC) (57th wk; 452 p) $8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $47,468.

Last week, $34,320 with Iva Withers subbing for Miss Grimes, who returned to the cast last Monday night (4) after a week's vacation.

Write Me a Murder, Belasco (D) (6th wk; 44 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $33,050 with parties.

Last week, $32,006 with parties.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Bravo Giovanni" (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5555). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (MD). Producer, the Stuart Company (831 Seventh Ave., N.Y.; CI 7-0725). Auditions for Equity singers tomorrow (Thurs.), open call singers, Friday (8), at the Eugene O'Neill Theatre (230 W. 49th St., N. Y.). Girls, at 10 am. and boys, at 1:30 p.m. for all calls

OFF-BROADWAY

"Big House" and **"Sound of the Trump"** (DB). Producer, Blyth Hill Morrow, Ltd. (c/o Lewis Maxwell Rosen Agency, 14 E. 58th St., N.Y.; PL 5-9521). Available parts: femme, 40's, horse-faced, English; man, 50's; man, Barry Fitzgerald type; man, 30's, Irish; man, 20's, Irish; femme, 30's, cockney; man, 30, lovable con man; Jewish peddler; man, 40's; two Irish character comediennes; character man who plays the concertina; man, 30-35, athletic, intelligent; man, 45-50 professional army doctor; boy, 19-20, small town boy, pleasant, slow, good-natured; man, 20-22, tall, medium build, attractive, sensitive, intellectual; man, 22-25, fairly tall, husky, arrogant; man, 33-38, career army man, unintelligent, slobby; boy, 17-21, small, good-natured, talkative, comic; man, 22-27, nutty European. Mail photos and resumes c/o above address.

"Difficult Woman" (MC). Producer, Nik Fatula (135 Central Park W., N.Y.; SU 7-5522). Part available for Spanish Flamenco guitarist, good at reading Spanish chords as well as finger work on Spanish guitar. Must belong to Local 802, AFM. Contact producer, above address.

"Fly Blackbird" (MD). Producer, Helen Jacobson (1 W. 39th St., N.Y.; BR 9-1358). Available parts: leading Negro man, 25, singer-actor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro femme, 21, singer-actress; oriental man, 21, singer-dancer; white man, 45-50, singer-actor; male and femme singers and actors with acting ability, Negro, white and Puerto Rican. Mail photos and resumes c/o above address. Don't phone. Auditions for male and femme Negro singers Friday (8), 2-5 p.m., at 1 W. 39th St., N. Y., 4th floor.

"Merry Wives of Windsor" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions Monday (11), 11 a.m.-5 p.m.; Tuesday (12), 6-10:30 p.m.; Wednesday (13), 11 a.m.-5 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N.Y.). Some non-Equity children, 10-14, will be used as walk-ons and some non-Equity actors in bits. Applicants should have some experience in classical theatre, have good speech, move well and look good in period costume. Play will rehearse days, following Xmas week.

"Moon On a Rainbow Shawl" (D). Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Available parts: girl, 12, Polynesian, West Indian or Oriental. Call Lillian Stein, above number.

Untitled Musical Comedy. Producer, Peter Thompson (55 W. 53d St., N.Y.; JU 2-6464). Available parts: femme, 20-25, lyric soprano, girl next door type; femme, 20-25, chest voice, stunning, sophisticated; man, 25-30, baritone, all-American type; femme, 25-35, exotic; man, 45-55, comic, eccentric business executive. Mail photos and resumes c/o above address.

"Witches' Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N.Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme, 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes c/o above address; don't phone.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

OUT OF TOWN

BOSTON

"Fantasticks" (MC). Producer, Frank Sugrue (Charles Playhouse, Boston, Mass.). All parts available. For audition appointment call Bill Francisco (CH 2-1441).

Television

Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

Films

"To Kill a Mockingbird" (D). Producers, Alan Pakula & Robert Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park Ave., N. Y.; PL 9-8000). Available parts: girl, 6-8, tomboy; boy, 6-8 and boy, 9-11. They must be typically American looking and should be able to speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o Alice Lee Boatwright, above address.

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Asides and Ad Libs

There was an interesting juxtaposition of articles by drama critic **Norman Nadel** and feature writer **William Peper** in adjacent columns last Wednesday (29) in the N. Y. World-Telegram & Sun. The asile-sitter wrote that in the last 20 years, or even 10, he's come to regard the typical producer as "the most selfless the most dedicated and most industrious person in the average theatrical enterprise." Peper, in an interview with **Leonard Sillman**, producer of the various "New Faces" revues and other shows, reported the latter as admitting that most of his presentations have been flops and that "a lot of people" say they hate him, but that none of them knows him. "People who know me like me," the producer was quoted as saying.

"Daughter of Silence," which opened on Broadway last week at a cost of about $200,000, is still far from the champ in the straight-play category. Last season's "A Call on Kuprin," cost $216,000 to bring in. The record for a non-musical is probably still held by **Huntington Hartford's** production of his own adaptation of "Jane Eyre," which the chain store heir and present publisher of Show magazine brought to town for approximately $500,000.

Legit Bits

The Theatre Outlook of England, repertory company headed by **Eric Salmon**, has scheduled three weeks at the Civic in Chicago starting Dec. 16 to wind up its U.S. tour. The troupe will do "Coriolanus," "Four Men" and "School for Scandal" for one week each.

Beverly Landau, president of the Great Neck (L. I.) Theatre Ticket Service is partnered with **Stella Holt** in presenting the upcoming off-Broadway revival of "Red Roses for Me."

Jo W. Young has succeeded **Jim Cameron** as director of the Youngstown (O.) Players.

Pressagent **Lawrence Witchel**, formerly associated with New York legit publicist **Howard Atlee**, has opened his own Manhattan office.

Susan Watson has the lead role in the touring production of "Carnival," which bowed last night at the Auditorium, Rochester, with **Ed Ames, Jerry Orbach, Jonathan Lucas, Jo Anne Worley, Alfred Denis** and **Johnny Haymer** in other key parts.

Terrence Kilburn will direct "Big Fish, Little Fish," opening Dec. 18 at Players' Ring Theatre, Los Angeles.

Marc London has succeeded **Bob Dishy** in the revue "Medium Rare" at the Happy Medium Theatre, Chicago.

The Theatre Guild has set up a speaker's bureau to arrange talks before women's clubs and charity groups on behalf of the productions sponsored by the Guild and associated managements.

Rick Besoyan, author of the click off-Broadway musical, "Little Mary Sunshine," left last week for a three-week London visit, with the aim of arranging a British production of his tuner.

Broadway producer **Emmett Rogers** spoke on "The Producer and the Playwright" last night (Tues.) at the regular New York meeting of the American Playwrights Forum.

"Their Own Country," by **Robin Morgan**, will be preemed next Sunday night (10) at the Church of the Ascension, N.Y., as the first commissioned work in the Ascension Drama Series.

Tom Bodkin is company manager of "Far Country," which began a post-Broadway tour last week at the Hartford Theatre, Los Angeles.

Leslie Barrett and **Diana Barth** have resumed their weekly Tuesday night series of poetry and prose readings at the Beverly Hills (L. A.) Recreation Center Theatre.

Iris Tessitore has succeeded **Harriett Leigh** in the touring "World of Suzie Wong," for which the staff includes **William Lowery**, master carpenter; **Lyle Alton**, master electrician, and **Ernest T. Rogers**, master of properties.

'Irma' Profit

Continued from page 63

of the musical import, presented by David Merrick, in association with Donald Albery and H. M. Tennent Ltd., by arrangement with Henry Hall, are as follows:

Investment, $190,000 (repaid).

New York company net profit, $118,940.

Last Vegas company production costs, $36,991.

Las Vegas company profit for three weeks, $12,298.

Net profit, $80,498, after the deduction of $3,000 unincorporated business tax and a $10,749 share of the profits to the producers of the pre-Broadway British production. (Includes the production's share of revenue from the pre-production sale of the film rights to Billy Wilder and the Mirisch Co.).

Distributed profit, $47,500, split equally between the management and the backers, giving the latter a 12½% return on their investment.

Sinking fund, $30,000.

Balance available, $2,998.

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"It was a landslide victory for Julia Meade last night at the Meadowbrook Dinner Theater. The red-haired beauty proved she has much more to offer than a lovely face and beautiful figure as she sang, danced the cha-cha, and showed a fine flare for comedy . . ."

The Newark Star-Ledger

"She sings with a shine in her eyes and a smile (or tear) in her voice; she moves her trim 5 foot 6 frame to the rhythm of a cha-cha and soft-shoe like an old trooper . . ."

Tribune, Newark, N. J.

"It was Julia Meade by a landslide last night at the Meadowbrook Dinner Theater. The cute, taffy-blonde charmer must have surprised some of her TV admirers with her variety, skill, and experienced activities as star of 'The Bells Are Ringing'.

"Miss Meade indeed brings a nice fresh touch to the musical . . . she has a pert vivacity, is model-svelte and wears clothes like a million, as well.

"The lively Julia puts on a brisk show."

Newark Evening News

Julia Meade, 'Great' In 'Bells Are Ringing'

CEDAR GROVE—Julia Meade Route 23, wh[illegible] the [illegible] is a lovely, talented young [illegible]

"The millions of T.V. viewers who know her as the sedate and composed 'favorite niece' of Ed Sullivan would see a new side and personality in the Julia Meade who stars in 'Bells Are Ringing' at the Meadowbrook Dinner-Theater.

"Seemingly tireless and willing to give all, the attractive red-head creates a vivacious and bouncy Ella Peterson . . ."

The Bergen Record

"She radiates charm throughout and sings and dances to perfection."

Lincoln Park Herald

"Julia is not only a cutie-pie in the visual looks department, but she's an accomplished comedienne who doesn't have to apologize for her dancing and singing . . . demonstrating that she is in a class by herself—whether it's selling detergents or a song. Julia certainly sold me."

Patterson Evening News

"A vivacious gal who carries off the role in style . . . she sings and dances beautifully and charms the audience . . . a joy to see in the role made famous by Judy Holliday."

The Sunday Sun

"Julia Meade is a lovely, talented young actress . . . Miss Meade acts, sings and dances and even crawls around on her knees as she comes through with a brilliant performance."

The Sun News Clarion

"Aside from being an excellent actress, she does a good job in the dance and song renditions. She excells when singing, 'Is It a Crime?', 'The Party's Over' and 'I'm Goin' Back'."

West Orange Chronicle

Personal Management

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Literati

N.Y. Newspaper Rumors

Hy Gardner's renewal with the N.Y. Herald Tribune for his 13th year as columnist puts an end to that rumor which, says the columnist, "has been going on for 12½ years, or ever since I started."

The N.Y. Mirror, which has experienced a few letouts, but none of its byliners—nor the reported "40 people" (actually less than half)—was inspired to publish a little brochure "in answer to a biased inaccurate unexcusable irresponsible magazine report." This refers to a Time mag piece last July. At that time Editor & Publisher editor Jerry Walker invited Mirror publisher Charles B. McCabe's comment on the Time story, hence the elaborately prepared rebuttal.

Another report had it that Suzy, the Mirror's society columnist, now on vacation, might succeed Louella O. Parsons, when and if that veteran Hearst film motion picture editor and columnist retires. Suzy is Eileen Meile in private life.

Incidentally, another ex-society columnist, Doris Lilly (N.Y. Post) is recuperating from a wrenched back incurred doing the Twist, ("In the line of duty"!)

A couple of the Mirror columnists of late have been down to one-day stints which, according to the paper's spokesman, may have revived the rumor. Another report has mentioned Sam Newhouse flirting for the tabloid but McCabe answers this with pointing to the tabloid's upped circulation.

Prentice-Hall Promotions

Ashbel Green has moved up into an editorship at Prentice-Hall, under Stuart L. Daniels, and his publicity director job of the trade department is being assumed by Bill Sands. Latter came from the Brand Names Foundation, where he was pub director. Incidentally, Daniels, present editor-in-chief of P-H, also started on the publicity end.

Arthur Stevens is the new corporate pubrelationser for Prentice-Hall, succeeding Robert Kenny, who moves up in the echelon.

Bernays Tribute

Public relations pioneer Edward L. Barnays was presented with the Medallion of Honor of the City of New York at ceremonies last week in City Hall. The award commemorated his 70th birthday.

The Medallion reads "U. S. Publicist 1, Founder of the Counsel on Public Relations, Civic Worker and Battler for Democratic Causes."

Bernays also received a book of tributes from 150 notables including Mayor Robert F. Wagner, Herbert H. Lehman, Eleanor Roosevelt, Arthur Hays Sulzberger, Mrs. Ogden M. Reid, Abel Green, Gardner Cowles, Prof. Gordon Allport (Harvard), Erwin Canham, James Farley, Philip A. Graham, Palmer Hoyt and others.

Raney To Bobbs-Merrill

William Raney has been appointed managing editor of the trade book department of Bobbs-Merrill, it was announced by M. Hughes Miller, president of the Company. Raney will work in the New York office and will be responsible for the procurement, development and editorial supervision of the company's trade list, as well as the management of all facets of the Bobbs-Merrill New York office and operation.

Raney was last v.p. and editor-in-chief of Ivan Obolensky Inc. and formerly was also editor-in-chief of Henry Holt & Co., a senior editor with Rinehart, McGraw-Hill and Dutton.

Overly Affectionate Blog

Anybody who wishes to know much about the stage career of comedienne Yvonne Arnaud will have to look elsewhere than to "Marraine" (Heinemann; $2.10). Written by Miss Arnaud's goddaughter, Oriel Malet, this is a tiny, affectionate, graceful sprig of a tribute to a very considerable performer, but it's a portrait of a woman rather than an actress.

Miss Malet, in a tantalisingly superficial way, skates over Miss Arnaud's thesping career. There is an intriguing story about her stage debut, in which she appeared with Gertie Millar, Haydn Coffin and Joe Coyne in "The Quaker Girl." But mostly this is simply a short impression of a woman with heart.

It is written, obviously, by an author with bias. But the warmth that came over the footlights when Miss Arnaud, of the fractured English and the delightful gurgle, was on stage is permanently caught in this slim biography. *Rich.*

N. Y. Library's Funds

The N. Y. Public Library, which in recent years has whittled its deficit to $170,000, has opened its fund drive for the new year.

Supported considerably via gifts, the main branch at 42d St. and Fifth Ave. had a peak deficit of $433,100 in 1959. This year the Library received a record $585,000 in gifts and had an income of $3,205,000 from private income, via investments. The city kicked in $322,000, and another $736,900 came from the state. Miscellaneous sources accounted for $182,900.

Operating expenses amounted to $5,202,200 against the total income of $5,031,800. Biggest slice went to salaries, $2,759,600.

Solloway's Addition

Lary Solloway, vet VARIETY correspondent at Miami-Miami Beach, has been named feature columnist and amusement editor by the Miami Beach Daily Sun. He replaces Paul M. Bruun who resigned some weeks ago and is starting his own weekly publication.

Solloway will continue coverage of the area for VARIETY, the N.Y. Times and his column, "Miami After Dark," for the N.Y. Morning Telegraph and its associated (Triangle) publications.

Will Jones' Kooky Cookery

Will Jones, the Minneapolis Tribune's entertainment columnist, has seemingly gone the culinary culturists one better with his cookery tome, "Wild in the Kitchen" (Gilbert, Mpls; $4.95). Title may smack of an exploitation film parody, but within the hardcovers a connoisseur is breezily at work, covering ethnic dishes, Yankee staples and serendipitous delights. It amounts to a campaign for emancipated appetites.

Jones, by the way, may come by his gourmet penchant congenitally—he was born atop his grandmother's grocery. Rob Roy Kelly has contributed the illustrations, dandy complements to Jones' moxie and wit. *Pit.*

CHATTER

Since his son, Ted Thackery, is now doing a column for the Los Angeles Examiner, the recently appointed veepee of Exposition Press now signs himself "Sr.," just to separate the identifications.

Playbill, Broadway theatre program mag founded in 1884, will have a West Coast edition starting in January. Plans have been completed to launch edition in Los Angeles in association with Curtain Call, the L. A. Civic Light Opera mag. Circulation is set for Civic Playhouse, Coronet, Hollywood Center, Ivar, Las Palmas, Le Grand and Music Box Theatres.

Dodd, Mead advancing publication of Mildred & Milton Lewis' "Famous Modern Newspaper Writers" to Jan. 15. The subjects of the profiles are Brooks Atkinson, Meyer Berger, Heywood Broun, Ernie Pyle, Art Buchwald, Abel Green, Sylvia Porter, James Reston, "Red" Smith.

Dave Willis, 67-year-old Scot comedian, writing his memoirs under title of "Wait Till Ah Tell Ye!" in Edinburgh Evening News.

Dr. Fritz Bamberger, from 1952-1956 editor-in-chief of Coronet and since then an exec of Esquire Inc. has been appointed Professor of Intellectual History and assistant to the president, Dr. Nelson Glueck, of the Hebrew Union College-Jewish Institute of Religion, in New York.

WELLS RICHARDSON

"One of Broadway's most skillful performers" said Robert Coleman in The Daily Mirror.

Former leading man to LUISE RAINER, Mr. Richardson has appeared in eight Broadway productions. In one of these, the sensational hit, "BAD SEED," he gave a standout performance of such quality in the part of MR. DAIGLE that the Herald Tribune's WALTER KERR, in a special Sunday article, ranked WELLS RICHARDSON with the featured players of the production.

In four successive volumes of Daniel Blum's "THEATRE WORLD," WELLS RICHARDSON'S biography appears between those of Ralph Richardson and Cyril Ritchard.

Latest appearance in featured role in the Off-Broadway "DONOGOO," by Jules Romain.

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(*As of Dec. 5, 1961, closing*)

Allyn & Bacon (OC)	38	+ ½
American Book (AS)	67½	+2½
Book of Month	25	— ¼
Conde Nast (N. Y.)	10¾	— ¼
Crowell-Collier (N. Y.)	38¾	+2¾
Curtis Pub. Co. (N. Y.)	9¾	
Ginn & Co. (N. Y.)	28⅜	— ⅝
Grolier (OC)	54½	+ ½
Grossett & Dunlay (OC)	24¼	+1½
Harcourt Brace (OC)	42¼	
Hearst (OC)	25	+ ½
Holt, R&W (N.Y.)	39½	—1
L.A. Times Mirror (OC)	38½	+2
Time Inc. (OC)	28¼	— ¼
Macfadden (AS)	8⅞	— ⅛
McCall (N.Y.)	26¼	— ¾
McGraw-Hill (N.Y.)	36½	— ½
Nat'l Periodical Pub.	18¾	+1½
New Yorker (OC)	103	+4
Pocket Books (OC)	25	—2½
Prentice Hall (AS)	44	
Ran'm House (N.Y.)	26¼	— ¾
Scott Foresman (OC)	28¼	— ¼
H. W. Sams (OC)	52½	—1
Western Pub. (OC)	69½	+ ½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(*Supplied by Bache & Co.*)

London Shows

(*Figures denote opening dates*)

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Beyond Fringe, Fortune (5-10-61)
Big Soft Nellie, Royal E. (11-28-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61)
Cupboard, Arts (11-15-61).
Do Re Mi, Prince Wales (10-12-61).
Fings Ain't, Garrick (2-11-60).
Guilty Party, St. Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-17-61)
Let Yourself Go, Palladium (5-19-61).
Long Sunset, Mermaid (11-7-61).
Lord Chamberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (2-18-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60)
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Rehearsal, Globe (4-5-61).
Repertory, Aldywich (12-15-60).
Repertory, Old Vic (9-14-61).
Ross, Haymarket (5-12-60).
Sound of Music, Palace (5-18-61).
Stop the World, Queens' (7-20-61).
The Keep, Royal Court (11-22-61).
Whistle in Dark, Apollo (9-11-61).
Young in Heart, Vic Pal (12-21-60).

SCHEDULED OPENINGS

D'Oyly Carte, Princes (12-11-61).
Treasure Island, Mermaid (12-13-61).
Critic's Choice, Vaudeville (12-6-61).
Peter Pan, Scala (12-18-6'
Old King Cole, Palladium (12-20-61).
Salad Days, Princes (12-26-61).

CLOSED

One Day of Year, Royal E. (10-23-61); closed Nov. 18 after 23 performances.
Teresa of Avila, Vaudeville (10-30-61); closed last Saturday (2) after 48 performances.

Off-Broadway Reviews

Continued from page 64

The Vagabond King

doughty supporters of Dorothy Raedler's musical repertory company at the Jan Hus House could feel that a professional level has been achieved in the season's initial revivals.

A sense of production discipline has been introduced, however, and "The Vagabond King" improves accordingly. The busy-busy chorus, that would have given time-and-motion study people a field day, has been calmed down to a point of minimal distraction, more attention is paid to musical director Ronald Bush and some of the casting has been better.

As the French poet who became king for a day, however, Thomas S. Vasiloff is beyond his depth. His introspection is at odds with a man of swashbuckling derring-do.

Mary Ann Staffa, as the noble lady to whom the poet aspires, has appearance and voice suited to the part and to such familiars as "Only a Rose" or the duet "Love Me Tonight" with Vasiloff.

Something of the necessary verve is indicated by Bonnie Glasgow as the poet's vagabond mistress. Although her acting is still in the rough, she has fire, and her solo "Love for Sale" is feelingly sung. As the eleventh king of France, Raymond Allen is penetratingly acute, while Bruce Carrithers appears as his grimacing lackey.

In her staging, Miss Raedler has wisely refrained from making complex demands of her comparatively inexperienced company. *Geor.*

'Toinette

Bickerstaff Productions presentation of musical comedy based on Moliere's "Le malade imaginaire," with book by J. I. Rodale and music and lyrics by Deed Meyer. Staged by Curt Conway; settings, Stuart Bishop; costumes, Joe Regan; musical direction, David Snire; choreography, Harry Wooleyer. Opened Nov. 20, '61, at the Theatre Marquee, N.Y.; $4.85 top.

Gaston	Joseph George
Argan	Logan Ramsey
'Toinette	Ellie Wood
Angelique	Joelle Jona
Cleante	Tom Ingham
Dr. Purgon	Charles Kakatsakis
Thomas Diafoirus	Bob Randall
Beline	Scottie MacGregor
Honore de Bonnefoy	Paul Dooley
Berald	Daniel Frankel
Gendarme	Dee Corbett

J. I. Rodale has provided the book and Deed Meyer the music and lyrics for "'Toinette," an addled and graceless adaptation of Moliere's celebrated spoof of the medical profession, "Le malade imaginaire."

The single virtue is a piquant portrait of a French maid by poker-faced Ellie Wood. With round eyes and throaty voice she acts and sings with cheerful disregard of her lamentable environment.

The balance of the company flounders, looks panic-stricken and trapped and, with the possible exception of Logan Ramsey as the imaginary invalid, tries to ignore the obvious misfortune.

Rodale is author of "The Word Finder," "The Phrase Finder" and "The Synonym Finder." Without looking it up, the word for "'Toinette" is "no." *Geor.*

Bella

Lance Barklie & Ned Hendrickson presentation of two-act musical comedy with book by Tom O'Malley and Lance Barklie, music by Jane Douglass and lyrics by O'Malley. Staged by Richard C. Shank; settings and lighting, Richard B. Hughes; costumes, Dorius Ackerman; choreography and musical staging, Don Sky; musical director, Jane Douglass. Opened Nov. 16, '61, at the Gramercy Arts Theatre, N.Y.; $4.85 top.

Dr. Xanadu Chu	Marc McCrary
Blondine	Gloria LeRoy
Bob Lamont	Glenn Dunno
Count Alex D'Nasti	F. J. O'Neil
Dorie	Jaycee Collins
Lord Evelyn Mason-Mason	Will B. Able
Lady Bella Mason	Dodo Denney
Bell Hop	Roger Allan Raby
Gong Boy	Otto Lohmann
Captain Jinks	D. Bruce Rabbino
Night Club M.C.	J. David Kirby
Kewpie Dolls	Hazel Steck, Milli Hruska, Essie Mistarka, Ruth Jaroslow, Rebecca Margolis, Marilyn Sonner
Rosetta Stone Mason-Mason	Will B. Able
Henchmen	Don Hull, Keith Carsey, Bill Chase
Mexican Singer	Diane McAfeee
Juan Mason-Mason	Will B. Able
Madame From Paree	Hazel Steck
Script Girl	Mary Margaret
Stone Mason	Will B. Able
Dresser	Charles Sarell
Guide	Gene Poole
Stage Hand	Mervin Crook
Quartette	Roger Allan Raby, Mervin Crook, Gene Foote, D. Bruce Rabbino
Train Passengers	Jami Landi, Diane McAfee, Mervin Crook, Betsy Speller
Porter	J. David Kirby
Tex Mason-Dixon	Will B. Able

"Bella" is long on legs but looks short on wind. This "very musical comedy" (so the program says) tries to lampoon whodunit literature of 30 years ago but proves merely that there's no humor harder to pull off than kidding.

Whenever the story sags, and that's often, a song-and-dance routine, featuring long-stemmed chorines, is literally tossed at the audience. If ever one of the guys misses one of the dolls, the customers right up to the small theatre's back rows had better duck. It's alarming how much boisterous choreography has been managed on the cramped stage.

It's hard to resist saying that actor Will B. Able will be able to improve his fortunes. His impersonations of five earmarked-for-murder members of a wealthy family are risibly characterized.

But the parody misses by a Perry Mason bookshelf-ful. Other than Able, the performance simply aren't skilled enough in burlesque comedy technique to time or properly emphasize outrageous gags and situations. This does not, however, absolve a book and its dialog that sprout more corn than Iowa.

There's a sinister (natch) oriental with a Manchu-mustache, a gotrocks English lord, his eager-to-be-a-widow spouse and her willing-to-marry-for-a-million lover count. There's an Arrow collar-smile FBI man, a masked character known as the "silhouette," a lush dumb blonde, a madame "from Paree" and a bevy of astonishing kewpie dolls who tax the floorboards to the limit.

Lost in there somewhere may have been a good idea. But like her husband and his four rich cousins, "Bella" is marked for early demise. *Geor.*

Cleve. to Test 'Bridge'

Cleveland, Dec. 5.

"Build Me a Bridge," an integration drama by Mary Drayton, of New York premiered last week at the Cleveland Play House.

The authoress, wife of actor Tom Helmore, Broadway guest-staged the play, which runs through Dec. 10.

Marlene Schmidt

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Broadway

No new gags yet on Enos, the chimpanaut.

Joseph Finnigan working on a biog of comedian Jerry Lewis' producer, Ernest D. Glucksman.

Sarah (Mrs. Shelley) Berman in Wickersham Hospital recuperating from an emergency appendectomy.

Music publisher Jack Mills was surprise-partyed on his 70th birthday with a soignee bash at the Hotel Drake.

S. A. G. Swenson, head of A. B. Wivefilm, Swedish producer-distrib, in from Stockholm today (Wed.) on his annual business junket.

Adhering to the modern idiom, Decca disker Ethel Smith's dinner invites also herald there will be "divertwistment"—most of which the hostess supplies herself

Jackie Kannon, hosting the Eden Roc's "Society Twist" Sunday (3), stated in his formal invitations ($3 admission) that "dress optional: but please wear something."

ANTA boxoffice reports countless calls for "Man For Four Seasons," confusing the class restaurant's billing with the current play's correct title, "Man For All Seasons."

Ray Stark's interest in "Fanny," legit musicalization by Jule Styne and Isobel Lennart, is also very personal. His wife is the late comedienne Fanny Brice's daughter.

Frederick Loewe back to his Palm Springs digs as soon as the "Salute to Lerner & Loewe" tv spectacular is taped next week. Composer has become a golf addict and his recounting of his tales of woe with the PS golf pro at Tamarisk is a libretto all its own.

The Milt Gross Fund of the National Cartoonists Society benefited from a luncheon and card party at the Emerald Room of the Astor yesterday (Tues.). The Fund contributes cartooning scholarships to the American Theatre Wing and the Red Cross in the name of the late cartoonist.

Robert Furman and Meyer Ackerman, young operators of the Carnegie Hall Cinema in New York, have added the firstrun Palace Theatre, Cleveland, to their growing chain of art houses. Their F & A Circuit already includes the Plaza, Scarsdale; the Art, Irvington, N. J.; Riviera Cinema, Syracuse, and Devon, The Bronx.

Don Quinn reports from the Coast about the Hollywood star, a Pollyanna type, who's just built a goodminton court. Incidentally, the vet writer-producer has been ordered bedded for a spell because of the medico's concern with his ticker. Quinn's "Will," musical on the Will Rogers legend, meantime is being readied for Broadway.

The silent "King of Kings," a la Cecil B. DeMille, unspooled recently for the Essex Film Club in Nutley, N.J., occasion being the club's 20th anni. The oldie has been enjoying a film buff revival coincident with the Sam Bronston remake via Metro, and follows pattern whenever vintage hits are updated, per "Ten Commandments," "Ben-Hur" et al.

Paris

By Gene Moskowitz
(66 *Ave. Bretcuil; SUF* 5920)

Bourvil into pic, "Le Tracassin" and already signed for "Le Roi Dagobert" soon afterwards.

Newsreel workers threatening to strike for higher wages. Newsreels exist by governmental handouts.

Zizi Jeanmaire and Roland Petit are roadshowing their song-terp vaudeville package which is at the Alhambra.

"All in Night's Work" (Par) getting only so-so reviews but Shirley MacLaine coming in for superlatives for her work in pic.

Maurice Zolotow's interpretative biog of Marilyn Monroe being put out here by Gallimard as "Marilyn Monroe," and getting okay reviews.

Comedie-Francaise had its preem of Georges Bernanos' French Revolutionary play, "Dialogues Des Carmelites," at a theatre in Versailles.

Francoise Segan says its easier to write plays than books. Her first was a smash hit, "Chateau in Sweden," and her second, "Sometimes, Violins," bows at the Gymnase early next year.

Marcel Carne's next pic, "Germinal," based on Emile Zola's novel of labor strife in the coal mines of 19th Century France, will be made in Franc and Hungary. Laurent Terzieff stars.

Yank writer J. D. Salinger catching on here in the release of his book of short stories. His "The Catcher in the Rye," which never made it due to the difficulty of translating, will be re-edited.

Pierre Leloir's zany bedroom farce, "Remue-Menage" (Household Shakeup) at the Comedie-Wagram may have a run on its telegrapher and suggestive aspects, but hints no export value.

The success of Robert Dhery's pic, "La Belle Americaine" in France, has led to 42 offers by producers. Dhery states it is because they think the Belle Americaine is a woman; it is only a motor car.

Christiane Rochefort asking to have her name removed as co-adaptor with Raf Vallone of a play version of her bestseller, "Warrior's Rest," when both disagreed on the play's form. Vallone stars in the play.

Film technicians worried about possible film studio closings and reversions to tele. They are airing views to Culture Minister Andre Malraux and want assurance that replacement studios will be built or they may call an industry strike.

Bermuda

By Chummy Zuill
(*Princess Hotel, Pembroke*)

Clayhouse Inn has the Hal Singer Trio.

Inverurie Hotel has comedian Ron Carey.

Current at Atlantic Beach Club are Millie McClaine and Charlie Earl Trio.

Stan Freeman, who was here in 1957, being brought back for a five-day Christmas-New Year's date at Castle Harbour.

Oleander Records (Al Donahue-Frank Walsh) have a single out featuring a local vocal group The Charlets, and "Bishop" Caines, a local boy.

Closed-Circuit

Continued from page 5

strongly in the act and may ask some voice in future matchmaking. There's a good deal of sentiment pro a bout between Patterson and the "bad boy of boxing" Liston.

One circuit official offered the opinion that the newspapers hurt the boxoffice with advance reports on the unlikelihood of a good slugfest between Patterson and McNeeley. Actually this turned out to be an exciting engagement, but said the circuit man, the sports writers "injured us just like certain high and mighty film critics do with good pictures which they for some reason, just don't like."

Everyone concerned with the b.o. seemed to question particularly the pairing of old pro Liston with unknown German import Westphal. Latter went down for the count in the first round and looked ludicrous in both ring attire and boxing demeanor. The game McNeeley put on a uproariously game exhibition but clearly was a misfit in the ring with Patterson.

Plus Factor

Monday night's fights on closed circuit television may not have been great boxoffice for theatres on the feed. But there's an upbeat factor to be considered.

As Edward L. Hyman, United Paramount v.p., pointed out, exhibitor business without the bouts doubtless would have been slow, and under last year at the same time.

The Akron, O., exhibition outlet grossed 10% of capacity. Loew's in Cleveland took in $1,200 against a potential of $15,000. A winner was the Victoria in New York's Harlem which did $9,200 compared with total scale of $12,000. But mostly the houses were one-third full.

RKO 86th St. Theatre, Manhattan, where caught by VARIETY, was nearly packed and the audience behaved like in ringside atmosphere. No one was heard to complain—indeed they seemed to show they had a good time with the Patterson-McNeeley melee.

Maple Leaf Gardens, Toronto, scene of the Patterson-McNeeley bout, had 7,813 customers out of a possible 16,000. Exhibitors cited this paltry attendance as supporting their claim of perhaps being better matchmakers than the pros. Said one: "We couldn't have done any worse, and, besides, most of the money comes from us."

London

(*HYde Park* 4561/2/3)

The Digno Garcia Paraguayan Trio opened a cabaret season at Quaglino's last week.

A stills exhibition of "King of Kings" at Selfridges store is to remain open until Christmas.

Pan American again first in the field with its annual Christmas press shindig, held last Friday (1).

Samuel Bronston back for "El Cid," which has its world preem at the Metropole, Victoria, Dec. 6.

Eddie Dukoff here from Hollywood with Craig Stevens. Latter is pacted for an ATV vidpic series.

Associated British Cinemas reopened its Catford theatre Nov. 26 after it had been modernized at a cost of $150,000.

Sandu Scott back in London for a fiveweek cabaret season at the Colony Restaurant. It is a return date for the singer.

Frank Hoare, president of the Assn. of Specialized Film Producers, joined the British delegation at the Mexico Film Fest.

Show biz passengers on the Queen Mary which arrived from New York last week included George Matson and George Black.

Hollywood publicist David Golding had a brief London stopover before heading for Paris, Rome, Frankfurt and New Delhi. He is working on Mark Robson's "Seven Days to Rama."

After five months filming on Walt Disney's "The Castaways" at Pinewood Studios, Maurice Chevalier planed out for N.Y. to star in a tv color spectacular written by Alan J. Lerner and Frederick Loewe. He is due back here the middle of this month to complete his film chore. He plans to spend Christmas at his Paris home.

Down In Dixie

By John Bosworth

Jackson's Eudora Welty at work on new novel.

The American Ballet Theatre group at Ole Miss.

Group seeks third TV channel in Birmingham (Ala.).

Cuban pianist Jorge Bolet soloist with Birmingham Symphony.

Felix De Cola's "Comedy in Concert" at Mississippi College, Clinton.

Old Civil Courts Bldg. in New Orleans may be remodeled into opera house.

Carl Westling Trio at the newly converted Shamrock Continental in Jackson.

The New Orleans Club opened in Jackson (Miss.) with Huey (piano) Smith and his orchestra.

New Orleans author Harnett Kane in Jackson autographing his new book, "The Romantic South," his 23d.

Mississippi Atty. Gen. Joe Patterson says he will file injunction suits against 19 alleged gambling establishments on the Gulf Coast.

Meridian (Miss.) council considers community television antenna system for viewing of Jackson, Birmingham, New Orleans and Montgomery stations in addition to local CBS-ABC programs. Installation cost would be $100 with monthly fee of $5 to $10.

The merger of Johnson Music Co. of Hattiesburg (Miss.) with Clinton-Harrington Piano Co. of Laurel (Miss.) and associated stores—Peavey's Melody Music Co. of Meridian (Miss.) and Clinton-Harrington Piano Co. of Pascagoula (Miss.) — announced by James W. Johnson, owner of the Hattiesburg store.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.* WA 6-6955)

Eddie Condon and his All-Stars open week's run at Padded Cell Monday (11).

Metropolitan Opera to offer six operas in its 18th annual season here May 16-20.

Minneapolis Symphony will present Beethoven's Ninth Symphony in special concert Friday (8).

Comic Dick Gregory, playing return visit, and folksinger Leon Bibb appearing this week and next at Freddie's.

Andahazy Ballet Borealis, Twin Cities ballet company, to appear in University of Minnesota's Celebrity Series at Northrop Auditorium, Dec. 6.

White Bear Lake composer Gene Gene Gutche awarded 1961 national music composition prize sponsored by Albuquerque Civic Symphony for his Symphony No. 4.

Minneapolis Star columnist Bob Murphy, longtime film critic, now touring England and Ireland on assignment. The new Star columnist is Don Morrison, former Minneapolis Tribune staffer. Daily feature is titled "Two Cents' Worth."

Miami Beach

By Lary Solloway
(555 *S. Shore Dr.; UNion* 5-5389)

Jerry Van Dyke added to Lou Walters' "Cherchez Les Femmes" revue at the Carillon.

"Saucy Scandals" option picked up for another two frames by Fontainebleau's Ben Novack.

Sophie Tucker and Vic Damone set to open Diplomat Hotel's winter season on Dec. 22.

Edye Gorme and Steve Lawrence open the Eden Roc's Cafe Pompeii for winter Dec. 20.

Stanley Kramer previewed his "Judgment At Nuremberg" for local press reps at Lincoln Theatre. Pic opens here Dec. 22.

Sammy Davis' contract with Fontainebleau being bid for by Deauville now that the former inn's policy eliminates open-to-public bookings.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St., Locust* 4-4848)

Sylvia Saint, now touring the Caribbean, signed for 12 weeks in the Playboy clubs in 1962.

Philadelphia Grand Opera signed Fausto Cleva, of Met's baton staff, to conduct company's "Samson and Delilah" here March 27.

Louis Nizer, defense counsel in many major film actions, is due in town this week to plug book "My Life in Court." He will be hosted by execs of the Stanley Warner Co.

Motion Pictures Associates honors Gene Tunick with a dinner at Bellevue-Stratford Dec. 11. Tunick is former local United Artists branch manager and now division manager for the company.

Glenn Gould cancelled skedded date with Philadelphia Orchestra at the concerts (Dec. 1-2) because of indisposition. Van Cliburn replaced and will add two extra performances at Academy of Music (Dec. 11) and Carnegie Hall (12).

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Danny Costello, singing star of the Tropicana's Folies Bergere, readying a lounge act for Vegas.

Chinese leaders in San Francisco and L.A. okayed the Chinese New Year celebration set for the Flamingo, which will raise funds for charity.

Davis Diamond in at Sands hudling with Marty Allen and Steve Rossi. He and Sam Bischoff want to sign the comics to a seven year film pact.

Phoenix

By William Morris
(*AM* 4-3187)

Jack Benny due here Dec. 10 for Israeli Bond dinner.

Singer Charlie Aaron filling in at the Carnival Room for the Limbo Dancers.

Arnott Duncan, Arizona Republic sports columnist, recuperating from surgery in Houston, Tex.

Phil Rock moved over to KTVK-TV's directing staff from similar position with educational station KAET-TV.

Al Checco in from Los Angeles for the lead in the Phoenix Musical Theatre's production of "High Button Shoes."

Blu Wright takes over as promotion director for KPHO-TV replacing Betty Latty who ankled the job for foreign service.

Comedian Mickey Manners at Mountain Shadows for a six-week run. Continental Troubadors began extended engagement in the Valley resort's lounge.

Arizona Daily Journal set to preem on Feb. 14, according to managing editor Jim Hart. The paper will appear seven mornings a week in competition with Gene Pulliam's Arizona Republic.

New officers of Phoenix Press Club: president, Tom Sanford, Arizona Republic city editor; vice president, Jack Murphy, KOOL-TV; secretary, Julian DeVries, Arizona Republic; treasurer, Jack Swift, Arizona Public Service Co.

Chicago

(*DElaware* 7-4984)

Marv Barrett ankled SBI's editorial staff for Dan Edelman's pubrel firm.

"Night of Iguana" extended its Chi engagement through Dec 23 at the Blackstone.

Illinois Ballet Company did a solo performance of Ray Powell's "One in Five" last Sunday (3) at Studebaker Theatre.

Allied Artists publicist Al Cameron in for press confabs in behalf of "El Cid" slated for Dec 21 opening at Todd Cinestage.

Eva Le Gallienne signed for a return engagement of "Mary Stuart" and "Elizabeth the Queen," scheduled for Civic Theatre next spring

Marquis de Cuevas Ballet ballerina Nina Vyrovbova tentatively skedded as guest star of Ballet Russe de Monte Carlo, opening one week engagement at Opera House, Dec. 24

Morton Fink's new 1,600-seat Golf Mill Theatre, now in final stages of construction in Golf Mill Shopping Center Niles, Ill., will hold opening festivities, Dec. 22

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

Dominique Boschero to Cairo to join Tab Hunter on Titanus' "Golden Arrow."

Shirley MacLaine due in Dec. 7 to meet press anent her recent "My Geisha" (Par).

Dimitri Tiomkin back to U.S. to work on score for "Last Days of Sodom and Gomorrah."

Vittoria DeSica back from Paris and Coast, where he attended "Two Women" preem.

Joseph Losey to Venice to shoot added sequences for "Eva" (Interopa), with Jeanne Moreau and Stanley Baker.

Audrey Hepburn received by Italian President Giovanni Gronchi together with other Donatello David winners.

Leticia Roman finished shooting "Black Lancers" (Royal) opposite Mel Ferrer. Her "Pontius Pilate" is an upcoming release.

Harvey Matofsky back to his London post with Charles Schneer after winding unit pub-ad stint on "Jason and Golden Fleece."

Enan Lloyd and actress wife Patricia Donahue honeymooning in Rome, where he's also beating advance drums for the Italo "Porgy and Bess" opening.

In-and-out: Joseph Vogel due; Maurice Silverstein, Ilya Lopert, Siri, Channing Pollock, Madeleine Robinson, Akim Tamiroff, Zizi Jeanmaire, Roland Petit, Robert Siodmak, Lea Massari, Lucas Heller.

Rockland County, N.Y.

By Hobe Morrison

Frank Strauss, of Ramapo, is the new editor-in-chief of the Rockland Independent, a weekly.

Roberta Berlin has returned to her home in New City after a piano concert tour of Japan.

Auren Uris, of Grandview, has a new book, "Management Makers," due for publication in January.

Tom Lucas features Broadway show tunes on the piano Friday and Saturday nights at the Clarkstown Inn, operated by the Stephen Leemans.

Erling Bjornsen, of the Lamont Geological Laboratory, Palisades, has bought a vacation place on Martha's Vineyard

The Tappan Zee National Bank, Nyack, is holding an exhibit of paintings and sculpture by local artists, through Dec. 15.

Horace Gregory, of Palisades, has won the $5,000 fellowship of the Academy of American Poets for "distinguished poetic achievement in 1961."

Dorothy Salisbury Davis, of Snedens Landing, has a new novel in print, "The Evening of the Good Samaritan." She's the wife of actor Harry Davis.

Dr Maurice Ewing, of Palisades, director of the Lamont Geological Laboratory, is receiving the Cullam Medal of the American Geographical Society.

It's not that primitive out here note: The Rockland Foundation lecture discussion series Monday nights is on the subject, 'Frontier Problems of the Day."

James U. Tanaka, of Palisades, who draws the Ludwig von Drake character for Disney cartoons, is working on a commercial version for school lunchboxes.

Labor Criticizes Industry View

Continued from page 3

gressional Committee . . . can we obtain the answers to the problem."

Hong Kong In London

John W. Lehners, business rep for Film Editors Local 776, called ludicrous the shooting of "Road to Hong Kong" in London, and seconded the plea for an authoritative investigation to bring out the true facts. The union spokesman showed he was caught off guard by Johnston's statement that MPAA was just as upset about the problem as the union. In his prepared remarks, Lehners termed "whistling in the dark" Johnston's "optimistic" view of Hollywood's condition.

Screen Extras Guild counsel Robert Gilbert averred that he always shunned the role of an extremist, but the flight overseas and its impact on Hollywood "cannot be overestimated." Knocking arguments justifying runaways, the SEG lawyer said he was "appalled" by assertions authenticity could be achieved only by shooting at the locale of the story. He took especial exception to such an argument advanced by Otto Preminger recently at the National Press Club in Washington. Gilbert told Dent: "*I think you appreciate the insincerity of those who raise this excuse of authenticity.*"

As for the blocked currency problem cited by MPAA as a reason for locating abroad, Gilbert asked what this had to do with the runaways in U.K., France and Germany where there is no such difficulty?

Italian Realists

He derided the argument filmmakers are spreading good will for Uncle Sam by locating in foreign lands. "The fact is that Italian producers don't feel that it's necessary to come here and make pictures . . . They feel we are a soft touch. If international trade is a two-way street, why is it that it's a one-way street for film productions?"

Among legislative remedies suggested by Gilbert and others, were: the subsidy idea; Copyright Act revision to exclude pix made abroad from protection; elimination of tax provisions favoring citizens in voluntary exile and addition of provisions making stay-at-home filmmaking more attractive; and requirement that films made abroad be labelled as such.

Herman Kenin of the American Federation of Musicians assailed what he termed "mechanical wetbacks"—the foreign-made canned music which has the effect of circumventing the Immigration Act's bar against foreign tooters taking jobs from domestic talent. (See separate story). Kenin was particularly incensed about the use of foreign libraries on American tv series. The practice, he claimed, is costing union musicians 6,465 jobs worth $742,500 yearly. Kenin counted 35 vidpix series in current production which use English, French or German canned music.

Rep. Robert Giaimo (D-Conn.), who's also a member of the Thompson Subcommittee looking into the economic plight of performing artists, suggested that the broadcasters were the big offenders in using soundtracks from abroad and thereby depriving musicians of their livelihoods. Kenin's testimony was supplemented by J. Tachatelia, Hollywood AFM Local 47 prexy, and Cecil Read, of the Musicians Guild.

S. D'Inzillo, secretary-treasurer of the East Coast Motion Picture Council, disputed the notion advanced by Dent and others that the effect of runaways was stagnation or lack of growth, rather than actual loss of employment. He contended that the vidpix industry actually did not take up the slack caused by runaway productions. The slack is present, only it's in New York rather than Hollywood, which has been getting an increasing share of the telefilm business at Gotham's expense.

John Dales, executive secretary of SAG, accused Johnston of having a "defeatist viewpoint" and offering only a "what do we do?" approach to the runaway problem. Industry heads, he said, view the issue with despair and apathy. He stressed the need for stimulation of the domestic film industry via subsidies and other measures.

Charlton Heston, the luminary witness, described himself as a "migrant worker" who has taken part in runaway productions because "I go where the work is." He emphasized that he wanted to avoid the "parochial" attitude of some Hollywoodites who tend to view themselves as victims of tailor-made calamities and are overintent on seeking out illusory "villains."

Heston, v.p. of SAG, pointed the finger at no one in his middle of the road statement. In his own defense for taking part in overseas productions, he said none of them —all multi-million-dollar jobs— could have been made in Hollywood anyway. The actor urged that all concerned should avoid the negative and plug for positive ways of shoring up the industry.

Saridis Saga

Continued from page 2

a demo he recorded, over an Andre Kostalanetz symphonic recording. Greif and Garris happened to be in Lang's office setting up their client Gogi Grant's return to the Persian Room, and they, like the Plaza v.p. and g.m., recognized the showmanship.

Actually Lang's enthusiasm ranged over a period of five or six months, dating back to when Leonard Ashbach, president of Grundig Majestic, who was installing a new hi-fi equipment in the hotel executive's office, brought the demo platter over as a test record. Lang sparked to the voice, just as Ashbach did when Saridis first brought in the biscuit he had just cut at the Odo Recording Studio, a New York indie which makes demo disks. Grundig Majestic was on Patrolman Saridis' beat and he brought it in to Ashbach for an opinion. Latter started playing it in the company's hi-fi showroom and, based on casual listener reaction, he decided to bring it along to the Lang offices at the Plaza just for the latter's opinion. The hoteller reacted immediately.

The Brooklyn born (1933) cop resigned from the Police Force on Nov. 9 and went to the Coast to ready his Persian Room act, confer with Greif-Harris who set the WB film-and recording contract.

Incidentally, as regards Phil Regan, the predecessor "singing cop," also Brooklyn-born, latter has long been in the upper-brackets (1) through fortuitous oil investments and (2) is currently p.r. consultant for the United Steelworkers of America, National Distillery, Anheuser-Busch, etc., and maintains homes in Pasadena and Palm Springs, Cal.

Paris' Click Opera

Continued from page 2

happily without "The Trojans." So A. M. Julian, head of the Paris Opera, bought the Scala physical production. He claims that he paid approximately $45,000 for it, which sounds like a lot of money for what he got. But it would have cost him twice that amount, of course, or more, if he had ordered it new.

So it's a good deal all around. The Scala got rid of a lot of junk (just making room in the warehouse is an item to consider) and the Paris Opera got a new spectacle. Paris Opera customers have grown to expect spectacles. They know (but won't admit in public) that mostly the singing at their opera house is only fair—if that—but they are proud of the fact that their Opera has the biggest stage in the world, that the shows have fireworks, horses, elephants. And, now, Trojan horses. There is no theatre in the world today which goes in for so much hocuspocus scenically as the Paris Opera. It is all a bit reminiscent of the New York Hippodrome of the 20s. And what's wrong with that? The productions of "Carmen," "Indes Galantes," "Tosca"— and this new "Trojans"—add up to a one-of-its-kind show house.

There are some disgruntled characters in Paris who beef about all this, complaining about such things as "quality." But you can't satisfy everybody. And this is a show which will draw well for a while, on its values as "spec," which will make the budget boys happy.

The large cast is headed by Regine Crespin, without question the finest singer in France, if you like big ladies with big voices. The she is a singer of Wagnerian roles, minute you look at her you know a very fine one, as it happens. The rest of the cast is ordinary and the leading tenor, Guy Chauvet, doesn't belong in a major opera house at all; he has a very small, though unmarred voice.

The opera was beautifully staged by Marguerita Wallmann, who staged it originally at La Scala. Her development of the "big" scenes and the chorus is especially effective so that, whatever you think of the singing, you cannot help but be impressed by the onstage movement. They, the members of the chorus, actually assume the stage proportions of human beings, not furniture, as is too often the case. The costumes and scenery by Piero Zuffi, as said, are spectacular and effective, but leave a lot to be desired by way of "true" values. The scenery tends to be overbrilliant and the costumes dull. The clothes of Mme. Crespin are especially bad and she should have been given more exciting gowns. (Editor to reporter: "She's a prima donna, you jerk; she probably picked the gown herself.")

The orchestra played well on opening night under the strong baton of Pierre Dervaux, who is making rapid strides as a conductor of late.

The ballet sequences are incredibly bad. The Opera has a wonderful corps de ballet, but doesn't seem to have the dimmest notion of how to choreograph them.

The five acts are divided into two here (14 scenes), without stage waits and with the inter-scene music dropped, which gives the show continuous movement. Also keeps the running time to the realm of possibility.

Merrick's Boston Ban

Continued from page 1

critic is competent to review a major musical production.

McKinnon got into the show, however, by going to the window and buying a ticket, but the Globe the following day printed the highly favorable review written by Kelly on the basis of the performance caught in Philly the previous Saturday. In adjoining columns the paper also printed a news story about Kelly and McKinnon being barred, and a lengthy explanation of the affair by Durgin.

As mentioned by Durgin in latter piece, Merrick several years ago complained publicly that N.Y. Herald Tribune critic Walter Kerr is adversely affected in his attitude toward Broadway shows because, the producer claimed, the reviewer's wife, playwright-author Jean Kerr, "nudges" him during opening night performances. As Durgin also noted, Merrick has repeatedly said disparaging things publicly about N.Y. Times drama critic Howard Taubman.

In addition the producer barred New Yorker critic John McCarten (he once issued and then rescinded a similar ban on the mag's previous reviewer, visiting London Observer critic Kenneth Tynan), and excluded Jerry Gaghan, critic-columnist of the Philly Daily News, on a charge of being late for the performance.

In regard to last week's critic-barring here, Boston Herald reviewer Elinor Hughes took a hand in the squabble in her column last Sunday (3), rapping Merrick primarily on the plea for freedom of the press and unfettered criticism.

Yes, Virginia

Continued from page 2

also been engaged in an editorial battle with one of its biggest rivals, Motion Picture Magazine.

On its masthead Photoplay has been running two important claims: "First and finest for 50 years" and "Remember you read it first it Photoplay."

Motion Picture Magazine's editorial for December is an attack on these claims. Without mentioning its rival by name, the Motion Picture Magazine editors ran a photograph of the first Motion Picture Magazine ever published—in February 1911. (At that time it was called the Motion Picture Story Magazine.) Motion Picture Magazine's editorial claims: "Our rival's first issue didn't make the scene until our own Motion Picture had published many issues.

"As to 'finest,' Motion Picture bows to no other where quality is concerned. . . Let others boast of the most. We prefer to boast of the best. . .

"One last thing. Our rival is making much of a slogen: 'Read it first in IMITATOR M! May we remind you that his claim of being the first and oldest motion picture magazine is false?

"It is safest to do business with those who pride themselves on honesty. On that basis, we suggest you read it first and right in Motion Picture."

Further shots in this battle are expected in the future from Photoplay.

What makes the battle all the more intriguing is that Jack Podell, editor of Photoplay, was formerly editor of Motion Picture. Larry Thomas, editor of Motion Picture, was associate editor of Motion Picture at the time Jack Podell was editor of the same magazine.

The current war between them makes for the liveliest editorial pages the fan books have had in many years.

MCA Hits

Continued from page 3

that either the agency business or the production end shall be dropped. MCA's agency operations amount to only 13% of the total income—so this will be divested, very likely to be taken over by certain incumbent officers who will divorce themselves from the corporation.

Following this, MCA goes full-swing into production, not only television as has been the case for some time, but also theatrical filmmaking.

So far as the latter is concerned, a previously-reported tieup with Paramount is "95% imminent," according to a lawyer working on the deal. Projected arrangement has MCA taking over the post-1948 library for release to television and using the proceeds from this to finance new production in partnership with Par.

'Fiorello' Profits

Continued from page 1

cal, which has a book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick, is planned for London by Donald Albery.

Highlights of the Broadway production's financial condition as of an Oct. 28 audit are as follows:

Investment, $300,000 (repaid).

Net profit, $388,295, after the deduction as a running expense of a percentage of the profits to Abbott as director.

Distributed profit, $360,000, split equally between the management and the backers, giving the latter a 60% return on their investment.

Balance available, $28,295.

Not 'Cranky Frankie'

Continued from page 2

press when he arrived at the airport. He readily answered questions and acted as a "regular guy." He told the more than 100 reporters, tv and radio reps that they could forget the old "Cranky Frankie" tag pinned on him previously.

Asked the reason for his change of attitude towards the press, Sinatra said, "Maybe I'm more mellow these days. Go ahead and ask your questions; I'll answer them. I guess there was a time when some newspapermen in New York and elsewhere got under my skin, but you can quote me as saying I am not an enemy of the press."

Not So Charming Here

Singapore, Dec. 5.

Frank Sinatra, who's making a Far East tour, arrived here yesterday (Mon.) for a brief stopover before heading for Hong Kong and was jeered at the airport when he reportedly brushed off some 150 fans.

They vented their displeasure when he assertedly acknowledged their attention with only a cursory nod.

Missileland USA

Continued from page 1

plagued hundreds of other sunshine cities.

But the reason is that Uncle Sam had to offer his valuable, specialized missile technicians something more than money and an incentive, namely the thrill of boosting rockets down the Atlantic Missile Range.

Today, after an 11-year history that began in June 1950 with the firing of a Bumper, a German V-2 with a WAC Corporal rocket for a second stage, this enclave (which is located in 73-mile long Brevard County) is a thriving mecca for companies worth billions of dollars. All are vying for a share of the manned-moon program which is conservatively figured to cost 40-billion dollars.

Propellant firms, for instance, have taken options on Florida and Georgia sites with waterfront access worth hundreds of thousands of dollars, yet none has received a contract worth a nickel.

In the course of the buildup, motels sprung up and down the length of Highway A1A which extends the eight-mile distance between Cape Canaveral and Patrick Air Force base, the administrative headquarters for this rocket base.

There are presently over 1,500 rooms available in a score of motels and all, this past week, have been booked solid with conventions and missile folk.

With people on expense accounts and in a tension-filled business, people along the Platinum Coast, as it was named affectionately a number of years ago, play hard and work hard.

The cocktail hour, nominally affiliated with one-before-dinner-at-home, is a alcohol-packed, bargain-priced two-hour period at each of the main bistros and restaurants which number about 23 in the Cocoa Beach city limits.

There is entertainment in several of the establishments; namely the Starlite Motel, the Holiday Inn, the Congress Inn, Polaris Motel. All supply a gimmick, such as two-for-the-price-of-one, reduced prices, or at famous Bernard's Surf, a roast pig, whole turkey, giant shrimp, from Australia nitely to test the drinker-carver's abilities.

For the hardy, those who last through the cocktail hour, an evening "what shall we do, Marty," awaits the unengaged missileman. There is good food and plenty of fun to be found in the clubs and motel lounges.

Beaucoup Show Biz

Presently, the weekly expenditure amounts to about $5 000-$7,000 a week along the strip. This does not include several extravaganza such as an iceshow, Woody Woodbury in a one-nighter, Johnny Long and his band, the Vagabonds, the Ink Spots, George Dewitt (just completed a week's stand), Pat Wymore, and several others.

The pubs are packed nitely depending on the calibre of the entertainment.

Actually, the word calibre should apply directly, since the clubs pay what they can and the audiences are generally appreciative, more than would usually expect in area as transient as this. Long runs are rewarded with farewell parties, gifts and longtime friendships.

Generally, there are quartets in each of seven motels with variety acts employed on a weekly basis to round out the evening's entertainment policy. In some cases a single requires accompaniment and there is a sufficient reservoir of talent available locally, with Miami only a three-hour drive away to hire bandsmen.

The proximity of Miami Beach, once again, is an added factor in Cocoa Beach's rather steady employment of name talent, mostly comics. A fellow can get a week's work, get a rest, tune up his material, play it clean or otherwise, but return to the harsh, competitive world of Miami Beach—rested and perhaps in a better frame of mind than when they came here.

For one thing, all entertainers learn soon after their arrival here that missile is king and even an act's disruption by a rising, soaring, noisy Atlas or Titan does not detract from one's ability to "hold" a crowd. Soon they too become "birdwatchers," as missile viewers are called.

OBITUARIES

THYRA SAMTER WINSLOW

Thyra Samter Winslow, 68, who died in St. Clare's Hospital, New York, Dec. 2 after a long illness following a fall when she broke her hip last July 4, was a prolific short story writer and novelist in the 1930s. Her show biz contacts were wide.

Longtime resident of the Hotel Royalton, on West 44th St., she was forced to move to 407 West 52d St. where the fall occurred which left her partially paralyzed.

She was a member of the Authors League and the Pen & Brush Clubs. In recent years she became a staunch advocate of low-calorie dieting and wrote many pieces on the subject. More recently she did some "daytime tv" reviewing for VARIETY. As she was an inveterate looker-in on the medium she promulgated the idea that "too much good daytime tv is sluffed off by reviewers because of the time-schedule."

She was twice married but left no immediate survivors.

WILLIAM BERNEY

William Berney, 40, playwright and scenario writer, died Nov. 23 in Los Angeles. He was best known as the coauthor with Howard Richardson of the play "Dark of the Moon," which appeared on Broadway in 1945. He also collaborated with Richardson on "Design for a Stained Glass Window" and "Sodom, Tennessee." They had recently written "Birds of Prey," which is scheduled to open in London next month. In 1948, he and Hunt Stromberg Jr. produced a New York revival of the musicomedy, "Sally."

A classmate of playwright Tennesse Williams at the University of Alabama, he was editor of Williams' early success, "The Glass Menagerie." Berney was with the BBD&O advertising agency from 1951-57 and in recent years with CBS-TV where he had written the initial scripts for 33 filmed series. At the time of his death he was negotiating with Paramount Pictures for a film version of "Dark of the Moon."

IN LOVING MEMORY
LOU HANDMAN
Dec. 9, 1956
MRS. FLORRIE HANDMAN

(Nemo) ED. ROTH
The Sunshine Boy in Vaudeville
Prior to 1930
Three years have passed since you have gone, but your many rays of Sunshine live on, in many hearts; for the thoughtfulness you have shown. We miss you Darling.
Your Wife, Madeline; Son, Melvin; Sister, Brother, Grandchildren and Friends.

LEON LANIA

Leon Lania, 65, born Lasser Herman, journalist and scenarist, died Nov. 10 in Munich where he was working on his latest novel. Widely known in the United States and among the international press, he had escaped from Mussolini's Italy in 1922 and again from Hitler's Germany in 1933. Before latter took power Lania interviewed him for the Chicago Daily News, terming him "the gravedigger of Germany."

Lania did extensive screenplay work in Europe, including the German screen version of "Three-Penny Opera" which Bertold Brecht derived from John Gay's 18th Century "Beggar's Opera," to which Kurt Weill added a score. A play, "Foreign Minister," written by Lania in collaboration with Maurice Valency has recently been under option to the Theatre Guild.

His recent books included pop biographies of Ernest Hemingway and West Berlin's Mayor Willie Brandt.

Surviving are his wife and a son, Frederick, of Norfolk, Va.

FRED BARTHOLDI

Fred Bartholdi, 58, veteran film theatre manager, died of a heart attack Nov. 22 while vacationing in Miami Beach. He had served as a manager for the past 35 years, first with the Skouras Theatre Corp. and later with Walter Reade Theatres.

He managed theatres for Skouras on Broadway and in Portchester, N.Y., from the late 1920s until his service in the army during World War II. Upon his discharge from service, he returned to Skouras and became a division manager in charge of theatre operations in Manhattan.

Bartholdi joined the Reade organization in 1950 and managed theatres for that circuit in Kingston, N.Y., and Asbury Park, Long Branch, Freehold and Red Bank, N.J. At the time of his death he was manager of the Reade ozoner in Eatontown, N.J.

He is survived by his wife Rose Bartholdi, who is also with Reade, three sisters and three brothers.

ARTHUR MELBOURNE-COOPER

Arthur Melbourne-Cooper 90, film pioneer, died Nov. 28 in Cambridge, Eng. He was one of the first in Britain to make animated pictures projected by gaslight.

He opened the first British super cinema in Britain at St. Albans in 1908. It was the Alpha Palace, a 600-seater, with a sloping floor, electric light, usherette and free matinees. Later he built a similar house at Ketchworth.

EDITH B. STEARNS

Edith Bond Stearns, 77, longtime managing director of the Peterborough (N.H.) Players, died Nov. 15 in Mount Clements, Mich., following a short illness.

Mrs. Stearns converted an old barn on her Peterborough, N.H., farm into a theatre, and from 1933 through the 1961 season produced scores of plays there. Under her aegis, many actors, directors and designers launched careers which eventually led them to Broadway and Hollywood.

Authors Sinclair Lewis, Dorothy Heyward and Thornton Wilder were among those who included the playhouse in their stops. In its formative years, the Players was closely allied to Peterborough's MacDowell Colony in its productions of poetic plays with music.

Mrs. Stearns' son John, with his wife, comprised the tv and personal appearance team of Mary Kay & Johnny and her daughters, Isabella Stearns Gay and Sally Stearns Brown, assisted their mother in the administration of the Players. Other survivors include two brothers and two sisters.

ANNABELLE W. BUCHAN

Mrs. Annabelle Whitford Buchan, 83, the original Gibson Girl and one of the first women to appear in a motion picture, died Nov. 30 in Chicago. She was chosen by Charles Dana Gibson as the personification of his creation — the Gibson Girl—in 1907 and was a topline dancer in the Ziegfeld Follies from 1907 to 1910. Her stage name was Peerless Annabelle.

Mrs. Buchan appeared in a short film produced by Thomas A. Edison in 1895 for which she was offered $15 or an interest in the invention. She took the cash. She was dancing at the Iroquois Theatre in Chicago in 1903 when 675 persons lost their lives in the historic fire.

CARRIE C. RODGERS

Carrie Cecil Rodgers, 59, widow of country and western singer Jimmy Rodgers and herself a behind-the-scene figure in the c&w field, died Nov. 28 of cancer in San Antonio. She is credited with having helped to prominence several better-known country artists including Hank Snow, Ernest Tubbs and Charlie Walker.

Rodgers died at 35 in 1933 of tuberculosis and was among the biggest names in the c&w field. After his death, Carrie Rodgers devoted herself to the development and encouragement of c&w artists and their music and became a well-known figure in this genre.

A daughter, two sisters and two brothers survive.

HENRY CALDWELL

Henry Caldwell, 42, tv producer, died Nov. 28 in London after a two months' illness. Originally a theatre and radio actor, he joined the BBC as a tv producer in 1946.

"Balalaika," "Gay Rosalinda" and "No, No Nanette" were among the top musicals for which he was responsible. He also was associated with "Cafe Continental" and "Limelight." For commercial tv he produced the series, "On The Town," and later formed his own company to make commercials.

Survived by his wife, two daughters and his parents.

JAMES RAGLAN

James Raglan, 60, actor, died Nov. 15 in London. He made his first stage appearance in the provinces in 1923 and appeared in London the year after in "Six Cylinder Love" at the Garrick Theatre.

He made many other West End appearances and also acted in films and on tv. A member of the Shakespeare Memorial Theatre Company in 1946, he toured Australia and South Africa. He first appeared on Broadway in "Insult" in 1930.

LOUIS A. FITZGIBBON

Louis A. Fitzgibbon, 81, member of the vaude act of Fitzgibbon & McCoy, which played extensively in America during the 1920s including B. F. Keith's Palace in Times Square, died Thursday (30) in Salem, Mass. Fitzgibbon was a xylophonist.

In recent years, he entertained patients at veterans' hospitals. A requiem Mass was celebrated at Immaculate Conception Church, Salem, Sunday (3).

GEORGE LODGE

George Lodge, 62, impresario and former theatre and cinema owner, died in Belfast, Nov. 21. Born in London, he moved to Ireland in 1930 and built a chain of 20 cinemas, including the Royal Hippodrome, Imperial and Royal in Belfast. He also became managing director of the Grand Opera House, Belfast, before its acquisition by the Rank Oragnization.

He is survived by his second wife, former actress Brenda Gayl.

FEDERICO RUIZ

Federico Ruiz, 72, composer whose credits include more than 500 works, died recently of a heart attack in Mexico City. A native of Galicia, Spain, he became a naturalized Mexican citizen in 1939.

He turned out such tunes as "Celos," "Filomena," and "Marinero Marinero." His last tunesmith stint was the score for "Yo Colon" (I, Columbus), a lavish Mexican musical several years ago starring Mario Moreno (Cantinflas).

WERNER BILKENROTH

Werner Bilkenroth, 46, head of the Hamburg music publishing house known as Marbot, died Nov. 5 following an auto accident on the autobahn near Band Hersfeld. He was apparently uninjured after his car rolled over during a skid, but was later killed near the scene by an oncoming car. His firm owned the German rights to the continental hit, "The Day the Rains Came Down."

His wife survives.

JOHN TAVLIN

John Tavlin, 49, former Cole Bros. Circus official and brother of onetime Cole Bros. manager Abe Tavlin, was fatally wounded Nov. 21 in Lincoln, Neb., when a robber entered his liquor store. He had been off the road since suffering serious wounds during World War II in Germany and had been with a third brother, Mitch, in the liquor store.

Also survived by mother and two sisters.

RAMADA CURTO

Amilcar Ramada Curto, 75, celebrated Portuguese playwright, died of a heart attack Oct. 27 in Lisbon. He wrote a score of comedies and dramas which are frequently revived in Portuguese and Spanish-speaking countries. He also authored novels and short stories.

Curto also was active in Portuguese politics. He was minister of finance in 1918 and long led opposition to the Salazar regime.

RICHARD BURNS

Richard Burns, 60, onetime Chicago radio news commentator, died Nov. 19 in San Francisco. A native of Oklahoma, he had been news editor of Chicago's American, and had also worked as a copy editor at the San Francisco News Examiner, the Los Angeles Examiner and on papers at Sacramento and Niles, Ill.

Wife and five children survive.

BILL RAND

William George Engler, former vaudeville comedian, known professionally as Bill Rand, died Nov. 5 in Boston.

He appeared at all the major vaude houses, teamed with comic Sam Gould. Later he did an act with his late wife, Mignon Ross. He retired in 1940, after her death.

His brother, comedy juggler Joe Madden, and two sisters survive.

PAULINE M. CERAMI

Mrs. Pauline M. Cerami, 60, part owner of Cerami's Island View Resort, Brown's Lake, Wisc., and onetime head of the Chicago Universal Opera Company, died of cancer Nov. 6 in Burlington, Wisc.

Surviving are her husband, son, daughter, brother and sister. Her daughter is a singer known professionally as Toni Rami.

IRENE COWDEN

Irene Cowden, actress, died Nov. 15 in England. She played many leading roles in the West End. She also was a principal boy in pantomime and, at one time, one of C. B. Cochran's Young Ladies.

Miss Cowden, who understudied Evelyn Laye in several musicals, was also a frequent broadcaster.

EDITH T. THOMSON

Edith Taylor Thomson, 87, former Pittsburgh concert manager and mother of Kenneth Thomson, Screen Actors Guild exec, died of a heart attack Nov. 27 in Hollywood.

For years she was a social worker for the Motion Picture Relief Fund.

EMMELINE CARDER

Emmeline Carder, actress, died Nov. 17 in London. She was married to the late Lionel Belmore and, with him, played in the Henry Irving and Ellen Terry companies.

Later she appeared with William Faversham and Olga Nethersole on Broadway.

EARL F. NEWPORT

Earl F. Newport, 64, orchestra leader and partner in Ross W. Christena Associates, Indianapolis theatrical agents, died Nov. 19 in Indianapolis. A native of Paris, Ill., he toured the Keith-Orpheum circuit for years.

His wife survives.

GRACE STUART

Grace Stuart, former vaude and niteryp performer, died Nov. 25 in Hollywood. For years she and her sister, Ruth Loveday, toured in vaudeville and the saloon belt in a singing and ukulele-playing act known as the Stuart Sisters.

Sister survives.

ARTHUR J. MAUS

Arthur J. Maus, 55, veteran WBBM radio engineer, Chicago, died Nov. 25 in Evanston, Ill.

Wife, daughter and two sons survive.

Mrs. Vivienne Koch Day, 47, author and critic, died Nov. 29 in New York. She wrote under the name of Vivienne Koch, and was the wife of John F. Day, European representative of radio-tv interests for Time Inc., and formerly vice president for news at CBS. Her mother, brother and sister also survive.

Antonio de Padua Tramullas, 82, Spanish film pioneer, died recently in Sitges, Spain. He operated several theatres and also produced some of the first Spanish shorts and documentaries.

Roy Myers, 60, longtime talent agent, died Nov. 29 in Hollywood. He had agented for 26 years. His wife survives.

Golden Age

Continued from page 5

American taste from the turn of the century through the Roaring Twenties. The eclectic magnificence of the now-lost Roxy Theatre was as uniquely American as Mark Twain.

As N.Y. Times film critic Bosley Crowther points out in his foreward, there have been many "learned histories" of films over the years, but until now no one has seen fit to do a book on theatre architecture and its relation to film exhibition. Hall has filled the gap. There is just one minor disappointment, despite the wealth of information he offers, he never does explain exactly how Drew Eberson got those clouds to drift across moonlit Loew skies from the Bronx to Johannesburg.

Anby.

MARRIAGES

Shirley Evans to Reg Wale, Birkenhead, Eng., Nov. 28. Bride is a cabaret artist; he's a vibraphonist and runs the Reg Wale Four.

Allie Short to Randy Hall, Pittsburgh, Nov. 25. Bride is a model; he's a disk jockey with KDKA Radio there.

Norma Lewis to George Savani, London, Nov. 18. Bride is a dancer in the Pigalle floorshow; he owns a West End eatery.

Jean Burman to Dr. Rodney Bluestone, London, Nov. 19. Bride is personal manager to pop singer Helen Shapiro.

Lorna Hanson to John Bourne, Hollywood, Nov. 29. Bride's an actress; he's a writer.

Sandra Berry to Richard Old, London, Nov. 25. Bride is a member of the Tiller dancing troupe.

Janet Munton-Buckel to Joe Henderson, London, Nov. 27. Bride is dancer Janet Brunell; he's a pop pianist, composer and tv artist known as "Mr. Piano."

Sheila Schwedock to William K. Steiner, New York, Dec. 3. Bride is former ad-pub director for the Eden Roc and Americana Hotels, Miami Beach; he's a concert manager.

BIRTHS

Mr. and Mrs. Carl Hoffman, son, Council Bluffs, Ia., Nov. 23. Father is manager of the Omaha (Neb.) Theatre.

Mr. and Stanley Baker, son, London, Nov. 20. Father is a film actor.

Mr. and Mrs. Roger Threlfall, son, London, Nov. 19. Father is joint general manager-director of Pye Records.

Mr. and Mrs. Sam Saran, daughter, Chicago, Nov. 29. Father is an NBC News staffer there.

Mr. and Mrs. Bruce Newton, daughter, Chicago, Nov. 29. Father is visual effects man at WBKB there.

Mr. and Mrs. Del Clark, daughter, Chicago, Nov. 26. Father is a freelance radio-tv personality there.

Mr. and Mrs. John Woolf, son, London, Nov. 23. Father is a film and tv executive.

Mr. and Mrs. Royce Johnson, son, Hollywood, Nov. 24. Father is producer of Formatic Radio syndicated package.

Sir Laurence and Lady Olivier (Joan Plowright), son, Dec. 3, London. Both are legit and film players.

Mr. and Mrs. Bob Anthony, son, Hollywood, Nov. 30. Mother's a model; father's a recording artist.

Mr. and Mrs. Guy S. Little Jr., son, Decatur, Ill., Nov. 13. Mother is an actress; father is a summer stock producer.

Mr. and Mrs. David Nathan, son, London, Nov. 28. Father is show columnist and drama critic of the London Daily Herald.

Critics Pay

Continued from page 7

time an exception is being made. But once the particular reporter or desk man cuts loose from such employment no other staff member is permitted to take it over. For example, a reporter now assigned to do a daily column on the Star quit his outside hotel publicity job and nobody else from the newspapers is being allowed to acquire it.

There are a few other exceptions, however, to all the aforegoing. Sports department members will continue to occupy free press box seats at football and baseball games and other sporting events.

"The reason for these rules is that we don't want any suspicion of favoritism or partiality to attach to our treatment—and handling of shows, films or events being reviewed or of anything seeking free publicity," explains Hawthorne. "We want the public to know that we are trying at all times to judge everything on its merits and that our opinions and judgements can't be bought, but that we always are trying to be fair.

"Our desire is to be honest, which we always have tried to be even before these rules went into effect. But we want to appear to be honest. Therefore the rules."

ROBERT GOULET

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TV OUT OF 'WASTELAND': MINOW

TV Cast as Dollar-Hungry Scrooge In Mounting Tragedy of Other Arts

San Francisco, Dec. 12.

Rep. Frank Thompson Jr., New Jersey Democrat, laid the finger on tv last weekend as a major villain in the decline of the performing arts.

"Television people," he said at one point during testimony at his subcommittee's two-day Frisco hearings, "are obviously callous, obviously greedy. They are more interested in selling razor blades than in the quality of their programs. We are going to try to do something about this through Mr. (Newton) Minow."

His remarks were made in answer to a suggestion of Friday's (8) first witness, Paul Rosen, secretary of the 6,200-member AFM Local 6. Rosen said he believed the Federal government should help send large orchestras to small cities, but that the cities should help meet the expenses. And he, of course, pleaded for live music as preferable to taped or recorded music.

This moved Thompson to say that bringing music to smaller cities was partly the responsibility of the tv industry, specifically: "They should try to record the great orchestras and make these programs available to small communities that otherwise don't hear good music."

Later, during testimony of Jules Irving, managing director of Fris-

(Continued on page 61)

No Time for Comedy

Chicago, Dec. 12.

Joseph P. Kennedy, father of the President, sat stonily through a performance by the comedy team of Burns & Carlin at the Playboy Club here last week as George Carlin did his impresh of the Chief Executive. Kennedy pere, in town on business, had been invited to the club by chief playboy Hugh Hefner through a mutual friend, Tony Curtis.

The dour Kennedy sire was overheard to remark as he was leaving: "I don't see anything funny in making fun of my son."

Woes Aplenty Beset Irish Television

By EDWARD F. MacSWEENEY

Dublin, Dec. 12.

Edward J. Roth, Boston-born director-general of Ireland's tv and radio service, is facing headaches with the opening of the vision service just over two weeks away.

Studios are not complete and the first telecast must originate from rented studio space on Dec. 31. Newsroom staff, covering for both radio and tv, have rejected an offer of increased pay and are discussing serving strike notice. Other staffers have pay claims pending. Irish Actors' Equity is battling with advertising agencies over payments for repeats of commercials, and the agencies are demanding that Telefis Eireann—official name for the

(Continued on page 40)

Singing French Priest's R 'n' R Concerts Pack Paris Palais Des Sports

Paris, Dec. 12.

The singing French priest, Father Duval, filled the 5,000-seat Palais Des Sports for three concerts last week. Though rock 'n' roll, most of his songs are edifying and simple. Young rock 'n' rollers destroyed the seats at the Palais two weeks ago, but the padre's stints were without incident.

Father Duval has sold over 1,000,000 disks in France since he started singing in 1957. He has also given concerts in practically every country except those in Asia, but will do Japan and China next year. His income goes to charities.

Backing himself on a guitar and occasionally with an orchestra, he relies upon simple and rhythmic songs. They're mainly ditties about love, hunger, friendship, joy and harsher tales of need and even of crime, but with edifying outlooks.

He has given 560 concerts in nine languages. He feels that r 'n' r is a reality and should thus be treated. That is why he has added it to his repertoire. The priest started with simple cantiques, but realized he had to switch to popular music to get to his audiences.

Nazi 'Horst Wessel' Disk A W. Germany Scandal

Frankfurt, Dec. 12.

A scandal has broken out in West Germany, with the import here of 10,000 records whose music is based on one of the most notorious tunes of the Nazi era, "Horst Wessel Song."

A Swedish firm has brought out the disk, titled "Alpenrose," which is a rock 'n' roll version of the former Nazi troops' marching and drinking number. The platter is being distributed throughout Europe.

Despite protests here, the disks have been placed on jukeboxes throughout the country, and are also being aired on German radio stations.

The song reportedly has become one of the top pop records in Sweden. But to every German listener, even the jazzed-up version is reminiscent of the times when it was a hit with the Nazis, too.

SEES UPGRADING WITHOUT LOSSES

By LES CARPENTER

Washington, Dec. 12.

Newton N. Minow, in an exclusive interview with VARIETY, voiced the opinion that television programming is better. Minow's new pronouncement was made several days before broadcast industry leaders launched their counter-offensive against the "wasteland" thesis.

"When you have three networks," said the chairman of the Federal Communications Commission, "simultaneously carrying a drama starring Julie Harris, a special with Yves Montand and a fine public service program on a bookie joint, television is hardly a vast wasteland. Whether this is because of, in spite of or irrespective of the Commission, I don't know. My feeling is that a lot of these things were in the mill anyway. Perhaps the Commission had very little to do with it." (Attacks on Minow's previous critical stance by CBS prexy Dr. Frank Stanton and NBC chairman Robert Sarnoff are detailed in the TV section.)

One "very substantial improvement" in programming which is "extremely valuable to the nation"

(Continued on page 42)

FCC May KO AMer, DJ's Lingo 'Vulgar'

Washington, Dec. 12.

Indicative of the tougher mood against broadcasters now prevailing, a Federal Communications Commission examiner today (Tues.) recommended that WDKD, in Kingstree, S. C., be stripped of its license because the owner had "lent his facilities to the broadcast of obscene material." Thomas H. Donahue, the FCC examiner who wrote the 53-page initial decision which is subject to the full commission's review, conducted hearings in Kingstree after WDKD applied for renewal of its AM license.

Donahue charged that one of the station's disk jockeys had broadcast statements that "were coarse, vulgar, suggestive and susceptible of undecent double meaning." Donahue said it would be "unconscionable" to let E. G. Robinson Jr., head of the Palmette Broadcasting Co., come off with only token punishment for the "grievous deviation he has permitted his station to make from the public interest norm."

Donahue said taking away the license should stand as a warning that such "misconduct is not to be condoned."

Twist, Now Its Own Headliner, Rated Best Nitery Biz-Builder Since Repeal

The Twist craze has virtually obviated the need of any other headliners in several cafe situations. In fact it has become its own headliner, making name talent unnecessary in some instances. Cafes which have converted to a Twist policy are finding that it's all they need to fill up their premises. It's a situation hopefully being watched by bonifaces.

The latest proof of that contention is seen at the Roundtable, N.Y., which after four weeks on a Twist policy has racked up SRO business every night of the week. Prior to the new format it was closed on Sunday. It also has Sunday matinee sessions in which customers at $3 per are packed in beyond the normal capacity of the room and bar.

The same applies to the Camelot, which abandoned a book show in the midst of rehearsal and installed a Twist group. It is doing excellent business with that policy.

In both these niteries, the Twist has become its own headliner. Dorothy Donegan has been a mainstay of the Roundtable business since she started to play the spot regularly. In the present session,

(Continued on page 52)

Clergy on 'The Twist'

Keene, N. H., Dec.12.

Local clergyman has dismissed the current dance craze, the Twist, as just a passing fancy, or, at best, "a fair means of exercise." Rev. Richard R. Cross, pastor of the Unitarian Church, said in his weekly newsletter to his congregation that some people would interpret the dance as an indication of disintegration, others would see it as evidence of creativity, and still others, as a certain sign of plain restlessness.

The Twist will go the way of the Charleston, the minister assured his flock.

Algerians Blow Up U, Par HQ

Rightwing French Algerian terrorists Sunday night (10) bombed and totally destroyed the Universal offices in Algiers and the following day repeated the routine with the Paramount office there, according to word received at the homeoffices in New York.

Luckily, no employees were hurt in either explosion—the U blast coming at night and the Par blast during the lunch hour. Both offices, however, reportedly were almost completely wrecked, with consequent loss of business records and some film prints.

Bombings followed the receipt of letters by the individual film companies asking that "protection" money be paid to the rightwing terrorist group, OAS, which is fighting to maintain a "French Algeria." Group hit the headlines last month when it threatened bodily harm to Brigitte Bardot.

The OAS is understood to have asked for between $1,000 and $2,000 from each of the American film companies with offices in Algiers. All have refused to play ball so far.

5-Day Week Contributed To 'Runaway'—Skouras

A shorter production work week—now five days, formerly six—is suggested as a contributory cause of the "runaway" problem.

Spyros Skouras thinks the Coast guilds which helped promote the shorter shooting week are, therefore, partly to blame for producers' global peregrinations. 20th-Fox prez, making the comment at last week's National Allied sessions in Miami Beach, indicated that present day filmbiz economics require the former six-day grind on the Hollywood lots. Cutback was incepted about two years ago.

Slurs to Mahalia & India Dance Troupe Cue Fresh Racial Picketing in N.C.

Charlotte, N. C., Dec. 12.

Picketing of racially segregated dining and entertainment facilities returned to Charlotte last week for the first time since April. Two department stores, a cafeteria, two theatres, a motel and a hotel were picketed by Negro students.

Clyde Carter, a student, and Dr. Reginald Hawkins, a Negro dentist, said the demonstrations were resumed because of recent incidents in which they had been denied service. They cited incidents involving Negro gospel singer Mahalia Jackson, and four members of a dance troupe from India as reasons for the resumption of demonstrations.

Miss Jackson was housed in a private home instead of a hotel when she sang here Nov. 21. Four dark-skinned members of an Indian dance troupe were denied service at a restaurant after a performance here.

There were no incidents in connection with picketing. One of the students carried a sign reading "Welcome to Charlotte, Mahalia, but you can't eat here."

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Emilio Azcarraga, Jr.

'Sex,' Produced by Veit Harlan, Stirs Protests, Pulling of Pic by Swiss

Frankfurt, Dec. 12.

A more recent production by Veit Harlan, the director of the anti-Semitic film, "Jud Suess," has caused demonstrations and protests in Switzerland; it has been learned here. The picture, "Das dritte Geschlecht," (The Third Sex), concerns homosexuality. It was played two years ago in West Germany, without creating any particular stir.

But at its opening in Basel, 10 youth organizations representing both religious and political groups paraded in front of the theatre, demanding that the film be withdrawn.

The Swiss parliament and the Assn. of Swiss Theatre Owners had previously protested that the Harlan film should not be offered two years ago, but since that time, it has gained entry to Switzerland.

So the film played for about two weeks before demonstration of the

(Continued on page 22)

Jerry Lewis' Cuffo TV Date With Vegas Scribe Starts Feud Between 'Em

Las Vegas, Dec. 12.

Jerry Lewis, currently toplining at the Sands, is feuding with a local columnist, and the situation came to a head when Lewis went on a tv show here to answer charges leveled at him by the newsman.

On Nov. 26 Lewis appeared, without being paid, on Las Vegas Sun entertainment columnist Ralph Pearl's tv show, which is presented each Sunday afternoon at 5:30 on KLAS-TV. Lewis refused to be serious when Pearl attempted to interview him, tore up Pearl's script, knocked over scenery in the studio, and made a general shambles of the show. He explained later that he was merely doing what he thought Pearl expected him to do, as he's

(Continued on page 48)

Abbey to Cost $653,000

Dublin, Dec. 12.

New building to replace the Abbey Theatre, burned out 10 years ago, will cost at least $653,000. Provisional estimate lists this sum, plus the professional fee of architects and others involved. Government aid is to be limited to $700,000, all of which will come from money unclaimed in court funds.

Building is scheduled to start early 1962.

Gilbert Seldes Urges FCC To Name Public Defender On B'casting Operations

Philadelphia, Dec. 12.

Appointment of a public defender to watchdog viewer and listener interests has been urged on Federal Communications Commission chief Newton N. Minow by the Conference on the Public interest, a group including the heads of communication schools and school departments throughout the country.

The Conference also asked for: local hearings for new broadcast licenses; a fee for all licenses; and more FM radio channels for educational stations.

The recommendations were contained in a report from Gilbert Seldes, dean of the Annenberg School of Communications, U. of Pennsylvania, and chairman of the Conference.

Pointing out that broadcasters are always repped by their own legal counsel, the report said that FCC staff duties do not include developing a "systematic, thorough presentation of the needs, preferences and desires of viewers within a community." Thus the Conference recommended a small staff of lawyers and other qualified persons devoted solely to repping public interest.

PAUL ANKA

An acknowledgment, with thanks to Mr. George L. Araneta, Impresario, Araneta Stadium, Quezon City, Manila, P. I., for the splendid treatment accorded me there.

The enthusiasm and response of over 100,000 paid spectators at the first four performances enabled me to establish an all-time record.

I am indeed gratified.

Famous Artists, Ashley-Steiner Talking Merger

Talks are under way for amalgamation of Famous Artists Corp. with the Ashley-Steiner Agency. If palavers are successful, the company that emerges will be the third largest talent agency, topped only by MCA Inc. and the William Morris office.

According to Ted Ashley, A-S prexy, nothing has been consummated yet. He refused to say whether the talks are leading to a merger or an absorption of one office by the other. However, he said, the accent will be on specialization in films and television.

Ashley stated that his office is in third position in the number of shows current in television. It is involved in such as "The Defenders," "Twilight Zone," "Dr. Kildare," "Alvin & the Chipmunks," "Make a Face," "Camouflage" among others.

Famous Artists Corp., headed by Charles K. Feldman, is heavily involved in films and is one of the more active on the Coast. Feldman also has been in production, having been one of the agencies with a waive from the Screen Actors Guild. However, Ashley pointed out, Feldman would be actively allied with talent operations in the new office that emerges. Martin Jurow, currently prexy of Famous Artists, is also participating in the discussions.

Arts Probe Learns Tale Same in West

San Francisco, Dec. 12.

Hearings here of the House of Representatives Educational Subcommittee chaired by Frank Thompson (D-N.J.) were pretty much of an echo of similar hearings recently in Manhattan. There were slaps at the failure of American television advertisers to use native music and to consent to soundtracks made in Europe. There were regrets that this coun-

(Continued on page 56)

Sulky Backstage Crew Literally Throws Switch at Vienna Opera

Vienna, Dec. 12.

Not only New York's Metropolitan Opera has union difficulties. Stage crew of Vienna's State Opera refuses to put in more than a 45-hour week and refuses categorically to work overtime at any price. There is no possibility of engaging a second shift as there is no unemployment in Austria and while it is possible to engage Italian, Greek or Turkish waiters, same would hardly work for stage crews. Moreover the opera being government subsidized, there is always the danger of giving in and having next day all postal, railroad etc. employees drop their work at the 45th hour no matter where and during which activity—and go home to enjoy life.

It so happened one day during the dress rehearsal of the season's first ballet premiere, with director Herbert Von Karajan in the pit—an exception in a ballet performance, when the chief electrician turned off lights in the midst of the rehearsal because it was lunch time—leaving dancers in mid-air and conductor with a raised baton in pitch darkness. After much pressure, mainly from the corps de ballet and after substituting the opera "Marriage of Figaro" with "Electra" which runs one hour and a quarter less, the premiere took place, three days later than scheduled. It will be the first and last premiere the Vienna Opera will do this season. In a press conference Von Karajan declared that under the circumstances it was out of question to think of rehearsals and preparation for new works.

Col's White House LP

The recording of Pablo Casals' recent performance at the White House will be released by Columbia Records next month. The cellist's recent appearance before President and Mrs. John F. Kennedy and specially invited guests was his first at the White House since 1904 during the administration of Theodore Roosevelt. It received wide press coverage.

The LP, titled "A Concert At The White House," features Casals with violinist Alexander Schneider of the Budapest Quartet and pianist Mieczyslaw Horszowski.

Run for the Hills, Deejays! Automation Taking Over At Balaban's Milw. Outlet

Milwaukee, Dec. 12.

WRIT, Milwaukee's Balaban station, is pioneering automation in broadcasting. Bernie Strachota, general manager; Lee Rothman, program director, and "Tiger," a late-night gal disk jockey are the remnants of a once bulky "personality" disk jockey staff. Other longtime WRIT disk jockeys either joined other Milwaukee stations or found berths elsewhere.

Bill McKibben, assistant to veepee of the Balaban Stations, in recent talk before Nebraska Broadcaster's Assn., at Grand Island, Neb., pinpointed some reasons for radio station automation. Said McKibben: "Automation is in its infancy in broadcasting. Just look at the other businesses if you want to look at what we have around the corner in our business . . . Automation can help you operate more efficiently and enable you to offer more services to your community."

McKibbon said: "Set up a simple, uncomplicated system that will perform the basic functions and work from there, and don't fall into the trap of automating just for the sake of automating."

The Balaban Stations are pioneers in using automatic tape control equipment, punch card and billing systems and automatic programming equipment in their stations.

'Babysitter' Sale Pends

Hollywood, Dec. 12.

Arne Sultan and Marvin Worth are dickering with Mirisch Co., Kim Novak and Tony Curtis on sale of their story and screenplay for "The Babysitter," following firm offer of $100,000 plus a percentage from Columbia.

Writers earlier sold "Three on a Couch" to Columbia on similar deal and start scripting pic in March.

Rock 'n' Roller Taylor & Expatriate Marceau Stir Belgian Show Biz

By JOHN FLORQUIN

Brussels, Dec. 12.

Is Vince Taylor a freak? And if not, why was his one-night stunt at the Brussels Royal Circus cancelled in such peculiar circumstances? There is some uneasiness in entertainment circles here as to the opportunity of such drastic ban on the very eve of the performance.

Quite obvously what recently happened at the Paris Palais des Sports, where Taylor's supporters wrought havoc outside and inside the place, brought great uneasiness to local authorities. All the same, assurances had been given, insurances subscribed by organizers, a police force assigned to the defense of all vulnerable spots in and around the Circus. Then fell the unconditional ban. Questions have been raised ever since.

Why was Vince Taylor denied freedom of this city while all other foreign artists, week in week out, parade their wares to local night

(Continued on page 50)

12/13

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DECEMBER, MEMORY & PRIZES

An Argentine Version of 'Runaway'; Hector Olivera To Shoot in Gotham; Even Subsidy at Home Not Enough

Young Argentine producer Hector Olivera is an enterprising filmmaker. Currently in New York putting the finishing touches on his screen version of a famous French play ("No Exit") filmed in Buenos Aires with an American cast, Olivera is now laying the groundwork for an upcoming Argentine pic to be shot in New York. This will have to do with Puerto Rican and other Spanish-speaking citizens who constitute a city-within-a-city.

In New York last week, the producer explained why his film activities are rather more than ordinarily complicated. Because the Argentine market cannot support its growing production industry, even with government subsidy, a producer who wishes to stay in business has to turn to the international market, including the large and extremely movie-conscious Spanish-speaking market in the States.

Olivera's upcoming New York-based pic, he hopes, will not only appeal to the U.S. ligual audiences but also to artie audiences, the double target of the entire Argentine industry which recently backed a special film week of Argentine pix at the Tivoli Theatre in New York.

Used U.S. Players

With his production partner, Fernando Ayala, Olivera shot two versions of Jean Paul Sartre's "No Exit" in Buenos Aires. One with an Argentine cast and the other with a cast comprised of Rita Gam, Vivecca Lindfors, Morgan Sterne and Ben Piazza, who were done there last summer in the course of their American Repertory Theatre tour. The American players worked for small salaries but will participate in profits, if any.

Another unusual aspect of the

(Continued on page 23)

From Madrid
Sig Herzieg
compares the Hollywood life with Espanol cinematics in a bright piece
I Remember Manana
* * *
another Editorial Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

20th Operating L'Ermitage On Champs-Elysees

Unable to obtain what it considered to be satisfactory terms on some of its pictures in Paris firstruns, 20th-Fox has taken a two-year lease on L'Ermitage Theatre on the Champs-Elysees. The lease on the 1,100-seat house went into effect in September. As far as can be gathered 20th is the only American major thus to have its own outlet in the French capitol.

Despite fact that 20th has in the last year acquired a number of French pix for distribution in France, only one such, "La Fete Espagnole," has been dated at the Ermitage. The house, being on the Champs, is regarded by 20th execs as being more suitable for the showing of Hollywood product in their original versions, with dubbed versions day-dating at houses on the boulevards. So far, 20th has put "The Big Gamble," "Days of Thrills and Laughter" and "Return to Peyton Place" into the Ermitage. Most recently, Universal's "Come September" has been playing the house on a date made by the previous leasee.

EXTRA 25C ON COMMON PAID BY UNIVERSAL

Universal Pictures declared its regular quarterly dividend of 25c per share, plus an extra divvy of 25c per on common stock.

Melon is payable Dec. 28 to holders of record Dec. 18.

Decca's Regular 30c

Decca Records okayed the regular quarterly dividend of 30c per share on company's capital stock.

It's payable Dec. 29 to holders of record as of Dec. 18.

Cinerama Meeting Dec. 15

Second annual Cinerama stockholders meet under prexy Nick Reisini's administration will be held in New York Dec. 15 at which time "optimistic" financial report will be discussed.

Decision on site being considered for new Hollywood Cinerama outlet may be announced to shareholders at the meeting, if negotiations are concluded by them.

Russell H. McCullough, director of engineering and studio operations at Cinerama Studio (formerly L.A.'s Forum Theatre), will attend the Gotham annual sesh. Purpose is to be on hand in event questions relating to the company's studio are posed for answering.

Jack Clayton's 20th, MG Deals

Hollywood, Dec. 12.

Jack Clayton is getting "a substantial percentage" from Twentieth Century-Fox on "The Innocents" and is discussing further pictures with that studio and Metro-Goldwyn-Mayer on a similar term. Pix involved, which he would not disclose, include one to be made here, another in London and one in Italy.

Clayton disclosed "Innocents" will open Dec. 15 at the El Rey here, with N. Y. openings to be Christmas weekend at the Criterion and 77th Street theatres. It opened Nov. 23 in London.

Britisher said he has a seven to ten year commitment for one picture every 18 months for the Woolf Bros., noting it is a flexible arrangement that allows him choice of subject and refusal privileges. He gives them a percentage of an outside picture during that period or he does not do one for them, he said, revealing Woolf's got a piece of his salary and a small percentage of "The Innocents."

Producer-director owns property called "To Sir With Love," dealing with a Colored schoolteacher in London's East End, which he said he will film some time in 1963, following pix deals he expects to make while here.

Hoagy Carmichael Biopic

Hollywood, Dec. 12.

Stephen Longstreet will pen the bio of Hoagy Carmichael, when he has completed the screenplay of "Hole in the Rock," for Enterprise Pictures.

Dimitri Tiomkin will score the film, which goes into production in Utah next spring.

OSCAR & CRITICS CREATE PREMIUM

A number of homeoffice execs have recently been beefing in private over the manner in which exhibition, in effect, controls the list of which pictures will or will not be eligible for Oscar consideration (on the West Coast) and New York Critics Circle awards (on the east coast). Exhibition never asked for this privilege, but has wound up with it because of (1) Oscar and Critics' eligibility rules, and (2) because distribs seem to feel that features in most recent release (i.e., freshest in memory) have the best chance to win when the voting comes. Hence the "bunching" of the release of eligibles in December.

To be eligible for Oscar consideration, a film must have opened in a Los Angeles house before Dec. 31. In New York, the critics vote December 29, with any pic that has opened in the city during the previous 12 months being eligible for consideration.

This obviously puts a premium value on December dates in both Los Angeles and New York. The limited number of theatres available has in recent years been further reduced by one or two, and sometimes three, longrun roadshow pic engagements.

Situation was highlighted last week by the scramble among major distribs to get the Christmas date in the Criterion Theatre, New York, when Otto Preminger's Columbia release, "Advise and Consent," was withdrawn because the producer of the touring legit version had priority. The Criterion date subsequently went to 20th-Fox for its British-made "The Innocents," which otherwise would have had to wait for a January date in Big Town. Twentieth has high critical hopes for Deborah Kerr's performance in the pic which, along with the New York-made "The Hustler," is one of its two major award hopes on both coasts.

The situation has been as tight on the West Coast, where 20th was going to open its "Tender Is the Night" in a theatre in the Valley before Dec. 31, until it found out that the house did not meet eligibility rules, being beyond the city limits.

One exec has suggested the Oscar rules should be changed, at least to the extent that pix not have to be rushed into engagements which are often poorly prepared and unprofitable. He feels that special screenings in the Academy theatre should be enough. The New York situation he regards as hopeless, unless you're a farsighted indie producer like Otto Preminger, completely occupied with one-pic-at-a-time, and can get a theatre booking six months in advance, often before the pic has gone into production.

Newshens' 'Sour Apples' To Day, Lynley, Weld, Wood; Brando, Newman Included

Hollywood, Dec. 12.

Doris Day, who once won a Hollywood Women's Press Club "Golden Apple" award as the most cooperative actress of the year, gets thumbs down by the sisterhood this year and has been nominated for org's 1961 "Sour Apple" award. With her are named Carol Lynley, Tuesday Weld and Natalie Wood.

Nominated for this year's "Golden Apple" awards are Amanda Blake, Shirley Jones, Jayne Mansfield, Barbara Stanwyck and Connie Stevens. Among the men: Pat Boone, Robert Conrad, Troy Donahue, Charlton Heston and Roger Smith.

Males who made the nominee lineup this year for "Sour Apple" are Warren Beatty, Marlon Brando, Bobby Darin and Paul Newman.

Awards will be presented at club's annual Christmas bash Dec. 19.

Janet Leigh's Latin Discovery: 'The People Want to Like Us'; Cites Film Biz Neglect of Area

By VINCENT CANVY

Even "non-performing" talents, that is, actors and actresses who neither sing nor dance, can do an important job as ambassadors-of-good-will in the U. S. Information Agency's stepped up campaign to win friends abroad, according to Janet Leigh. The actress returned to the States recently after two months in South America where, in addition to keeping house for husband Tony Curtis (on the Salta, Argentina location of "Taras Bulba"), she also toured widely on behalf of the USIA's "people-to-people" program.

At the personal request of U. S. Attorney General Robert Kennedy, Miss Leigh made herself available to the USIA for a series of visits to cities and town throughout Argentina and Brazil. At first the actress was hestitant about the prospect, since she is not, in the strict meaning of the phrase, "an entertainer with an act." All she can do is talk, and barring a few Berlitz-isms in Spanish and Portuguese, all of that is in English. Nevertheless, she accepted, with results that were (to her) not only immensely satisfying, but eye-opening.

She found that the people in the small towns, as well as the big cities of Buenos Aires and Rio de Janeiro, were insatiable in their interest in things North American. Everywhere she was met by goodwill, plus totally unexpected knowledge of the American enter-

(Continued on page 22)

Jackie Gleason
wants to know what was so good about the old days in a bright piece titled
Requiem For Nostalgia
* * *
one of many Editorial Features in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Justice Fighting Pathe, Consol As Big-Lab Merger

Los Angeles, Dec. 12.

Dept. of Justice has stepped into the proposed merger of America Corp. of N. Y. and Republic Corp. of North Hollywood, approved by both managements in October and expected to be affirmed by stockholders of both firms sometime this month, and brought action in U. S. District Court here (6) to bar the consolidation.

According to Attorney General Robert F. Kennedy, the proposed merger of the two companies, whose two laboratories, Pathe and Consolidated Film Industries, respectively, process 40% of the nation's professional motion picture film, and America's stock holdings in Republic might tend to violate, through lessening competition substantially, the Celler-Kefauver anti-merger amendment of the Clayton Act.

Government asked in a civil antitrust suit that America be required to divest itself of 265,420 shares of Rep. acquired last May and amounting to about 13% of Rep's common stock, giving it working control of the company. Justice complaint stated that three of America's directors became directors of Republic. It also asked that the two firms be enjoined from merging.

HOW DO YOU FIGURE FILM UNEMPLOYMENT?

Hollywood, Dec. 12.

Speaking as prexy of Directors Guild of America, George Sidney avers that monthly employment in the motion picture industry for the past 25 years has held to the 35,000 monthly average.

"Now," he adds, "if you take into consideration the number of people employed by American producers in films made outside the country during the past year, the totals month by month would be phenomenal."

Sidney did not attend the Washington hearings on Runaway production. He says he has never made a film in its entirety, in any country but the U.S. Mexican locations for "Pepe" (Columbia release) producer-director considers within latitude for any pic labeled Made in Hollywood.

He's also bitter about producers who castigate those who go out of the country for full-scale production and then do the same thing themselves when they learn how much cheaper it is to make a pic abroad.

Foreign Product Fill Out at 20th

Hollywood, Dec. 12.

Although production head Peter G. Levathes is limiting annual production on the 20th-Fox lot to 15-18, acquisition by the company of outside films is not precluded from overall distribution plans for 1962.

Just how many additional pix will be taken on hasn't been fully decided at this instance, but it's felt cost of operating exchanges in U.S. and abroad must be supplemented by output other than those produced under 20th aegis.

It appears pattern set by sales exec Glenn Norris for first three months of next year will be continued for balance of the year. It calls for one big pic and at least one "B" to fill in four-week periods.

Whether 20th will finance outside producers or go into open market for picking up product, after a looksee, also hasn't been determined, but in any event the company could very well wind with 24 to 30 pix for the calender 1962 year. Plans along this line have been discussed by h.o. execs.

Norris, accompanied by his h.o. aide Martin Moskowitz, spent weekend in San Francisco on biz, taking in a sneak of "Tender Is The Night," slated for February release.

Easter pic will be "State Fair." Charles Brackett production directed by Jose Ferrer, starring Pat Boone, Bobby Darrin, Ann-Margaret and host of others.

On basis of looksee at "Fair," Ann-Margaret's option has been exercised for another year, assuring the company she will be available for number of pix lined up for her. Original seven-year pact has six more years to go.

Company also recently extended contracts of Stephen Boyd after three years, giving him a new seven-year ticket on non-exclusive basis. Richard Beymer also was handed a new seven-year pact, but on an exclusive basis. He was recently loaned out to Mirish Bros. for "West Side Story" and now is working in Jerry Wald's "Adventures Of A Young Man" enacting the role of Ernest Hemingway.

Complaints About What They've Been, But Staged Tantrums Unfashionable

By JACK PITMAN

Its Miami Beach deliberations last week furnished clinching evidence of the new philosophical mood of Allied States Assn. The Manhattan sales execs remain, as ever, prime villains, but the key word now is diplomacy vis-a-vis product, prints and availabilities.

Actually, the new spirit has been in force for nearly a year—since the advent of Marshall Fine, the Cleveland circuit head, as prexy of the exhib body. His tandem leadership with chairman Ben Marcus means that calm heads have control. Where grievances have to be aired, sober persuasion has replaced public truculence and the staged temper tantrum. As Fine expressed it, "We do not intend to jump up and down, scream or holler." But he was constrained to reject the "moderate" tag if by that the trade should infer an ineffectual alignment of exhibitors.

The Eden Roc powwow made clear from the floor its bias for this bargaining table approach, as had the board (with equal unit as well as ex-officio representation) earlier by its unanimous vote to go with the Fine administration for a second year.

Post-Roadshow Issue

The clincher came in debate over a resolution rapping the major companies for subsequent playoff policies on films initially marketed as roadshows. Convention agreed on the necessity to press the company presidents directly for relief, to cite specific loss both to exhib and distrib treasuries resulting from present policies. But the moderates beat down—rather handily—a motion to solicit simultaneously Justice Dept. thinking on the restraint-of-trade angles. Not in good taste, was the sentiment, but also signifying awareness that running to the courts and Federal lawyers hasn't been a solution of problems.

Emphatically, the sense of frustration among the theatre interests repped by Allied is undiminished; it's just that the accent henceforth is on education and self-help. It was expressive of the do-it-yourself resolve when Marcus told 'em to prettify their houses and to promote and when Fine, keynoting the assemblage, declaimed that no exhibitor should feel that National Allied or the industry at large owes him a living.

Such remarks instilled—and reflected—the tone of the parley, and probably were intended as much to impress the New York sales echelons. Evidence of recent months is that the Allied leadership has, in fact, been hitting it off better in the Gotham offices, although there's a way to go before the Fine-Marcus skippering makes for mutually satisfying relations.

There are still, to be sure, firebrands in the organization, but as Miami Beach demonstrated, they can be contained (i.e., outmaneuvered). Nor is Bennie Berger, with his renewed shouting from Minneapolis, thought to be a problem by the national leadership. Were the contrary so, it's not likely the convention would have welcomed his revived North Central bunch back into the fold.

Last week's meetings aired perennial woes—print scarcities (usually synthetic, says Allied), orderly product flow (distribs still hold back for holiday playtime despite their lip service), and still another shortage, that of kiddie pix for the weekend matinee trade (Allied thinks it might help for the Motion Picture Assn. to revive its old children's film library).

But in their mission to educate producers and companies toward a brighter tomorrow, the key argument rallying the exhibs is that current distribution practices hurt everybody, but in no instance more pointedly—per this vantage—than with the product initially on the two-a-day runs. Terming it "mishandling," Allied stresses the squandering of extravagant promotion coin for films that are stale by the time they filter down to the small subsequents for drab takes, or at least for revenues that aren't commensurate with the product's stature. It's when coupled, yet, with assertedly unrealistic playing time and terms that the exhib is moved to mayhem.

Toujours Pour Deux

Always trust the French to come up with a spicy variation on a theme.

For the majority of its engagements overseas, the title of Universal's Rock Hudson-Doris Day starrer, "Lover Come Back," has been easily (and literally) translated into the local language. In France, however, it will be called "Un Pajama Pour Deux."

Peeved at Claimed Stall, H. G. Saperstein in Switch From UA to Warners

Hollywood, Dec. 12.

Annoyed at what he called "interminable stalling by United Artists homeoffice execs on financing after he had made a deal with the Mirisch Company for "Gay Purr-ee," color cartoon feature, Henry G. Saperstein, prexy of America, completed a new arrangement with prexy Jack L. Warner and Ben Kalmenson, exec veepee of Warner Bros. for finance and and world-wide distribution of the pic.

On his return from New York, Saperstein asserted he just got tired of being put off by the UA execs and negotiated a better deal with Warners. Instead of the cartoon costing originally planned $700,000, Warners has added $300,000 to that for a $1,000,000 subject. Additionally, UPA prexy said, Warner wanted him to sign up for a second color pen and ink feature, to start immediately, but since there are 40,000 drawings yet be made on "G.P." and fact he has another one-pic commitment for delivery to a major tv network next year, he begged off.

While in New York, Saperstein brought the sound track of "G.P." with him for Kalmenson to hear. It has songs by Robert Goulet, now appearing in "Camelot," and Judy Garland, in addition to dialogue and recordings by Hermione Gingold, Red Buttons, Morey Amsterdam and Paul Frees.

"G.P." will take another seven months before completion. Plans by Warner are to release it for Thanksgiving and Xmas holidays next year, said Saperstein.

Saperstein added, "The deal by Warners shows the trend on their part. No message pictures, just films with great entertainment like 'Camelot,' 'Gypsy,' 'Music Man,' among others."

U. S. to Europe

Eddie Albert
Richard Burton
Alexander H. Cohen
Katharine Cornell
Noel Coward
Marlene Dietrich
Raymond Fromert
Viscount Furness
Judy Garland
Charlton Heston
Fred Hift
Elizabeth Keen
Stanley Kramer
Victor Mature
Maggie Newman
Thane Parker
Hildy Parks
Reberte Trio
Ralph Richardson
Mo Rothman
Maxwell Selton
Tom Skelton
Andrew Stone
Virginia Stone
Paul Taylor
Spencer Tracy
Barbara Tucker
Dan Wagoner
Elizabeth Walton
Richard Widmark
Peter Witt
Max E. Youngstein

L. A. to N. Y.

Mortimer Becker
Glenda Farrell
Greer Garson
L. Wolfe Gilbert
Martin Goodman
Larry Harmon
Ben Hecht
Claire Leonard
Mervyn LeRoy
Mrs. Hugh E. McCreery
Martin Moskowitz
Glenn Norris
Herman Rush
George Schaefer
Jonie Taps

N. Y. to L. A.

Anna Maria Alberghetti
Burt Brinckerhoff
Chub Goldfarb
Norman Jewison
Stuart Ostrow
Ingo Preminger
Walter Reade Jr.

Europe to U. S.

Americo Aboaf
Joseph Calleia
Gladys Cooper
Ben Henry
Sean Kenny
John McMillan
Don Reid
Maurice Silverstein

Lesbian Novel Sold

MGM has purchased screen and video rights to novelist Claire Morgan's "The Price of Salt." Book has sold over 500,000 copies since 1952.

Deals with female homosexuality.

Youngstein Takeover of Allied Cold; Tendered at $8 a Share

Negotiations between a group headed by Max Youngstein and management of Allied Artists, looking towards the acquisition of AA by the Youngstein group, were called off Friday (8). Youngstein, who retires at the end of this month as veep of United Artists, refused to comment on the breakdown in talks, saying only that they were definitely finished.

George Burrows, exec veep of AA, who had been in New York conducting negotiations on behalf of company, was almost equally mum, though he did say that his side had been willing to continue the negotiations which had been terminated by Youngstein. Perhaps, Burrows said, "the price wasn't right," or, he suggested, Youngstein had another iron in the fire. Involved with Youngstein in the talks were mid west exhib Sheldon Smerling and N. Y. exhib leader Harry Brandt.

Youngstein is understood to have projected a stock tender to both management and non-management stockholder to buy out a sufficient voting control block of AA stock at $8 a share. Hirsch and Co. was going along as participant. Wall Street anticipation of such an arrangement sent the price up to $7.37½ per share. It's further understood that such a tender simply failed to materialize.

Copyright Attorney
Philip Wittenberg
traces the history of protection for creators in a
Life Term for Authors
* * *
another important Feature in the upcoming
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

New York Sound Track

Columbia's "Twist Around the Clock" looks like the first Twister to market, but skipping Broadway. Opens Dec. 22 at the Fox, Brooklyn.

Hal Wallis has a major stake in **Jay Presson's** new legit comedy, "First Wife," scheduled for Broadway with **Anne Bancroft** in the lead. Wallis bought screen rights to the unproduced play some time ago.

United Artists exec veepee **Arnold Picker** back at the homeoffice after a business trip to Europe . . . The Legion of Decency has B-rated (morally objectionable in part for all) "The Mark." LOD says "an amoral tendency to condone a therapeutic sexual encounter mars what would otherwise be considered a valid adult film."

Americo Aboaf, veep and foreign general manager of Universal International, and **Ben M. Cohn**, assistant foreign manager, back in New York after attending a series of conferences in Europe.

That "Season of Passion" which United Artists is opening on a double bill at the Brooklyn Loew's Metropolitan Friday (15) is actually "The Summer of the 17th Doll," retitled since it was reviewed in VARIETY March 30, 1960.

Lee Bergman, former Columbia Pictures pressagent, who made his debut as a legit producer with last season's "Meet Peter Grant" off Broadway, has taken an option on "Bedside Manner," on-the-boards musical by **Robert A. Bernstein** and **Nicholas Schachter** . . . **Crane Jackson**, actor, has just completed a role in his 30th industrial film, has appeared in 50 telepix and several theatricals. All in New York—he's never been to Hollywood.

Louis J. Barbano, who retired as financial v.p. of Col last July, staying on in a financial advisory capacity, also as director of Col International and Screen Gems.

Actor **P. Jay Sidney** sends along a copy of a letter which he has sent MPAA prexy **Eric Johnston** charging that American films, by excluding the use of Negro actors in roles in the everyday American scene, are in the "forefront of the perpetrators and perpetuators" of adverse and false propaganda against Negroes.

Leslie F. Whelan, who is retiring at the end of this month as 20th-Fox's director of foreign publicity, advertising, exploitation and public relations, would like it known that he's not being turned out "to pasture," as per last week's VARIETY. Exec, who's been in the film industry 43 years (the last 26 with 20th), emphasizes the retirement is completely of his own volition. He adds that he has had "a happy and rewarding association" and believes he has made a contribution to an industry "which I have loved and has been good to me." **Herbert Jaffey** succeeds Whelan.

Richard Burton, taking time off from playing Anthony to **Elizabeth Taylor's** "Cleopatra" in Rome, in New York to do a tv spec . . . Director **Roger Vadim** and star **Jeanne Moreau** due here shortly for the Dec. 18 preem of Astor's "Les Liaisons Dangereuses" at the Henry Miller.

Word from Allied convention: Twist has swamped Miami Beach. Every major hospice features the terp craze . . . Alco culled from conventioning National Allied: among the customary congrats from politicos, one from Florida governor **William Bryant** was addressed to "National Association of Motion Picture Theatre Owners" . . . At 85, the oldest exhib down there (and possibly in point-of-service, too) was **Hamond Robey** of W. Virginia, a showman since 1907 . . . One of the man-made sights was **Ben Marcus** cutting a neat Pachanga (that's a dance, too) . . . Actress **Paula Prentiss** thanking "all the distributors" for her new-personality-of-year laurel at the windup banquet . . . Allied has 761 members covered by nearly $4,000,000 in life insurance under a new group plan via Prudential . . . The shutter buffs consistently beeline the "Surfside 6" houseboat across from the Fontainebleu . . . Celebs in the Eden Roc lobby included **Joe DiMaggio** (sans anyone) and **Jimmy Hoffa**, whose Teamsters' exec committee was also in session . . . Loew's Hotels topper **Preston R. Tisch** was in Miami to welcome Prez Kennedy for that speech date at the Americana.

Joseph E. Levine tossed a so-called blacktie champagne pour Monday (11) at the Little Carnegie in behalf of "No Love for Johnnie" . . . **Walter Slezak**, as part of his current crosscountry lectern trek, has a date Friday (15) with the Chicago Executives' Club.

The vagaries of film criticism are illustrated again in the Jan. 2 issue of Show Business Illustrated. The magazine names "La Dolce Vita" the best foreign film of the year, although in its weekly listings it rates the picture with four stars, against five stars for another Italo import, "L'Avventura."

United Artists has a special "mobile boxoffice" roaming N.Y. streets selling tickets for the hardticket "Judgment at Nuremberg" engagement which opens at the Palace Dec. 19 . . . Cinema 16 has given out more than 200 free passes to foreign students in the area via the Institute of International Education . . . Dubbing expert **Peter Riethof** in town from his Paris h.q. . . . **Joseph Moskowitz**, 20th veep and eastern studio rep, in Hollywood for conferences at the studio.

Marlene Dietrich has been signed to narrate "The Black Fox," a documentary about Adolph Hitler, to be written, directed and produced by **Louis C. Stoumen** for Image Productions . . . **James Poe** will write the screen adaptation of "Toys in the Attic" for the Mirisch Co. and United Artists.

Col Intl. topper **Mo Rothman** to Glasgow over the weekend for an indoctrination of the British Isles exchanges and exhibitors.

Holiday mag for January carries an article about the ex-United Artists exploiteer **Richard Condon** and how he, at age 42, quit to write novels, ordinarily a hazardous profession.

Producer **Henry T. Weinstein** of 20th-Fox's "Tender Is The Night" rushed to L.A. from New York week ago Friday because he was told a sneak was slated for that night. When he got here he was informed the show was called off because print wasn't ready. "What am I going to tell my wife?" he floundered. She wanted to remain in Gotham an extra week shopping.

"The Interns" as cast, per producer **Robert Cohn**, has something from nearly everywhere. Personalities include **Haya Harareet** (foreign), **Nick Adams** and **Cliff Robertson** (tv), **James MacArthur** (Disney audience with six pix behind him), **Michael Callan** and **Buddy Ebsen** (Broadway musical field), **Suzy Parker** (model), **Kay Stevens**, **Anna Helm** and **Carol Harrison** (night clubs), **Pat Yankee** (singer with **Turk Murphy**, New Orleans jazz exponent whose music is used in film), **Maryesther Denver** (Red Cross nurse), **William O. Douglas Jr.**, (son of U.S. Supreme Court Justice), **Dr. Ira Barmac** (Cornell U. medical school grad turned actor).

Annual awards will be made for the best Canadian travel films, decided a special committee at the federal-provincial tourist conference in Ottawa. Designed to up quality of travel pictures on Canada, the awards system will be worked out by the committee in consultation with the Canadian Tourist Assn. and presentations will be scheduled for CTA's annual convention.

Maurice Silverstein, 1st v.p. of Metro International, back from the Continent . . . **Bob Hope** returned west after "Bachelor in Paradise" bally here . . . Producer **Joe Pasternak**, now celebrating his 20th anni with M-G, signed a new three-year pact with the studio . . . National Screen Service g.s.m. **Joseph Bellfort** would like to stress that teaser trailers for many features are being made available to exhibitors for free . . . Tradepress writer **Manny Herbstman** a benedict.

Mail survey sponsored by Honolulu Star-Bulletin indicates that **Kotaro Satomi** and **Keiko Okawa** are the favorite Japanese film stars among Hawaii audiences, with **Hashizo Okawa** as runner-up. All affiliated with Tosi Studio.

CANADA: EADY SANS 'RUNAWAY'

MCA and Universal Deal?

A Dow-Jones ticker report Monday (11) had it that Universal is a hot contender to take on distribution of MCA feature films. Previously, Paramount had been mentioned. A Universal spokesman would confirm only that MCA to date has made no deal with anyone, adding he is "reasonably certain" Universal is very much in the running. U source avers that the talent agency and Universal have held talks anent MCA's production-distribution outlook, but no confirmation on any alignment has been made on either side.

Earlier indications pointed to Par, spurred by MCA's takeover of an additional block of Par post-'50 pix for tele. Buttressing this conjecture is the fact Jules C. Stein is an important Paramount stockholder and a longtime friend of Par topper Barney Balaban.

Miami Convention 'Insight'

Distributors Follow Grosses—So Exhibs Should Work Hard on Exploitation

The penetrating insight, not always evident intratrade, furnished a provocative moment during last week's National Allied run at Miami Beach. Emanating from chairman Ben Marcus, it simply observed that exhibition can best help its cause with the producers by merchandising product for their top potential.

Theme of the remark was that axiomatically the producer (distributor) goes where the revenue is, be it the video late show, home toll, or what-have-you. In short, as exhibs generate better revenues in relation to picture costs, they enhance their own importance to production, consequently inspiring more and better treatment.

In the same merchandising context, Marcus made the repetitious but always worthy point that exhibs have to inspire the public to the cinema habit by dressing up the theatres, and tossing in some shrewd comments about restroom facilities. It's up to the showmen to woo back that alienated patronage on something like the regular basis of old.

WAYNE MORSE SHOWS 'RUNAWAY' INTEREST

Hollywood, Dec. 12.

Oregon's Senator Wayne Morse assured 500 members of Hollywood unions at a meeting last week that he intends to take action on runaway production. He told them "just assemble all your evidence and send it to me."

Another legislator, Hollywood Congressman James Corman said he is looking into the tax situation and those in residence abroad to avoid payment of income tax in this country.

IATSE (electricians) biz rep. A. T. Dennison challenged the producers to join his local in asking Federal investigation of entire motion picture industry to "get at bottom" of runaway problem.

Honoring Bill German

William J. German, distributor of Eastman Kodak professional motion picture film, and longtime identified with picture business charities, is to be guest of honor at the annual Federation of Jewish Philanthropies luncheon Jan. 18 at New York's Sheraton-Astor Hotel.

Leo Jaffe, 1st v.p. of Columbia, is chairman of the salute, with Paramount president Barney Balaban as honorary chairman.

COL CLARIFICATION

Washington, Dec. 12.

Recent registration of Columbia Pictures common stock with Securities & Exchange Commission carries no commitment that stockholders offering shares must sell them. Prexy Abe Schneider and v.p. Samuel J. Briskin are offering 45,933 and 17,829 shares respectively which they may or may not actually put on the market from time to time. Registration clears the way for them to exercise the privilege of selling them if they so elect.

VARIETY piece about the offering in Dec. 6 issue stated Schneider and Briskin planned to sell the stock. This was based on SEC news release which said the two execs and other stockholders "proposed to sell" the stock involved.

Motored Inspiration

Minneapolis, Dec. 12.

Malvin Klasse, who operates the Ford agency in nearby Westbrook, Minn., has taken over the film theatre in his town.

It didn't take Klasse long to choose a new name for the showhouse. The name is the Ford Theatre which now helps to give the auto agency as well as its film attraction publicity.

Bryanston Set With 7 Arts Pix

First of a series of features to be jointly financed by Seven Arts and Britain's Bryanston Films will be "Sammy Goes South," to be shot in England and Africa starting in April. Maxwell Setton, Bryanston's managing director, reported in New York Friday (11). Setton made a brief stopover en route back to London after attending the Mexican film festival at Acapulco.

The jointly-backed ventures will be produced via a new company, Bryanston-Seven Arts Ltd., and

(Continued on page 23)

NEW STUDIO HAS UNIQUE PITCH

Hollywood, Dec. 12.

Commonwealth Film Productions, now constructing a studio with four stages over 53 acres in Hollyburn, British Columbia, Canada, will enable Hollywood producers who make pix there to conform to the Eady Plan and quota restrictions in Canada and England, William Magginetti, veepee in charge of production, states. A three-year pact with the International Alliance of Theatrical Stage Employes and International Brotherhood of Electrical Workers precludes pix produced in Canadian studio from being branded as runaway productions, CFP exec added.

Fundamentally, asserted Magginetti, the studio will be set up on a rental basis. "For the first year we will help to bring all elements of packaging together."

CFP further will offer its services to Hollywood producers to correlate a plan for financing and distribution in Canada and England, the exec declared.

Six features on co-production deals with Hollywood companies are slated for the first year, the maiden pic to start sometime in April, 1962, Magginetti said. In negotiation are deals for producing telefilms for Canadian Broadcasting Co.

At the present time, exec pointed out, Canadian quota on telefilms calls for 45% Canadian produced pix. In April next year the percentage will be increased to 55, Magginetti added.

CFP is financed by British and Canadian capital. Oldrich Vaclavek is prexy.

Last week, Zeal Fairbanks, IA rep, and O. M. Jacobson, 4th IA veepee out of Tacoma, Wash., concluded a three-year pact with CFP providing for rates and conditions similar to those in force at Hollywood studios.

"This isn't going to hurt Hollywood," Fairbanks averred, "because all regulations required here will be met by the Canadian studio."

Slow-Going Upbuild of Foreign Film Directors in U.S.—Per Kurosawa

Latest foreign filmmaker to get the big buildup Stateside as a result of the "continuity" of his product available on local screens is Japanese director Akira Kurosawa. Although already respected and known in Europe, as well as his homeland, Kurosawa is just now beginning to make a dent on the U. S. scene, despite the fact that both his "Roshomon" and "Ikiru" have been critical successes this side.

As students of the Ingmar Bergman phenomenon in the States have noted, one picture does not a reputation make. Bergman was largely an unknown quantity until Janus Films took over distribution for Svensk Films in this country and created a "Bergman image" via the carefully timed release of first "The Seventh Seal," followed by "The Magician," followed by "Wild Strawberries" and "The Virgin Spring." According to vet industryites, it was the "continuity" of Bergman product available, as well as the quality of the films themselves, which was responsible for the general public's awareness, and then acceptance, of Bergman as a boxoffice figure to be reckoned with.

Unfortunately, perhaps, for Kurosawa, he doesn't have just one distrib working for him in the States, though Tom Brandon's Brandom Films, which successfully released "Ikiru," is also handling the current "Throne of Blood," Kurosawa's reworking of the Macbeth tale now at the Fifth Avenue Cinema in New York.

"Blood" is to be followed by the release early next year of the director's "The Lower Depths," which the Japanese distrib, Toho, has booked directly into the Bleecker Street Cinema, and by "Yojimbo," which Lopert Films will preem at the Plaza Theatre. In addition, the director's "The Hidden Fortress" and "I Live in Fear" also are expected to get Stateside release in the near future.

Also helping to establish Kurosawa's identity in the States is the fact that, like Bergman, he sticks pretty much to his own "stock company" of actors. Toshiro Mifune, who starred in the director's "Roshomon" and "Seven Samurai" (remade as "The Magnificent Seven" by Yul Brynner and United Artists), also stars in "Throne of Blood," "The Lower Depths" and "Yojimbo." Also Takashi Shimura, who starred in "Ikaru," plays supporting roles in "Blood," "Roshomon" and "Seven Samurai."

Like Bergman too, Kurosawa is taking a long time to enchant the New York newspaper critics, though he already seems to be the darling of the more influential of the magazine critics. His "Throne of Blood" got rave reviews in Time, Newsweek and Saturday Review, while New York Times critic Bosley Crowther, who still makes or breaks most imports, found the picture to be one of the funniest and most ridiculous of the year. But Crowther wasn't notably high on the first Bergman pix either.

Hope Springs Again

Hollywood, Dec. 12.

Bob Hope will emcee the 34th annual Academy Awards show, April 9, at Santa Monica Civic Aud, marking the 10th time around he's undertaken role since 1939 and third successive year solo.

Comedian was voted an Academy life membership in 1944 after having received a special award in 1940 for his services to the film industry, and in 1952 won an Oscar for similar services. In 1959 he was awarded the Jean Hersholt Humanitarian Award.

Only 16 Writers Under Exclusive

Hollywood, Dec. 12.

Screenwriter employment at the major film studios in Hollywood is at a low ebb, with 81 scripters currently working at the various lots. Of this number, only 16 are under exclusive contracts, the day of the termpacter rapidly vanishing. The other writers are toiling on picture-by-picture commitments.

Top employer of screenwriters is MGM, with 20, 11 of them under exclusive pacts. Last year at this time Metro had 19 writers on the payroll.

Runnerup is 20th-Fox, which has 17 writers, two of them under exclusive deals. This represents a slight drop as compared to a year ago, but that's because many scripts have been finished, a studio source said.

Columbia has 14 writers busy, two of them under exclusive deals. Warner Bros. has nine scripters, none of them exclusive; UI, eight, none exclusive, a drop from the 13 of a year ago; Paramount, seven, one of them exclusive, below the average of 10-12; Allied Artists, six scripters, none of them termpacters.

EDWARD S. FELDMAN AS 7-ARTS AD VEEP

Edward S. Feldman last week resigned as publicity exec at Embassy Pictures (Joseph E. Levine) to become ad-pub v.p. of Seven Arts Productions, which is headed by Eliot Hyman and Ray Stark.

Feldman, who started out with 20th-Fox, will divide his time between Manhattan and Hollywood, will coordinate all promotional undertakings, from conception through execution, for Seven Arts projects. Before going to Embassy he supervised the international campaign on Stark's "World of Suzie Wong."

Exec formally departed Embassy Friday (8) and will take a couple of weeks off before starting his new Seven Arts duties at the first of the year.

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Lover Come Back
(COLOR)

More 'Pillow Talk' with Doris Day, Rock Hudson and Tony Randall; colorful, somewhat risque comedy has lots of the boxoffice charm of the original.

Universal release of 7 Pictures-Knob Hill-Arwin production, produced by Stanley Shapiro and Martin Melcher, with Robert Arthur as exec producer. Stars Rock Hudson, Doris Day, Tony Randall; features Edie Adams, Jack Oakie, Jack Kruschen. Directed by Delbert Mann. Original screenplay, Shapiro and Paul Henning; editor, Marjorie Fowler; camera (Eastman Color), Arthur E. Arling; music, Frank DeVol; songs, "Lover Come Back," words and music by Alan Spilton and DeVol, and "Should I Surrender," lyrics by William Landman, music by Adam Ross. Sneak preview at RKO 58th St. Theatre, Dec. 5, '61. Running time, 107 MINS.

Jerry Webster ..... Rock Hudson
Carol Templeton ..... Doris Day
Peter Ramsey ..... Tony Randall
Rebel Davis ..... Edie Adams
J. Paxton Miller ..... Jack Oakie
Dr. Linus Tyler ..... Jack Kruschen
Millie ..... Ann B. Davis
Hadley ..... Joe Flynn
Brackett ..... Howard St. John
Kelly ..... Karen Norris
Fred ..... Jack Albertson
Charlie ..... Charles Watts
Deborah ..... Donna Douglas
Hodges ..... Ward Ramsey

Various of the talents who two years ago provided Universal with the major success, "Pillow Talk," are in hand with a follow-up. "Lover Come Back" is piracy of the original, but in commercial cinematic order.

Let there be compunctions registered about certain story twists which are overly reached for. And the play on sexicology mirrors a further bit of strain. But then the sauciness, while perhaps startling a few years ago, is not disagreeable within the context of "modern times," importantly considering that there's no disregard of good taste.

This is a funny, most-of-the-time engaging, smartly produced show. Farce has Rock Hudson as would-be conqueror of Doris Day, who as the victim of a who's-who deception plays brinkmanship with surrender. There's a bed scene but this is all right because the two, while not remembering the Maryland ceremony (due to being stoned under preposterous circumstances), were legally hitched. An annulment is followed nine months later by another marriage ritual as Miss Day enters the delivery room.

This kind of synopsis is inadequate in getting across the wit and color (and some off-color) content. A little more of the plot: Hudson and Miss Day are rival Madison Avenue ad account people. He deceives her into thinking he's a scientist working on an actually non-existent product called VIP. She undertakes to wrest the VIP account from the masquerading Hudson. He meanwhile is trying to maneuver her into romantic conquest.

Like "Pillow Talk" and other recent-vintage comedies, "Lover Come Back" has its girls beautifully gowned and its sets handsomely dressed. Miss Day's garb, via Irene, particularly offers the audience an eyeful. The production overall is rich and fitting with the story. A trio shares a top credit, Robert Arthur being listed as executive producer and Stanley Shapiro and Martin Melcher as producers.

The script, an original by Shapiro and Paul Henning, has a diverst array of characters, all of them ingratiating, and has too a good quota of sharp and humorous lines. Miss Day is strictly pinup material, and she can pout with the best of them. Hudson does right well with light comedy but while he's supposed to be lecherous he might have been so with a little less leer.

Tony Randall draws yocks consistently as head of an agency he inherited but doesn't really helm because he can't make decisions. His is a satirical situation and right in the groove for Randall.

Jack Oakie plays broadly and humorously the part of floor-wax maker who goes to the agency offering him the best girls and bourbon. Edie Adams clicks as a chorus girl trying to get ahead, and Jack Kruschen, as a partly screwball scientist, also wins laughs. Good support too is provided by Ann B. Davis, Joe Flynn, Howard S. John, Karon Norris, Jack Albertson, Charles Watts, Donna Douglas and Ward Ramsey.

Couple of songs, "Lover Come Back" (Alan Spilton and Frank DeVol) and "Should I Surrender?" (William Landan and Adam Ross) are rendered pleasingly by Miss Day, and tucked behind the screen action appropriately.

Director Delbert Mann keeps "Lover Come Back" on the go about 90% of the time. His pacing is commendable but nonetheless there are a few lags. Tighter editing might be in order. Adding to the fun is his skillfully worked-in appearances of a couple of sideline characters who make brief comments on Hudson's way with the girls.

Arthur E. Arling's photography (Eastman Color) is on the beam, contributing to the production richness, and DeVol's music is another plus. *Gene.*

The Colossus Of Rhodes
(ITALIAN - SUPERTOTALSCOPE - COLOR)

Italo costume epics, impressively mounted but skimpily written. B.o. reaction should be brisk, but brief.

Hollywood, Nov. 30.

Metro release of Michele Scaglione (Procusa-Cineproduzioni Associate) production. Stars Rory Calhoun. Directed by Sergio Leone. Screenplay, Ennio De Concini, Leone, Cesare Seccia, Luciano Martino; camera (Eastman), Antonio Ballesteros; editor, Eraldo DaRoma; music, Angelo Francisco Lavagnino. Reviewed at the studio, Nov. 30, '61. Running time, 128 MINS.

Dario ..... Rory Calhoun
Diala ..... Lea Massari
Pelicles ..... Georges Marchal
Thar ..... Conrado Sanmartin
Koros ..... Angel Aranda
Mirte ..... Mabel Karr
Lissipo ..... Jorge Rigaud
Serse ..... Roberto Carmardiel
Ares ..... Mimmo Palmara
Carete ..... Felix Fernandez
Xenon ..... Carlo Tamberlani
Creonte ..... Alfio Caltavianu
Eros ..... Jose McVilches
Phoenician Ambassador ..... Antonio Casas
Mahor ..... Yann Larvor
Sirione ..... Fernando Calzado

Elaborately produced but dramatically two-dimensional epic from Italy, "The Colossus of Rhodes" should stimulate the customarily brisk, but short-lived, boxoffice reaction accorded these overstuffed, though diverting, adventure spectacles that arrive regularly from that country. Certainly no one is going to accuse the producers of this film of creating a colossal bore, least of all moppets and easygoing males, the audience most likely to congregate wherever the Metro release is exhibited.

But scholars, Rhodes or otherwise, are bound to flinch at the liberties taken here with fact. The eighth wonder of the world is the knack Italo cinemateers have for mounting impressive historical pictures by studiously ignoring history.

According to the screenplay by Ennio DeConcini, Sergio Leone (the director), Cesare Seccia and Luciano Martino, the marvelous monument of the title stood intact and upright for a couple of days, then plunged into the Mediterranean during a storm, coupled with a popular revolt against the wicked men in power at the time (280 B.C.). Principal object of the Colossus, here depicted as a kind of second cousin to the almost impregnable cannons of Navarone, or all-purpose torture chamber within a false artistic front, apparently was to ward off the possibility of invasion by hurling molten lead at any intruder.

Rory Calhoun plays the Hollywood Yankee in King Serse's Court. His performance, along with those of the other featured players, is robust and spirited except when forced to contend with a heap of bad dialog, weakest link in the production.

It's a pretty impressive replica of the Colossus that Jesus Mateos has designed and Francisco Assensio has constructed. Considerable dexterity is displayed by cameraman Antonio Ballesteros in the way he has photographed the structure to create the illusion one is ogling the genuine article. Credit for the production's physical realism and for some fierce and lively mob scraps is due director Leone, though his intimate scenes leave much to be desired. The show is filmed in Supertotalscope, which is really kind of wide screen with superlatives. No pikers with scope, these Italians. *Tube.*

LOVE UNLOADS DOVE

Groom, Tex., Dec. 12.

Bob Nicholson has purchased the Dove Theatre here from Frank P. Love. Love will retain his Dove theatre in Panhandle. Nicholson and Love will book pictures together and circuit them from one to another in order to save express charges.

Love is a county attorney and has been bothered by an affliction in his legs.

Mysterious Island
(SUPERDYNAMATION—COLOR)

Another in a steady stream of Jules Verne tales to be translated into film. Escapist fare for easygoing audiences. Thorough exploitation should bring okay b.o. response.

Hollywood, Dec. 5.

Columbia Pictures release of Charles H. Schneer production. Stars Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Herbert Lom. Directed by Cy Endfield. Screenplay, John Prebble, Daniel Ullman, Crane Wilbur, based on the novel by Jules Verne; camera (Eastman), Wilkie Cooper; editor, Frederick Wilson; music, Bernard Herrmann; assistant director, Rene DuPont. Reviewed at the studio, Dec. 5, '61. Running time, 100 MINS.

Capt. Cyrus Harding ..... Michael Craig
Marquisa Maria Labrino ..... Joan Greenwood
Herbert Brown ..... Michael Callan
Gideon Spilett ..... Gary Merrill
Captain Nemo ..... Herbert Lom
Elena ..... Beth Rogan
Sgt. Pencroft ..... Percy Herbert
Neb ..... Dan Jackson
Tom ..... Nigel Green

Captain Nemo rides again in Charles H. Schneer's resourceful production of Jules Verne's "Mysterious Island," latest in a long line of that clairvoyant author's works to be translated to the screen in recent years. Although not in a league with the major cinematic efforts to materialize Verne's prose, and somewhat tarnished by the saturation point that appears to have been reached in the sheer rush by enterprising filmmakers to explore and reproduce his fiction, the picture will appeal to audiences seeking escape and easy diversion, and content to get along without dramatic nuance. Prospects are mildly favorable for the Columbia release, which lends itself wholeheartedly to exploitation measures.

Produced in England under Cy Endfield's vigorous direction, the film illustrates the strange plight that befalls three Union soldiers, a newspaperman and a Rebel who, in 1865, escape the siege of Richmond in the inevitable Verne balloon and return to land on an island in the remote South Seas, where they encounter, in chronological order: (1) a giant crab, (2) a giant bird, (3) two lovely shipwrecked British ladies of average proportions, (4) a giant bee, (5) a band of cutthroat pirates, (6) Captain Nemo's inoperative sub, (7) Captain Nemo.

The screenplay by John Prebble, Daniel Ullman and Crane Wilbur winds with a staple of the science-fantasy melodrama—an entire volcanic isle sinking into the sea as the heroes and heroines beat a hasty retreat, leaving, in this instance, the ideologically admirable but otherwise undesirable Captain Nemo behind in a lotta lava.

Dramatically the film is awkward, burdened with unanswered questions and some awfully ineffectual giant animals, but photographically it is noteworthy for the fashion in which the Superdynamation process and special visual effects by Ray Harryhausen have been employed by lensman Wilkie Cooper to couple incongruous, unbalanced elements on the screen with reasonable realism. Egil Woxholt's underwater photography is another asset, as is Bernard Herrmann's score played with full-bodied vitality by the London Symphony, and art director Bill Andrews' specifications for the offbeat "Island." Editor Frederick Wilson obviously had his work cut out for him, since one key member of the cast (Nigel Green) is "seen" in the picture only as a skeleton. Nigel Green is no skeleton.

Flesh-and-blood portrayals are dispatched with spirit by Michael Craig, Joan Greenwood (whose speaking voice is one of the wonders of the modern world), Michael Callan, Gary Merrill, Herbert Lom, Beth Rogan, Percy Herbert and Dan Jackson. *Tube.*

Nuremberg

Usual documentary footage of Nazi Germany, into which has been woven a thin, personalized storyline that doesn't jell. Title is misleading. Lean prospect.

Hollywood, Dec. 8.

CR Enterprises Ltd. production and release. With Lee Bonnell, Roy Bennett, Marta Mithovitch. Associate producer, Alan Kane. Reviewed at Academy Theatre, Dec. 6, '61. Running time, 74 MINS.

"Nuremberg" is a somewhat misleading title for this attempt to weave an intimate dramatic story into reams of generally stock, and by now rather shopworn, documentary footage illustrating the pomp and circumstances under which Germany was terrorized and hypnotized by Nazi leadership. The effort to personalize is largely abortive because the story is little more than an afterthought, a substitute for narration which might have been more eloquent and incisive. It is an illustration of the perils inherent in attempting to knit new dialog into old, objective pictures, a case of putting the cart before the horse. For dramatic sense, the story simply must come first, and the film should follow, not vice-versa as is the case in "Nuremberg."

The title, which has been the subject of a continuing legal squabble between CR Enterprises, producers and distributors of this film, and Stanley Kramer, producer of "Judgment At Nuremberg" (which world preems Dec. 14 in Berlin) fundamentally misleads in the sense that it implies to a prospective audience that the bulk of the film deals with the operations and activities of that tribunal, which actually it does not. True, the issue at stake in the drama which has been incorporated into the footage does deal with efforts to determine whether one woman was a member of the Nazi party. But the film, as a whole, is basically an illustrated study of Nazi Germany through documentary film clips, and the story of the woman at Nuremberg is roughly a linking device or dramatic "excuse" around which to parade the customary footage.

The point of the film, as it turns out, is that the woman, who protests her innocence so vehemently convincingly and slyly that she is freed, is actually a dyed-in-the-wool Nazi, still afflicted with the cause. However, though she fools those who try her case in the film, she does not fool the audience, which can sense her obvious guilt through her words.

There is still morbid fascination in some of these film clips, but much of the footage has been seen too often at this point, and monotony becomes a factor due to the exhaustive length of several sequences, such as an enormous goose-stepathon that lasts almost 15 minutes. *Tube.*

Then There Were Three

Satisfactory supporting item for audiences that prefer war mel'ers heavy on the action and suspense.

Hollywood, Nov. 29.

Parade release of Alex Nicol production. No character names. Cast includes Nicol, Frank Latimore, Barry Cahill, Sid Clute, Michael Billingsley, Frank Gregory, Fred Clark, Brenden Fitzgerald, Paola Falci. Directed by Nicol. Screenplay, Gregory, Allan Lurie; camera, Gastone Di Giovanni; editor, Manual del Campos; assistant director, Mauro Sarcopanti. Reviewed at Hollywood Theatre, Nov. 29, '61. Running time, 74 MINS.

Italo-filmed, but otherwise thoroughly Yankee, "Then There Were Three" is an absorbing action-suspense melodrama, modestly but resourcefully produced and directed by American actor Alex Nicol under the auspices of Alexandra Films. Released by Parade distributors, it is a compatible and holding supporting item, a bit ragged in spots, but quite serviceable as a filler-in situations that cater to the male audience.

Sandwiched between its somewhat redundant start and slightly contrived climax is a dramatization of an interesting war incident wherein a small, detached party of American GI's seeking to rejoin the main body of Allied troops in Italy is joined by a Nazi spy whose orders are to slay a notorious Italian partisan left behind by the retreating Germans. Neither characters nor audience is aware of the spy's identity, so there is a lot of diverting guesswork before the mission is nipped in the bud.

A dearth of tight closeups and much too dark photography makes it difficult for the audience to establish and straighten out identities. But the Frank Gregory-Allan Lurie screenplay is briskly-constructed and its characters have dimension, including the morbid sense of humor and the human strain of cowardice that strikes even the heroes of combat. There are competent performances by Nicol, Frank Latimore, Barry Cahill, Sid Clute, Michael Billingsley, Frank Gregory, Fred Clark, Brenden Fitzgerald and Paola Falci. The art, technical and musical contributions of the Italian staff and crew are generally adequate, considering the limited expenditure. *Tube.*

The Children's Hour

Somewhat dated, but bold, brisk and faithful remake of Lillian Hellman's play. Adult fare, and so labelled. Strong contender.

Hollywood, Dec. 6.

United Artists release of William Wyler production. Stars Audrey Hepburn, Shirley MacLaine, James Garner; features Miriam Hopkins, Fay Bainter, Karen Balkin, Veronica Cartwright. Directed by Wyler. Screenplay, John Michael Hayes, from an adaptation by Lillian Hellman of her play; camera, Franz F. Planer; editor, Robert Swink; music, Alex North; assistant director, Robert E. Relyea. Reviewed at Directors Guild of America, Dec. 6, '61. Running time, 109 MINS.

Karen Wright ..... Audrey Hepburn
Martha Dobie ..... Shirley MacLaine
Dr. Joe Cardin ..... James Garner
Mrs. Lily Mortar ..... Miriam Hopkins
Mrs. Amelia Tilford ..... Fay Bainter
Mary Tilford ..... Karen Balkin
Rosalie ..... Veronica Cartwright

Lillian Hellman's study of the devastating effect of malicious slander and implied guilt comes to the screen for the second time in this crackling William Wyler production of "The Children's Hour." Wyler, who directed the 1936 Samuel Goldwyn production (then titled "These Three"), which veered away from the touchier, more sensational aspects of Miss Hellman's Broadway play, this time has chosen to remain intimately faithful to the original source. As a result of this boldness and directness, the United Artists release bears a "not recommended for children" tag but, fortified with a Code Seal, an adult approach along with an exceptionally potent marquee cast and some superlative acting, it has the makings of powerful boxoffice.

If there is a fault to be found with the new version, it is that the sophistication of modern society makes the events in Miss Hellman's play slightly less plausible in the 1961 setting into which it has been framed. But this is a minor reservation, overshadowed by the general excellence of Wyler's production and the durable power of the playwright's work.

Story, written for the screen by John Michael Hayes from the playwright's own adaptation, deals, of course, with an irresponsible, neurotic child who, as a result of surreptitious reading, coupled with flight from a punishment she deserves, creates and spreads a slanderous rumor of a Lesbian relationship between the two headmistresses of the private school for girls she attends. Ultimately, the ugly lie is exposed, but not before the scandal has reached such alarming proportions that it has resulted in a lawsuit, destruction of the school, devastation of the relationship between one of the women and her fiance, and suicide of the other, latently guilty in the mind, but not in deed.

The personalities of Audrey Hepburn and Shirley MacLaine, in the leading roles, beautifully complement each other. Miss Hepburn's soft sensitivity, marvelous projection and emotional understatement result in a memorable portrayal—one of potential Oscar nomination calibre. Miss MacLaine's enactment is almost equally rich in depth and substance. James Garner is effective as Miss Hepburn's betrothed, and Fay Bainter comes through with an outstanding portrayal of the impressionable grandmother who falls under the evil influence of the wicked child. The latter is played in the bad seed tradition by newcomer Garen Balkin. The only jarring note in the youngster's approach is its tight similarity to the manner in which Bonita Granville essayed the role in the earlier film. But the performance generates sparks. Young Veronica Cartwright, as another student implicated in the scandal, makes an especially vivid impression. Miriam Hopkins, who played Miss MacLaine's part in the 1936 production, scores here as the character's shallow aunt. Balance of support is fine.

Wyler's direction is arresting, penetrating and sensitive. There are several noteworthy strokes of artistry—small but acutely perceptive touches that might have been overlooked in lesser hands. Franz F. Planer's camerawork is intense and inquisitive, Robert Swink's editing notable for its cumulative impact and stability. Alex North's score, though not an extensive one, is always helpful when introduced, especially in atonal accompaniment to the film's more sinister passages.

Fernando Carrere's art direction is tastefully in keeping with locale. *Tube.*

U.S. EMBASSIES DON'T BOTHER

Oscar on All Film Bookers' Tongues As Los Angeles Year-End a Pile-Up

Los Angeles, Dec. 12.

Latest switches in metropolitan Los Angeles bookings to make pix eligible for nominations in the Academy of M.P. Arts & Sciences awards next April has Universal dating "Lover Come Back," starring Rock Hudson and Doris Day into the Warner BevHills, Dec. 21, and 20th-Fox setting "The Innocents" at the El Rey as a first run exclusive starting Dec. 15. Latter pic stars Deborah Kerr with Peter Wyngarde, Megs Jenkins and Michael Redgrave co-starred, produced and directed by Jack Clayton in England.

Columbia notified Stanley Warner exec Pat Notaro "Advise and Consent," which had been pencilled into the BevHills house, would not be available. The move on part of Col follows injunction handed down by trial division of New York Supreme Court (now being appealed) against showing "Advise" before next June, as per legit priority.

With advance hurrahs heralding "The Innocents," 20th booked the Achilles Film Production into El Rey, usually on a multiple policy but occasionally, as in this instance, going to an exclusive run, so that the pic could make the Academy deadline. The company has not entirely given up hopes on "Tender Is The Night," although it is having a difficult time finding an available exclusive situation at this time.

Pulling "A & C" out of the Academy race leaves Col with only one pic to open, "Mysterious Island" on Dec. 13 into the multiples.

Sizing up nine major distributors with wares currently on exhibition or to bow between Dec. 13 and Dec. 27, United Artists leads the list with five different attractions: "West Side Story," Chinese on hard ticket, Dec. 14; "One, Two, Three," Paramount, Dec. 15; "Children's Hour," Fox Wilshire, Dec. 20; "Judgment at Nuremberg" hard ticket, Pantages, Dec. 22; "Pocketful of Miracles," multiples, Dec. 25.

Next is Universal-International with three: "Lover Come Back," Warner, BevHills, Dec. 21; "Flower Drum Song," Warner, Hollywood, Dec. 22; "The Outsider," Four Star, Dec. 25.

20th-Fox will have "The Innocents" debuting at El Rey, Dec. 15 and "Second Time Around" opening in multiples, Dec. 27.

Warner Bros. has "Roman Springs of Mrs. Stone" set for the Beverly, BevHills, Dec. 25, and "A Majority Of One" at Village, Westwood, Dec. 27.

MGM, which opened "King of Kings" at the Egyptian, Oct. 12, has "Bachelor in Paradise" swinging into the multiples Dec. 25.

Paramount also has "Summer and Smoke" current. It opened at the Fine Arts, Nov. 15.

Allied Artists preems "El Cid" at the Carthay Circle, Dec. 20.

Walt Disney's Buena Vista unit is set to start multiple showings of "Babes In Toyland" Dec. 20.

Then, of course, Col will be represented with "Mysterious Island" as of Dec. 13.

Urge 'Restraint'

Hollywood, Dec. 12.

Academy of Motion Picture Arts & Sciences, considerably troubled in the past over campaign tactics utilized by certain individuals to curry votes for Oscar awards, has set up a new policy for this coming year's sweepstakes.

While acknowledging in the statement of policy that the majority of those either nominated or seeking nomination down through the years had exercised "restraint," it stressed: "Regrettably, however, last year a few resorted to outright, excessive and vulgar solicitation of votes."

New policy was formulated after George Seaton, former Academy prexy, and a special committee had spent three months poring over what was termed "offensive ads" during the past five or six years. While the Academy announcement disclosed only that the Board of Governors voted the action based on recommendations of this committee, it was learned that these recommendations were predicated upon other facets as much as upon the ads in question themselves.

In addition to studying the questionable ads, it was learned that the committee likewise considered the huge amount of space devoted by columnists and newspapers generally throughout the country to the ads which obviously had been blatant efforts to attract trade and general attention.

Full text of the statement of policy follows:

"After a thorough study of violations of good taste in the trade paper advertising on behalf of achievements nominated for the Annual Awards in 1961, we feel that it has now become necessary to state our position in this regard to all potential nominees for 1962.

"We are mindful that throughout the years the great majority of those nominated, or seeking nominations, have exercised restraint in reminding the voting members of the Academy of their achievements. Regrettably, however, last year a few resorted to outright, excessive and vulgar solicitation of votes. This became a serious embarrassment to the Academy and our industry.

"In order to prevent a recurrence, we are hopeful that all segments of our industry will join with us in a cooperative effort to eliminate those advertising practices which are irrelevant to the honest evaluation of artistic and technical accomplishments and violate the principals under which the Academy was established.

"We are hesitant to set down specific rules governing advertising. Consequently, we leave the decision for this year to the good conscience of the nominees, confident that they are well aware of the differences between that which enhances and that which lessens the stature of the Academy.

"Whether or not a nominee has overstepped the boundaries of accepted behavior will be decided (as it has in the past), by the voting membership. This group when incensed by the tactics or taste of an incogitant nominee has a habit of demonstrating its displeasure in a most definite manner.

"Undesirable practices other than improper advertising have also become apparent. These, however, are not general, being limited to special categories. The elimination of these improprieties we leave to the Branches involved.

"Any honorary organization such as the Academy can command respect only as long as its members and the nominees take unto themselves the responsibility of dignified conduct. We are hopeful that this reminder will be sufficient."

Gerald Willem Van Loon

appraises the yesteryear tradition of true 'stardom,' vis-a-vis the overnight 'sensations,' who think they rate top marquee billing in a sardonic piece

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FOR DPL ASSIST BRITISH DREAMY

(The text which follows came to VARIETY in the form of "An Open Letter to Edward R. Murrow." It represents a provocative contrast of how U. S. diplomatic interests, quick to criticize American film showmen are remarkably loath to help them in any way, a complaint often heard. The author provides the invidious instance of the suavely efficient British diplomacy set.—Ed.)

By IRVING RUBINE
(V.P., Hightower Prods.)

New York.

Dear Mr. Murrow:

Surely every thinking member of the film community noted with concern and a determination to do something about these, the questions raised by you about the American image abroad and the serious role for good or for evil which the motion picture can play in shaping this image.

There is some small measure of comfort in the realization that the scales may be somewhat balanced by similar concern by your friends abroad about their film image here. Italy, for example, can take little pleasure in the content of such recent offerings as "La Dolce Vita" or "Rocco and His Brothers." Or France in the sexual preoccupations of some of the films riding in on the "nouvelle vage." And surely the intellectual Britisher must wince at the gaucheries of a whole wave of comedies which carry on and on and on the crudities and vulgarities of an outdated Elizabethan bawdiness.

But the point of this letter is not to reflect the oftquoted rebuttal by some unnamed Russian irritated by American criticism of his homeland . . . "in the South you got lynchings."

I agreed with everything you had to say in Beverly Hills. But I do deplore that you said so little about what happens to Americans who go abroad to make films, in addition to the effect of films per se.

Let me show you what I mean. For the past three years, I have been working with Carl Foreman and a group of patient miracle workers in the preparation, production and presentation of a film called "The Guns of Navarone."

Glad to See It

It became immediately evident that we were going to become involved on a minor diplomatic level with certain friendly countries such as Greece, Yugoslavia and the then provisional government of Cyprus.

Accordingly I contacted someone in the State Dept. here seeking guidance. I was informed that State would be most interested in seeing our film, after it was completed, but that it was not policy to render assistance to any film, a priori. This seemed, at the time, a reasonable precaution. After all there was no reason why our government, which properly exercises no control over film content, should be asked blindly to lend its support.

It seemed to me that the presence of three top stars—Gregory Peck, David Niven and Anthony Quinn—and the fact that the film was to be written and produced by Carl Foreman, a highly respected member of the film making craft might be some guarantee of quality, without even taking into consideration that Columbia Pictures had approved a budget of more than $5,000,000 for the undertaking.

I discussed this with Foreman and we decided that we'd wait until we had an opportunity to contact the U.S. Embassy in each of the countries involved. These would be in a much better position to guide us through the maze of local problems, both political and economical.

We were sadly mistaken. Our first interview was with a charming young man in our Embassy in Athens. Though this was in the spring of 1959 . . . I was had recently

(Continued on page 16)

Their Sinuous Showmanship Abetting 'Twist' Tones Up Paramounteers

Paramount's exec sales and adpub personnel haven't been so gingered in sometime as now with their own specially created self-image as impresario of a picture on the Twist. They boast they've got it made. Columbia, also with a Twist feature, says it isn't so, adding that Col is the hot contender in the Twist sweepstakes.

Historians of the future (the future meaning a month or so) will decide which of the two film companies is on the marketing beam. Possibly both will come out fine. This obviously would be an agreeable happenstance for exhibitors booking the Twist pictures.

But meanwhile there hasn't been this kind of rivalry between two major film distributors in many an Arthur Murray dance session. Adding to the angle of uniqueness is that (1) neither Par, with its "Hey, Let's Twist," nor Col, with "Twist Around the Clock," has a genuinely expensive feature to sell, and (2) Par and Col execs on the top echelon are members of a mutual admiration society and far be it from them to cut each other's respective throats.

The big talk from Col is that this company's picture will be in the marketplace about five days ahead of Par. The sotto voce rejoinder from Par: "Yeah, but only in some areas and they'll be playing second feature and we'll be first feature." Par's unofficial accusation about Col's second-featuring is not accepted in all quarters.

Both Par and Col higher-ups are pleased with themselves with the way they've been selling themselves to the trade.

Par believes it scored a couple of promotional beats over the past week. One was in the full-page ad in the New York Times (back cover) and the Times International edition. This was not designed to sell tickets directly but, instead, to stir further exhibitor interest. In effect, the Times in Gotham and abroad was being used as a supplement to the tradepress.

Anent point two, Par lays claim to a Twist Blitz with an unusual party last Tuesday (6) at New York's Peppermint Lounge where the Twist largely took hold and where Par in good part shot its picture. This was a 7 p.m.-to-4 a.m. bash which was attended by Hope Hampton and 610 others. The others included a full array of wellknown press byliners and Gotham's fire commissioner who apparently was eager to see that the maximum seating capacity of 192 wasn't exceeded at any given time.

At 11:30 p.m. Par had Twister Joey Dee perform in the street and hired a cameraman to cover the event for both history and immediate tv usage, which came through. The Boston Record-American reported tickets to the party were the hottest in town. Reuter's said the ducats at one point were being black-marketed at $150 per. Contortions, contortions.

'CREATURE FROM THE BRONX'

Mike Todd Jr. Reveals His Next Co-op With Liz Taylor

Ottawa, Dec. 12.

Elizabeth Taylor and Mike Todd Jr. will next produce a comedy-horror film, "The Creature From the Bronx," Todd told the press in Toronto while there drumbeating Dec. 22 opening of their "Holiday in Spain."

"Creature," which—Todd deadpanned to Wendy Michener of Toronto Star—"is just a cheap quickie that can be shot in a cloakroom somewhere," Stars Jonathan Winters and concerns a man who accidentally creates a monster while working with an electronic machine.

Their following opus will be "Bumpkin's Holiday," a silent comedy a la Mack Sennett—full-length b. & w. Cinemascope; based on last year's news story of the N.Y. man who stole a Fifth Ave. bus and drove it to Florida. Todd hopes for Buster Keaton and Sid Caesar as leads.

Message to Ed Murrow: 'Come Back and Explain What You Mean by Image'

Hollywood, Dec. 12.

Prexies of four Hollywood talent guilds and AFL-CIO Film Council invited back Edward R. Murrow, director of the U.S. Information Agency, for concrete and informative discussion on specific aims of the USIA insofar as filmakers are directly concerned.

Feeling among guilds and International Alliance execs is that Murrow's Nov. 5-6, meeting with 86 industry-ites on the first day and with the press and others on the second day accomplished very little. Four guild and IA head here are still trying to figure out what Murrow expects of them.

They are anxious and willing to help USIA if given specific requests. But as matters stand, it is asserted, no one has clear-cut picture of "image" abroad sought by Murrow.

THINK NEW ENGLAND WILL REJOIN ALLIED

Expectation in exhib circles is that New England Allied, which pulled out a couple years ago, is primed to re-enter the national body, but so far no formal decision either way.

Ed Lider, who heads the Independent Exhibitors of New England, indicates a decision will come shortly after first of the year when his board meets. Unit, which now reps nearly 300 theatres and has been growing of late on strength of ozoner additions, separated from Allied States two years ago in emotional heat when the org defeated Lider's bid for the national presidency.

Herman Robbins Back

Herman Robbins, chairman of National Screen Service, was back in New York the past week after a two-month tour of the Continent.

Exec explored possibilities for NSS expansion beyond the company's present office in London.

Einfeld Visiting Studio

Twentieth-Fox veep Charles Einfeld flies to the Coast Tuesday (12) for talks with Pete Levathes, exec veep in charge of production.

One aspect of talks will be prerelease campaign in Los Angeles on "The Innocents," which 20th will open for Oscar consideration this month.

From South Africa

Arnold Hanson

details the theatre building boom there despite Apartheid and accents how the

Racial Fence Divides South Africa's Drive-Ins

* * *

one of the many Editorial Features in the upcoming

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

L.A. Biz Sluggish Albeit 'Colossus' Good $10,000; 'Sardonicus' Slim 12G, 'Truth' 14G; 'Breakfast' Hot 14G

Los Angeles, Dec. 12.

Lack of strong openers and impending holiday season is sending L.A. firstruns down sharply in current round. Of three new bills, "Colossus of Rhodes" looks for a good $10,000 in two theatres. "Mr. Sardonicus" shapes dull $11,500 for three houses on initial week. "The Truth" is rated fair $14,000 for four spots on opener.

"Breakfast at Tiffany's" looms standout of longruns, with a torrid $14,000 in eighth stanza at the Chinese. "Summer and Smoke" looms hefty $7,000 in third at Fine Arts.

"Devil at 4 O'Clock" looks hotsy $7,000 for eighth at Warner Beverly. "La Dolce Vita" is fine in 22d week at Music Hall. "King of Kings" shapes great in ninth session at Egyptian.

Estimates for This Week

Orpheum, Pix, Wiltern (Metropolitan-Prin-SW) (2,213; 756; 2,344; 90-$1.50)—"Mr. Sardonicus" (Col) and "Spacemen vs. Prehistoric Monsters" (Col). Slim $12,000 or near. Last week, Orpheum with Hawaii, "Great War" (Lope), "Mary Had a Little" (UA) (reissues), $4,500. Pix, "X-15" (UA) (2d wk), "Butterfield 8" (M-G) (reissue) (1st wk), $2,300. Wiltern with Warren's, Hollywood, Loyola, "I Bombed Pearl Harbor" (Paral), "Then There Were Three" (Paral) (1st wk), $16,500.

Warren's, Hollywood, Loyola, El Rey (Metropolitan-FWC) (1,757; 856; 1,290; 861; 90-$1.50) — "The Truth" (Kings) and "Angry Silence" (Indie). Fair $14,000 or close. Last week, El Rey with Crest, "North by Northwest" (M-G), "Please Don't Eat Daisies" (M-G) (reissues), $3,700.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50) — "Colossus of Rhodes" (M-G) and "Siege on Sidney Street" (Indie). Fine $10,000. Last week, Hillstreet, "Comancheros" (20th), "September Storm" (20th) (3d wk), $4,300.

Baldwin, Crest (State) (1,800; 750; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) and "Raintree County" (M-G) (reissues). Okay $6,000. Last week, Baldwin with Los Angeles, Iris, "Blue Hawaii" (Par) and "Desert Warrior" (Indie) (2d wk), $14,900.

Four Star (UATC) (868; 90-$1.50)—"Marty" (UA) and "12 Angry Men" (UA) (reissues) (2d wk). Slow $1,000. Last week, $2,600.

Los Angeles, Iris (Metropolitan-FWC) (2,019; 825; 90-$1.50)—"Blue Hawaii" (Par) and "Desert Warrior" (Indie) (3d wk). Dim $6,700.

Fine Arts (FWC) (631; $2-$2.40)—"Summer and Smoke" (Par) (3d wk). Hefty $7,000. Last week, $7,500.

Beverly (State) (1,150; 90-$2) — "Town Without Pity" (UA) (4th wk). Good $6,000. Last week, $5,800.

Vogue (FWC) (810; 90-$1.50)—"Two Women" (Embassy) (5th wk). Nice $3,500. Last week, $3,900.

State, Fox Wilshire, (UATC-WFC) (2,404; 1,990; $1.25-$2)—"Ben-Hur" (M-G) (6th wk). Slow $7,700. Last week, $8,300.

Warner Hollywood (SW) (2,170; $1.25-$2)—"Back Street" (U) (7th wk). Okay $6,000. Last week, $6,500.

Warner Beverly (SW) (1,316; 90-$1.50)—"Devil at 4 O'Clock" (Col) (8th wk). Hotsy $7,000. Last week, $7,300.

Chinese (FWC) (1,408; $2-$2.40)—"Breakfast at Tiffany's" (Par) (8th wk). Boffo $14,000. Last week, $15,200.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (9th wk). Great $13,000. Last week, $14,300.

Hollywood Paramount (State) (1,468; 90-$2)—"Splendor in Grass" (WB) (9th wk). Strong $9,000. Last week, $11,000.

Pantages (RKO) (1,513; $1.25-$2.75)—"Spartacus" (U) (60th wk). Good $6,000. Last week, $6,400.

Music Hall (Ros) (720; $2.40-$2.75)—"La Dolce Vita" (Astor) (22d wk). Fine $4,500. Last week, $5,000.

Key City Grosses

Estimated Total Gross

This Week $1,793,650
(Based on 22 cities and 241 theatres, chiefly first runs, including N.Y.)

Last Year $1,751,095
(Based on 22 cities and 219 theatres).

'Story' Hefty 15G, Philly; 'Rocco' 10G

Philadelphia, Dec. 12.

Firstruns here this session are marking time until the Christmas rash of new product arrives, starting next week. "West Side Story" is still standout, being rated hefty in fifth week at the Midtown. "Rocco and His Brothers" is only fairly in good opening round at Randolph.

"King of Kings" shapes big in seventh stanza at the Boyd. "Breakfast at Tiffany's" is rated tidy in eighth week at Arcadia. "Comancheros" looms okay in fourth at the Stanton.

Estimates for This Week

Arcadia (S&S) (620; 95-$1.80) — "Breakfast at Tiffany's" (Par) (8th wk). Tidy $8,000. Last week, $9,500.

Boyd (SW) (1,536; $2-$2.75) — "King of Kings" (M-G) (7th wk). Big $12,000 or near. Last week, $12,500.

Fox (Milgram) (2,400; 95-$1.80) —"Blue Hawaii" (Par) (2d wk). Fair $10,000. Last week, $11,500.

Goldmann (Goldman) (1,000; 95-$1.80)—"Susan Slade" (WB) (3d wk). Oke $8,000. Last week, $9,500.

Midtown (Goldman) (1,200; $2-$2.75) — "West Side Story" (UA) (5th wk). Hefty $15,000. Last week, $17,500.

Randolph (Goldman) (1,200; 95-$1.80)—"Rocco and Brothers" (Astor). Fairly good $10,000. Last week, "Twenty Plus Two" (AA), $8,000.

Stanley (SW) (2,500; 95-$1.80)—"Back Street" (U) (5th wk). Mild $8,000. Last week, $9,500.

Stanton (SW) (1,483; 95-$1.80)—"Comancheros" (20th) (4th wk). Okay $7,000. Last week, $9,500.

Trans-Lux (T-L) (500; 95-$1.80)—"Never on Sunday" (Lope). Neat $3,500. Last week, "Purple Noon" (UA) (3d wk), $4,000.

Viking (Sley) (1,000; 75-$1.80)—"Carmen Jones" (Indie) and "Say One for Me" (Indie) (2d wk) (reissues). Sad $3,000. Last week, $3,300.

World (R&B-Pathe) (483; 95-$1.80)—"Devil's Eye" (Janus) (3d wk). Okay $3,000. Last week, $3,500.

PROV. OK; 'SUSAN' FAT 5G, 'HAWAII' HOTSY 7G

Providence, Dec. 12.

Christmas shopping hasn't cut into downtown biz too much yet. State looms fair in third with "Bachelor in Paradise." Majestic's "Susan Slade" in third is rated good. "Blue Hawaii" shapes nice in second at Starnd.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Comancheros" (20th) and "Silent Call" (20th) (3d wk). Around fair $3,500. Second was $5,500.

Elmwood (Snyder) (724; 65-90)—"Cat On a Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues). So-so $3,500. Last week, "Two Women" (Embassy) (4th wk), $2,000.

Majestic (SW) (2,200; 65-90)—"Susan Slade" (WB) and "King In Shadow" (Indie) (3d wk). Good $5,000. Second was $7,500.

State (Loew) (3,200; 65-90)—"Bachelor In Paridise" (M-G) (3d wk). Fair $6,000. Second was $6,500.

Strand (National Realty) (2,200; 90-$1.25)—"Blue Hawaii" (Par) (2d wk). Nice $7,000 after $9,500 in first.

'Bombed' Meek $6,000, Port.; Wayne Tall 5G

Portland, Dec. 12.

Firstruns here currently are bogged down with long-running holdovers, with trade reflecting this lack of new product. "I Bombed Pearl Harbor" is rated slow at Orpheum on initial session. "Comancheros" is rated lofty in third Fox round. "Breakfast at Tiffany's" still is big in sixth stanza at the bandbox Irvington.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Bachelor in Paradise" (M-G) (4th wk). Brisk $4,000. Last week, $3,700.

Fine Arts (Foster) (426; $1.50)—"Splendor in Grass" (WB) (m.o.) and "Man In Moon" (Indie) (4th wk). Matinees only on weekends. Okay $2,000. Last week, $2,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Comancheros" (20th) and "Jet Storms" (20th) (3d wk). Tall $5,000, for John Wayne starrer. Last week, $6,200.

Guild (Rosener) (400; $1.75-$2)—"La Dolce Vita" (Astor) (5th wk). Playing matinees only on weekends. Lusty $3,000. Last week, $3,100.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (Cinerama) (3d wk). Nice $6,000. Last week), $7,200.

Irvington (Smith) (650; $1.50) — "Breakfast at Tiffany's" (Par) and "Romanoff and Juliet" (U) (6th wk). Mats only weekends. Big $4,500. Last week, $5,200.

Music Box (Hamrick) (640; $1-$1.50)—"Susan Slade" (WB) (4th wk). Fair $3,000. Last week, $4,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie). Slow $6,000. Last week, "Two Women" (Embassy) and "Pirate Black Hawk" (Indie), $5,800.

Paramount (Port-Par) (3,066; $1-$1.50)—Legit stageshow. Last week, "Blue Hawaii" (Par) and "Takes A Thief" (Par) (2d wk), $5,900.

Balto Off; 'Hawaii' Fair $4,500, 'Bachelor' 4G; 'Grass' Modest 3G, 9th

Baltimore, Dec. 12.

Film biz is slow here with exhibs waiting for the new films to come in for the year-end holidays. Best of the holdovers are "Blue Hawaii," fair in third week at the Hipp. "Splendor in Grass," warm in ninth round at the Charles and "Bachelor in Paradise," fair in third at the Town.

"Call Me Genuis" is pleasing in opening round at the Playhouse while "Illicit Interlude" shapes fair in first at the Aurora. "Saturday Night and Sunday Morning" looks okay in sixth week downtown and first round of moveover at the Cinema. "Loss of Innocence" looms nice in third at the Little.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Illicit Interlude" (Janus). Fair $1,800. Last week, "Fruits of Summer" (Indie), $1,500.

Charles (Fruchtman) (500; 90-$1.80)—"Splendor in Grass" (WB) (9th wk). Fair $3,000. Last week, $5,000.

Cinema (Schwaber) (460; 90-$1.50) — "Saturday Night, Sunday Morning" (Cont) (mo.) Okay $1,300. Last week, "From Roman Balcony" (Cont) (2d wk), $1,200.

Five West (Schwaber) (435; 90-$1.50)—"The Risk" (Kings). Slow $1,800. Last week, "Mark" (Cont) (3d wk), $1,500.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Blue Hawaii" (Par) (3d wk). Off to mild $4,500. Last week, $7,000.

Little (Rappaport) (300; 90-$1.50) —"Loss of Innoncence" (Col) (3d wk). Nice $2,000. Last week, $2,200.

Mayfair (Fruchtman) (750; 90-$1.50)—"Comancheros" (20th) (3d wk). Fairish $3,500 for John Wayne pic. Last week, $5,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Call Me Genius" (Cont). Fine $2,600. Last week, "Saturday Night, Sunday Morning" (Cont) (5th wk), $1,700.

Rex (Freedman) (500; $1.50) — "Naked Holiday" (Indie) and "Morals Squad" (Indie) (4th wk). Oke $1,500. Last week, $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Susan Slade" (WB) (3d wk). Dull $3,500. Last week, $5,000.

Town (Rappaport) (1,125; 90-$1.50) — "Bachelor in Paradise" (Par) (3d wk). Fair $4,000. Last week, $6,000.

'Bombed' Mild $8,500 in Slow Hub; 'Kings' Good 12G, Hope Okay 8G, 3d

Boston, Dec. 12.

Xmas doldrums have hit Boston and pictures are competing with the Chrismas shopping dollar. Hence, there's little doing at the b.o. currently. Only one new entry at the downtown deluxers, "I Bombed Pearl Harbor," looks mild at Paramount. "Behind Great Wall" shapes okay at the Fenway arter.

"Bachelor in Paradise" is rated passable at Orpheum in third week. "West Side Story" is still making the biggest noise in town in sixth round at the Gary on roadshow. "Breakfast at Tiffany's" looms slick in ninth at Capri. "Blue Hawaii" is rated mild at the Met in third.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Town Without Pity" (UA) (2d wk). Oke $8,000. Last week, $9,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Search for Paradise" (Cinerama) (reissue) (8th wk). Seventh week, okay $8,000.

Capri (Sack) (900; $1-$1.50)—"Breakfast at Tiffany's" (Par) (9th wk). Swell $10,000. Last week, $12,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Search for Paradise" (Cinerama) (reissue) (8th wk). Seventh week, okay $8,000.

Capri (Sack) (900; $1-$1.50)—"Breakfast at Tiffany's" (Par) (9th wk). Swell $10,000. Last week, $12,000.

Exeter (Indie) (1,376; 90-$1.49)—"Devil's Eye" (Indie) (6th wk). Fifth week was nice $5,500. Last week, $6,500.

Fenway (Indie) (1,350; $1.50)—"Behind Great Wall" (Cont). Passable $4,000. Last week, "Girl With Suitcase" (Ellis) (4th wk), $2,100.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (6th wk). Great $25,000 again on 10 shows. Last week, same.

Kenmore (Indie) (700; $1.50—"Truth" (Kings) (6th wk). Neat $7,000. Last week, $7,800.

Metropolitan (NET) (4,357; 90-$1.25)—"Blue Hawaii" (Par) and "Man-Trap" (Par) (3d wk). Fair $8,500. Last week, $12,000.

Memorial (RKO) (3,000; 90-$1.49) — "Comancheros" (20th) and "Little Shepherd of Kingdom Come" (20th) (3d wk). Fair $9,000. Last week, $10,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Bachelor in Paradise" (M-G) (3d wk). Passable $8,000 for Bob Hope pic. Last week $9,000.

Paramount (NET) (2,357; 70-$1.25)—"I Bombed Pearl Harbor" (Indie) and "Man in Moon" (Indie). Mild $8,500. Last week, "Pirate of Black Hawk" (Indie) and "Atlas" (Indie), $8,900. "Errand Boy" (Par) opens Dec. 15.

Pilgrim (ATC) (1,909; 75-$1.25)—"Haunted Stranger" (Indie) and "Fiend Without Face" (Indie) (reissues). Slow $6,000. Last week, "Until They Sail" (Indie) and "Cobweb" (Indie), $5,000.

Saxon (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (7th wk). Good $12,000. Last week, $14,000.

State (Trans-Lux) (730; 75-$1.25) —"Pagan Island" (Indie) and "Tempestuous Love" (Indie). Oke $4,000. Last week, "Nude on Moon" (Indie) and "Adventures of Sadie" (Indie) (3d wk), $3,300.

Broadway Grosses

Estimated Total Gross

This Week $443,800
(Based on 31 theatres)

Last Year $514,995
(Based on 24 theatres)

Pitt B.O. Skids; 'Kings' Fancy 11G

Pittsburgh, Dec. 12.

Trade at Pitt firstruns continues sluggish with four new entries greasing skids even more. Holiday shopping and weak product is being blamed. Only "King of Kings" in fifth week of hardticket run at Warner is showing much strength. Other holdover, "Cold Wind in August" shapes okay in third at Shadyside.

Only newcomer to even rate okay is "Watch Your Stern" at Squirrill Hill. Others are on the very drab side. Tandem reissues of "Room at Top" and "Streetcar Named Desire" looms soft at Penn.

Estimates for This Week

Fulton (Associated) (1,635; $1-$1.50) — "Mr. Sardonicus" (Col). Sad $3,500 or less. Last week, "Back Street" (U) (5th wk), $5,500.

Gateway (Associated) (1,900; $1-$1.50)—"Twenty Plus Two" (AA). Slim $3,000. Last week, "Comancheros" (20th) (3d wk), $7,500.

Penn (UATC) (3,300; $1-$1.50)—"Room at Top" (Cont) and "Streetcar Named Desire" (20th) (reissues). Thin $7,500. Last week, "X-15" (UA), $9,500.

Shadyside (MOTC) (750; $1.25)—"Cold Wind in August" (20th) (3d wk). Okay $2,200. Last week, $2,800.

Squirrel Hill (834; $1.25) — "Watch Your Stern" (Magna). Oke $2,700 or more. Last week, "Call Me Genius" (Cont) (2d wk), $2,300.

Stanley (SW) (3,700; $1-$1.50) — "The Mark" (Cont). Limp $5,000 or less. Last week, "Blue Hawaii" (Par) (2d wk), $7,400.

Warner (SW) (1,516; $1.50-$2.75) —"King of Kings" (M-G) (5th wk). Only bright spot in Pitt with fancy $11,000. Last week, $12,500.

PRE-YULE HITS CLEVE.; WAYNE FANCY 9G, 4TH

Cleveland, Dec. 12.

Customary pre-Xmas slump is making Cleveland exhibs wince this stanza. However, "Comancheros" still is good in fourth round at the Allen, the John Wayne starrer having had an unusually fine run here. "Bachelor in Paradise" shapes fair in 10 days of third round at State.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Comancheros" (20th) (4th wk). Good $9,000 or near. Last week, $11,500.

Colony Art (S-W) (1,354; $1.50)—"Watch Your Stern" (Indie). Thin $2,000. Last week, "Two Way Stretch" (Indie) (2d wk), $3,400.

Continental Art (Art Theatre Guild) (900; $1-$1.25) — "Love Game" (Indie). So-so $1,800. Last week, "Weekend With Lulu" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1-$1.25)—"General Della Rovere" (Indie) (2d wk). Routine $2,100. Last week, $3,600.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Operation Petticoat" (U) and "Pillow Talk" (U) (reissues). Thin $6,000 or close. Last week, "Blue Hawaii" (Par) (2d wk), $5,000.

Ohio (Loew) (2,700; $1.25-$2.50) —"King of Kings" (M-G) (4th wk). Off at $9,500. Last week, $10,200.

Palace (Silk & Helpern) (2,739; $1-$1.50)—"Susan Slade" (WB) (3d wk). Mild $6,500. Last week, $7,800.

State (Loew) (3,700; $1-$1.50)—"Bachelor in Paradise" (M-G) (3d wk). Fair $9,000 in 10 days. Last week, $8,600.

Stillman (Loew) (2,700; $1-$1.50) —"Some Came Running" (M-G) and "Cat On Hot Tin Roof" (M-G) (reissues). Slow $5,000. Last week, "Teenage Millionaire" (UA) and "Explosive Generation" (UA), $5,200.

'Ducky' Drab $9,000 In St. L.; 'Bachelor' Big 14G

St. Louis, Dec. 12.

Firstruns currently are loaded with oldies and holdovers. Lone newcomer, "Everything's Ducky," shapes slow at the Fox. Oldie combo headed by "Cat on Hot Tin Roof" looms good in first at Loew's Mid-City. "Bachelor in Paradise" still is big in third at State while "Back Street" looks okay on subsequent-run at the St. Louis. "Breakfast at Tiffany's" is neat in first week of sub-run at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Breakfast at Tiffany's" (Par) (sub-run). Neat $9,000. Last week, "Susan Slade" (WB) (2d wk), $12,000.

Apollo Art (Grace) (700; 90-$1.25) — "Tunes of Glory" (Lope) (6th wk). Average $1,500. Last week, $1,600.

Esquire (Schuchart-Levin) (1,800; 90-$1.25) — "Splendor in Grass"

(Continued on page 11)

Chi Only Fair; 'From Hell' Hot 14G, 2d; 'Errand' Swift 21G, 'Raft' Loud 15G, 3d; 'Bachelor' Socko 14G, 6th

Chicago, Dec. 12.

Firstrun scene is just fair at best this round, with only a few strong pix rallying against the preholiday lull. Fresh entries include Cinema's reissue of "Modigliani," sighting a fairish $2,600, and Carnegie's "To Love and Be Loved," fair $2,500.

"Seven Women From Hell" plus "Armored Command" tandem is nifty in second Roosevelt round. Pacing the third termers is "Errand Boy," rated tall at the Chicago. "George Raft Story" is notching a fast third United Artists session. Third frame of "Susan Slade" is good at State-Lake. "Comancheros" continues lively in fourth Oriental canto.

"Bachelor In Paradise" is socko in Woods sixth week. Same tesh of poprioed "La Dolce Vita" is garnering smart returns at the Loop. "Breakfast At Tiffany's" is notching neat eighth frame coin at the Esquire.

Roadshow "King Of Kings" is shading down in eighth Todd session.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Love and Be Loved" (Indie). Fair $2,500. Last week, "Make Mine Double" (Indie) (2d wk), $2,700.

Chicago (B&K) (3,900; 90-$1.80)—"Errand Boy" (Par) (3d wk). Hardy $21,000. Last week, $25,000.

Cinema (Stern) (500; $1.50) — "Modiglani" (Cont) (reissue). Fair $2,600. Last week, "Red Shoes" (Cont) (reissue), $3,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Breakfast At Tiffany's" (Par) (8th wk). Swift $7,000. Last week, $10,000.

Loop (Telem't) (606; $1.25-$1.80)—"La Dolce Vita" (Astor) (subrun) (6th wk). Good $8,000. Last week, $12,000.

Monroe (Jovan) (1,000; 65-90)—"Jazz Boat" (Col) and "Brainwashed" (AA) (reissue). Okay $4,300. Last week, "True Gang Murders" (Teitel) and "The Risk" (Indie), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Comancheros" (20th) (4th wk). Nice $15,000 or over. Last week, $18,000.

Palace (Indie) (1,570; 90-$1.80)—"Seven Wonders of World" (Cinerama) (reissue) (10th wk). Steady $10,700. Last week, $12,700.

Roosevelt (B&K) (1,400; 90-$1.80)—"Seven Women From Hell" (20th) and "Armored Command" (AA) (2d wk). Hep $14,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Susan Slade" (WB) (3d

(Continued on page 11)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Storm Bops Cincy; 'Hawaii' Trim 7G

Cincinnati, Dec. 12.

Season's first snowfall hindered weekend film traffic in this city of seven Hills, adding to pre-Xmas slowdown. In due allowance, "Susan Slade" and "Comancheros" remain good in fourth weeks while "Blue Hawaii" continues solid for third round. "King of Kings" shapes mildly in fourth roadshow frame. "Bachelor in Paradise" looms oke in third week at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Susan Slade" (WB) (4th wk). Good $7,500. Third week, $8,000.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (4th wk). Mild $8,000. Last week, $8,500.

Esquire Art (Shor) (600; $1.25) —"Call Me Genius" (Indie). Fair $1,000 or close. Last week, "Love and Frenchwoman" (Indie) (3d wk), $1,100.

Grand (RKO) (1,300; $1-$1.25)—"Comancheros" (20th) (4th wk). Okay $5,000. Last week, $6,000.

Guild (Vance) (300; $1.25)—"Picnic on Grass" (Indie) (3d wk). So-so $900. Last week, $1,100.

Hyde Park Art (Shor) (500; $1.25)—"Leda" (Indie). Thin $800. Last week, "Weekend With Lulu" (Col) (2d wk), $900.

Keith's (Shor) (1,500; 90-$1.25)—"Darby O'Gill" (BV) and "Nikki" (BV) (reissues). Mild $4,500. Last week, "X-15" (UA), $4,000.

Palace (RKO) (2,600; $1-$1.25)—"Blue Hawaii" (Par) (3d wk). Solid $7,000. Last week, $8,500.

Twin Drive-In (Shor) (600 cars; 90c)—West side only. "Devil at 4 O'Clock" (Col) and "Wackiest Ship in Army" (Col) (subruns). Fairish $4,000. Same last week on "Hustler" (20th) and "Wild River" (20th) (subruns).

Valley (Wiethe) (1,200; $1-$1.50) —"Bachelor in Paradise" (M-G) (3d wk). Oke $5,000 after $7,300 second week.

Snow Hits L'ville Biz; 'Town' Sluggish $7,000, 'Hawaii' Good $6,000, 3

Louisville, Dec. 12.

Season's first real snow Saturday (9) put a crimp in downtown grosses and all houses are down from last week. United Artists with "Town Without Pity" shapes slow, while the Brown with "Question 7" is only fair. "Blue Hawaii" at the Kentucky in third is rated good. "Susan Slade" at the Mary Ann is okay. "Bachelor In Paradise" in third at the Ohio also is oke.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1)—"Question 7" (Indie). Fair $5,000. Last week, "10 Who Dared" (BV), $4,500.

Kentucky (Switow) (900; 75-$1)—"Blue Hawaii" (Par) (3d wk). Good $6,000. Second week, $8,000.

Mary Anderson (People's (900; 90-$1.25)—"Susan Slade" (WB) (3d wk. Okay $4,500 after second week's $6,000.

Ohio (Settos) (900; $1.25)—"Bachelor In Paradise" (M-G) (3d wk). Oke $5,000.

Mayfair (Fourth Avenue) (1,100; $1.25-$2.50)—"Cinerama Holiday" (Cinerama) (8th wk). Fair $4,000. Seventh week, $5,000.

United Artists (Fourth Avenue) 3,000; 75-$1.25)—"Town Without Pity" (UA). Mild $7,000. Last week, "Comancheros" (20th) (2d wk), $7,500.

Indpls. Light; 'Hawaii' $4,000, 'Susan' OK 5G

Indianapolis, Dec. 12.

Firstrun biz is seasonally quiet at downtown situations here this stanza. First snow of year hit early Saturday to further slow trade. "Susan Slade" is one of best grossers in third stanza at Keith's where okay. Neither "X 15" at Loew's or "Question 7" at Circle is getting off the ground on openers. "Blue Hawaii" looms okay in third at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Question 7" (Indie). Bad $4,000. Last week, "Mask" (WB) and "Portrait of Mobster" (Indie), $3,900.

Indiana (C-D) (1,100; $1.25-$2.50) —Closed this week. Last week, "Seven Wonders of World" (Cinerama) (26th wk), fair $5,000.

Keith's (C-D) (1,300; $1-1.25) — "Susan Slade" (WB) (3d wk). Okay $5,000. Last week, $6,500.

Loew's (Loew) (2,427; 75-$1.25) —"X-15" (UA) and "Explosive Generation" (UA). Dull $3,500. Last week, "Bachelor in Paradise" (M-G) (2d wk) $6,500.

Lyric (C-D) (850; $1-$1.25) — "Blue Hawaii" (Par) (3d wk). Oke $4,000. Last week, $7,000.

Buff Biz Blitzed But 'Susan' Fairish $7,000

Buffalo, Dec. 12.

Pre-Christmas biz is on tap here currently, which means that it's mostly sluggish to drab. "Helen of Troy," "Land of Pharoah" combo, one of few bills launched this week, shapes thin at the Buffalo. "Susan Slade" is fair and "Comancheros" mild, both in third rounds. "Blue Hawaii" also is mildish in third at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Helen of Troy" (Indie) and "Land of Pharoah" (Indie). Slim $7,500 looms. Last week, "Some Came Running" (M-G) and "Raintree Country" (M-G) (reissues), $8,000.

Center (AB-PT) (3,500; 70-$1)—"Susan Slade" (WB) (3d wk). Fair $7,000. Last week, $8,000.

Century (UATC) (2,700; 70-$1)—"Comancheros" (20th) (3d wk). Mild $7,000. Last week, $9,000.

Lafayette (Basil) (3,000; 70-$1)—"Wild Harvest" (Indie) and "Fear No More" (Indie). Dull $4,000. Last week, "Operation Petticoat" (U) and "Glenn Miller Story" (U) (reissues), $4,500.

Paramount (AB-PT) (3,000; 70-$1)—"Blue Hawaii" (Par) (3d wk). Modest $7,500 or near. Last week, $9,000.

Teck (Loew) (1,200; 70-$1.25) — "Bachelor in Paradise" (M-G) (5th wk). Soggy $3,000. Last week, $3,600.

Cinema (Martina) (450; 70-$1.25) —"Parent Trap" (BV) (reissue). Okay $2,400. Last week, "Devil at 4 O'Clock" (Col) (m.o.) (3d wk), $1,200.

'Story' Stout 15G, D.C.; 'Hawaii' 16G

Washington, Dec. 12.

This stanza shapes as one of the dullest of the year. "Blue Hawaii" at two Stanley Warner locations plus hardticketers "West Side Story" and "King of Kings" are counted on to battle the downbeat of current round. But the story for most of the mainstem appears to be one of unpromising initialers or of holdovers losing their legs.

"Long, Short and Tall" at the Apex is rated short in first lap. "I Bombed Pearl Harbor" shapes as a dud at Palace on initialer. "Twilight Girls" is drawing well for its type at the Plaza.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Blue Hawaii" (Par) (2d wk). Big $12,000 or close. Last week, $20,000.

Apex (KB) (940; $1)—"Long, Short, Tall" (Lopert). Short $3,000. Last week, "Roman Balcony" (Cont), $2,500.

Capitol (Loew) (3,420; $1-1.49)—"Bachelor in Paradise" (M-G) (4th wk). Mild $5,500. Last week, $6,500.

Keith's (RKO) (1,839; $1-$1.49)—"Big Country" (UA) and "Hole in Head" (UA) (reissues). Thin $7,000. Last week, "X15" (UA) (2d wk), $7,200.

MacArthur (K-B) (900; $1.25)—"Big Money" (Lope) (2d wk). Oke $4,000. Last week, $5,600.

Ontario (K-B) (1,240; $1-$1.49)—"Breakfast at Tiffany's" (Par) (9th wk). Fair $5,600. Last week, $7,000.

Palace (Loew) (2,390; $1-$1.49)—"I Bombed Pearl Harbor" (Indie). Dull $5,600. Last week, "Comancheros" (20th) (2d wk), $8,455 in 8 days.

Playhouse (T-L) (459; $1.49-$1.80)—"Don Quixote" (M-G) (4th wk). Fair $3,500, same as last week.

Plaza (T-L) (278; $1-$1.80)—"Twilight Girls" (Indie). Bright $6,000. Last week, "Naked and Wicked" (Indie) (3d wk), $3,400.

Town (King) (800; $1-$1.25)—"Everything is Ducky" (Col). Slow $3,500. Last week, "Beware of Children" (AI), $3,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Devil at 4 O'Clock" (Col) (8th wk). Modest $3,800. Last week, $4,000.

Uptown (SW) (1,300; $1.65-$3)—"West Side Story" (UA) (4th wk). Great $15,000. Last week, $14,500.

Warner (SW) (1,440; $1.80-$2.75) —"King of Kings" (M-G) (6th wk). Good $7,500. Last week, same.

Additional picture grosses on page 11

Pre-Holiday Clipping B'way Biz But 'Story' Capac. 47G; 'Drum Song' Loud $135,000, 5th, 'Grass' 21½G

This is not the week before Christmas but most Broadway firstrun exhibitors wish it was. Because trade is lagging like it was right before the depth of the pre-Xmas lull. Rain and snow Sunday plus rain yesterday was figured as having little effect although blamed by some managers for a below-par Sunday.

"Flower Drum Song" and stageshow continues to do the standout trade although in fifth and final session at the Music Hall. It is heading for a big $135,000 in this closing round. The Christmas stageshow and new pic, "Babes in Toyland," opens tomorrow (Thurs.).

Amazingly, "West Side Story" continues capacity $47,000 in current (8th) round at the Rivoli. "King of Kings," too, still is great with $27,000 expected for ninth session at the State.

"Splendor in Grass" is holding surprisingly well with fine $21,500 in ninth week, daydating the Victoria and arty Trans-Lux 52d Street. "Summer and Smoke" continues solid with $27,000 in fourth session, daydating the Forum and arty Sutton.

"Comancheros" looks like mild $16,000 for sixth stanza at the Paramount, with "Next Time Around" due to open on Dec. 22. "Devil at 4 O'Clock" shapes good $17,000 in eighth week at the Criterion. "The Innocents" opens there Dec. 25.

"Bachelor in Paradise" is heading for an okay $18,000 in fourth round at the Capitol.

The Warner Theatre currently is running previews of "El Cid" for the press, with "El Cid" due in on hardticket tomorrow (Thurs.) night.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Paris Blues" (UA) (6th wk). Fifth stanza finished Monday (11) dipped to mild $13,000 after $18,500 for fourth week. "One, Two, Three" (UA) is due in next.

Capitol (Loew) (4,820; $1-$2.50) "Bachelor in Paradise" (M-G). Current round ending today (Wed.) is heading for okay $18,000 or over after $20,000 for third week. "Roman Spring" (WB), daydating with Trans-Lux 85th Street, opens Dec. 28.

Criterion (Moss) (1,520; $1.25-$2.40)—"Devil at 4 O'Clock" (Col) (9th wk). Eighth week concluded yesterday (Tues.) was good $17,000 or near after $19,000 for seventh stanza. Stays until "The Innocents" (20th) opens Dec. 25.

DeMille (Reade) (1,463; 90-$2.75) —"Summer and Smoke" (Par) (4th wk). This session winding today (Wed.) looks like solid $17,000 or close after $19,500 for third. Stays on.

Embassy (Guild Enterprises) (500; 90-$1.75)—"La Dolce Vita" (Astor). Opens today (Wed.) daydating with arty Beekman. Last week, "Guns of Navarone" (Col) (4th wk), okay $6,000 after $8,000 in third.

Henry Miller (Gilbert Miller) (800; $1.50-$3.50)—House dark currently to prep for hardticket showing of "Les Dangereuses Liaisons" (Astor), opening Dec. 18. In ahead, "La Dolce Vita" (Astor) (34th wk), fair $7,000 for week ended Saturday (2).

Palace (RKO) (1,642; 90-$2)—"Goliath and Dragon" (Indie) and "Goliath and Barbarians" (Indie) (reissues) (2d wk). First week was fair $10,000 or less. "Judgment at Nuremberg" (UA) opens the night of Dec. 19.

Forum (Moss) (813; 90-$1.80)—"Never On Sunday" (Lope) (6th wk). Fifth round ended Sunday (10) was good $8,800 after $9,800 for fourth week. Also at the Plaza. Stays until "Wonders of Aladdin" (M-G) opens Dec. 22.

Paramount (AB-PT) (3,665; $1-$2) — "Comancheros" (20th) (7th wk). Sixth week ended yesterday (Tues.) was mild $16,000 or near. Fifth week was $19,500. "Second Time Around" (20th) is due to open Dec. 22.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Flower Drum Song" (U) and stageshow (5th-final wk). Current session ending today (Wed.) is heading for big $135,000 or over after $138,000 for fourth week. Christmas stageshow and "Babes in Toyland" (BV) opens tomorrow (Thurs.), with reserved seats sold out until January. "Song" drew many folks in final week who already had booked reservations for the Xmas stageshow, thinking it wound open earlier than Dec. 14.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (8th wk). Present stanza finishing today (Wed). looks like capacity again at $47,000, same as seventh week and with 11 performances. Stays indef, natch!

State (Loew) (1,900; $1.50-$3.50) —"King of Kings" (M-G) (9th wk). This week finishing today (Wed.) looks to hit smash $27,000 or near after $28,000 on 10 shows in eighth round. Continues on indefinitely.

Victoria (City Inv.) (1,003; 50-$2) — "Splendor in Grass" (WB) (10th wk). Ninth week concluded Monday (11) was stout $14,000 after $14,500 for eighth. Stays until "Pocketful of Miracles" (UA) opens here on Dec. 18.

Warner (SW) (1,813; 50-$2) — House currently dark except for previews of "El Cid" (AA) which opens on hardticket tomorrow (Thurs.) night. In ahead, "Susan Slade" (WB) (4th wk-9 days), modest $14,000 after $19,500 for third full week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"The Mark" (Cont) (m.o.) (4th wk). This round ending today (Wed.) looks like sturdy $7,500 after $8,200 for third week. "Wonders of Aladdin" (M-G) opens Dec. 22, daydating with Forum.

Fine Arts (Davis) (468; 90-$1.80) —"Paris Blues" (UA) (6th wk). Fifth week concluded Monday (11) was nice $5,200 after $7,000 for fourth. "One, Two, Three" (UA) opens on Dec. 21.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor). Opens today (Wed.). In ahead, "Devil's Eye" (Janus) (6th wk-9 days), fairish $4,000 after $4,200 for regular fifth week.

Carnegie Hall Cinema (F&A) (300; $1.25-$1.80)—"Invasion Quartet" (M-G). Opened Sunday (10). In ahead, "Neapolitan Carousel" (Lux)

(Continued on page 11)

'Susan' Sturdy $12,000, Toronto; 'Kings' Virile 12G, 7; Hope Hot 10G

Toronto, Dec. 12.

Only big newcomer is "Susan Slade," nice at the Imperial. "King of Kings" in seventh stanza is leading the holdovers with a hefty take.

Reissue combo of "Cat on Hot Tin Roof" and "Some Came Running" is rated hot at Uptown. "Bachelor in Paradise" looks fine in third frame at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50) —"Hustler" (20th) (4th wk). Okay $8,000. Last week, $10,000.

Eglinton (FP) (919; $1.50-$2.50) —"Windjammer" (NT) (51st wk). Good $6,500. Last week, same.

Fairlawn (Rank) (1,165; $1.25-$1.50)—"Guns of Navarone" (Col) (21st wk). Okay $5,500. Last week, $6,500.

Hollywood (FP) (1,080; $1-$1.50) —"Splendor in Grass" (WB) (9th wk). Neat $6,000. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"No, My Darling Daughter" (20th) (2d wk). Fair $6,000 or near. Last week, $8,500.

Imperial (FP) (3,201; $1-$1.50)—"Susan Slade" (WB). Nice $12,000. Last week, "Comancheros" (20th) (3d wk), $10,000 in 9 days.

Loew's (Loew) (1,641; $1-$1.50) —"Bachelor in Paradise" (M-G) (3d wk). Fine $10,000 or close for Bob Hope pic. Last week, $12,000.

Tivoli (FP) (970; 75-$1.25)—"King and I" (20th) (reissue) (4th wk). Still sturdy at $6,000. Last week, $7,000.

University (FP) (1,556; $1.50-$2.75)—"King of Kings" (M-G) (7th wk). Hefty $12,000. Last week, $15,000.

Uptown (Loew) (2,453; $1-$1.75) —"Cat on Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues). Hotsy $9,500. Last week, "X-15" (UA) (2d wk), $2,500.

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L.A. ACADEMY AWARD OPENING DEC. 15!
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CRITERION AND 72nd ST. PLAYHOUSE!

National Boxoffice Survey

Xmas Shopping Dulls Biz; 'Kings' Still Champion, 'Story' 2d, 'Bachelor' 3d, 'Breakfast' 4th

With few new pictures being launched until near Christmas, first-run biz is shaping down sharply as holiday shopping gains momentum. Exhibs are leaning on reissues when forced to change bills rather than preem any new fare during the pre-holiday downheat. Adding to the exhibitors' troubles this session are some of first big snowstorms of the fall.

"King of Kings" (M-G), champ last round, again is winding up first. It is playing in some 13 key cities covered by VARIETY, and is one of the few pix successfully battling the offish trend. "West Side Story" (UA), out for several weeks now, is holding so well that it is pushing to No. 2 spot. It undoubtedly will be heard from additionally once it opens in other keys.

"Bachelor in Paradise" (M-G), fourth last round, is pushing up to third position. "Breakfast at Tiffany's" (Par) is climbing to fourth spot. It was fifth a week ago. "Blue Hawaii," also from Paramount, is taking fifth money. Pic was second last stanza.

"Comancheros" (20th), third last week, is winding up sixth. "Susan Slade" (WB), sixth last round, will capture seventh place. "Splendor in Grass," also from Warner Bros., will be eighth.

"Back Street" (U) rounds out the week's Top Nine pix. "Devil at 4 O'Clock" (Col), eighth last stanza, and "La Dolce Vita" (Astor) are the two runner up films.

"I Bombed Pearl Harbor" (Indie), a newie, is making such a poor showing that the pic is not included in weekly totals. In most locations it is rated fairish to drab. "Flower Drum Song" (U) is winding a big five-week run today (Wed.) at the N.Y. Music Hall, where rated sock even in final round. Pic now is set for a batch of openings around Xmas Day.

"Summer and Smoke" (Par), rated hep in L.A., continues sturdy in two N.Y. houses including the DeMille on Broadway. "Mr. Sardonicus" (Col), dull in L. A., is rated sad in Pitt.

"Two Women" (Embassy) looms nice in Chi and L.A. "White Christmas" (Par) (reissue) shapes as best of oldies out in release.

"The Mark" (Cont), big in N.Y. and Minneapolis, is slipping in Pitt. "Errand Boy" (Par) continues hefty in Chi. "Cold Wind in August" (Aid) looks okay in Pitt.

"Call Me Genius" (Cont), fine in Balto, shapes fairish in Cincy. "Loss of Innocence" (Col), looks nice in N.Y. and Balto. "Town Without Pity" (UA), okay in Boston, shapes mild in Louisville and good in L.A.

(Complete Boxoffice Reports on Pages 8-9-11).

CHICAGO

(Continued from page 9)

wk). Okay $13,000 or close. Last week, $15,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Two Women" (Embassy) (8th wk). Tidy $3,900. Last week, $4,100.

Todd (Todd) (1,089; $2.20-$3.50)—"King Of Kings" (M1G) (8th wk). Fair $10,400. Last week, $13,400.

Town (Teitel) (640; $1.25-$1.50)—"Bridge To Kronfeldt" (AA) (4th wk). Trim $3,000. Last week, $4,000.

United Artists (B&K) (1,700; 90-$1.80)—"George Raft Story" (AA) (3d wk). Fast $15,000. Last week, $20,000.

Woods (Essaness) (1,200; 90-$1.80) — "Bachelor In Paradise" (M-G) (6th wk). Solid $14,000 or near. Last week, $14,500.

World (Teitel) (606; 90-$1.25) — "La Gioconda" (Lux). Brisk $4,100. Last week, "Neapolitian Carousel" (Lux) (3d wk), $4,400.

Wrong Film Launches Wild Patron Protest

Batu Gajah, Malaya, Dec. 5.

Damage estimated at $50 ($150 Malayan) was suffered by a cinema here when the audience protested against the non-screening of the advertised Indian film which they had paid to see. The film had not arrived in time for screening.

Many of the patrons, Indian laborers from nearby tin mines and rubber estates, were furious. An English film then was shown free of charge for the audience.

'Blue Hawaii' Is Fireworks In Three Honolulu Spots

Honolulu, Dec. 5.

Elvis Presley's latest, "Blue Hawaii" (Par), has broken all Royal circuit first-run boxoffice records and currently is in an unprecedented fourth week in the King, Palace and Waialae Drive-in, where Hal Wallis production opened Nov. 8.

The third week of the run was in the King and Queen theatres, with the Palace, Waialae Drive-in and downtown Roosevelt day-and-dating "X-15" (UA).

BROADWAY

(Continued from page 9)

(9th wk), fair $2,500 in 5 days after $3,000 for eighth week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "Throne of Blood" (4th wk). Third week ended yesterday (Tues.) was fair $2,800. Second week, $3,000.

55th St. Playhouse (Moss) (253; $1.25-$2) — "Loss of Innocence" (Col) (4th-final wk). Third stanza ended Monday (11) was fine $5,000 after $5,300 for second week. Holds. "Cinderella" (Janus) opens Dec. 20.

Normandie (T-L) (592; $1.25-$1.80)—"Five-Day Lover" (Kings). Opens today (Wed.). Last week, "Green Mare" (Zenith) (7th wk-9 days), mild $3,500.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "No Love for Johnnie" (Embassy). Opened yesterday (Tues.). In ahead, "Purple Noon" (Times) (14th wk-6 days), big $8,000 after $11,000 for 13th full week. Pic could have held much longer except for prior commitments, "Noon" now moving over to Eighth St. Playhouse for extended moveover run starting Dec. 13.

Guild (Guild) (450; $1-$1.75) — "Double Bunk" (Show) (4th wk). This session winding today (Wed.) looks okay $6,500 following $7,000 for third wk. "Midsummer's Night Dream" (Show) opens Dec. 18.

Murray Hill (Rugoff Th.) (565; 95-$1.80) — "Summer to Remember" (Indie) (6th wk). Fifth frame finished Sunday (10) was solid $8,000 after $10,000 for fourth week.

Paris (Pathe Cinema) (568; 90-$1.80) — "Zazie" (Cont) (4th-final wk). Third week concluded Sunday (10) was sturdy $5,800 after $6,000 for second.

Plaza (Lopert) (525; $1.50-$2)—House now shuttered to prep for opening of "Something Wild" (UA) which reopens house on Dec. 20. In ahead, "Never On Sunday" (Lope) (60th wk), okay $5,500 after $7,000 for 59th week. Pic grossed close to $1,000,000 on its 60-week run here.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Loss of Innocence" (Col) (4th wk). Third stanza finished Monday (11) was sockeroo $7,900 after $9,500 for second week. Stays on indef.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Hustler" (20th) (12th wk). The 11th session finished Monday (11) was okay $4,000 or near after $4,900 for 10th week.

Sutton (Rugoff Th.) (561; 95-$1.80) — "Summer and Smoke" (Par) (4th wk). This week ending today (Wed.) is heading for great $10,000 after $12,000 for third frame.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Splendor in Grass" (WB) (10th wk). Ninth session concluded yesterday (Tues.) was fine $7,500 after $9,500 for eighth week. "Pocketful of Miracles" (UA) opens Dec. 18.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Bridge" (AA) and "Breathless" (FAW) (reissues) (2d wk). First round ended Sunday (10) was mild $3,500. "Roman Spring" (WB) due in on Dec. 28, daydating with Capitol.

World (Perfecto) (390; 90-$1.50)—"Wild For Kicks" (Times) (8th wk). Current session winding tomorrow (Thurs.) is heading for sock $10,000 after $11,000 for seventh week. Stays on.

'Christmas' Good 15G, Det.; 'Susan' 10G, 3d

Detroit, Dec. 12.

Downtown biz is only fair this week with usual pre-Christmas slump and lack of hot, new product hurting. "Seven Women from Hell" is dull at the Fox. "White Christmas" looks okay on reissue at the Michigan.

"Breakfast at Tiffany's" stays sparkling in eighth week at Madison. "Susan Slade" shapes good in third round at Grand Circus. "King of Kings" weakens in sixth week at United Artists.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-$1.49)—"Seven Women from Hell" (20th) and "Pirate of Tortuga" (20th). Dull $12,000. Last week, "Commancheros" (20th) and "Purple Hills" (20th) (3d wk), $8,500.

Michigan (United Detroit) (4,036; $1.25-$1.49) — "White Christmas" (Par) and "Naked Jungle" (Par) (reissues). Good $15,000. Last Week, "Blue Hawaii" (Par) and "Invasion Quartet" (M-G) (3d wk), $12,000.

Palms (UD) (2,955; $1.25-$1.49)—"I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie) (2d wk). Slow $7,000. Last week, $8,000.

Madison (UD) (1,408; $1.25-$1.49) "Breakfast at Tiffany's" (Par) (8th wk). Sparkling $14,000. Last week, $15,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Susan Slade" (WB) and "World By Night" (WB) (3d wk). Good $10,000. Last week, $11,000.

Adams (Balaban) (1,700; $1-$1.25) — "Bachelor in Paradise" (M-G) (6th wk). Okay $6,000. Last week, $6,500.

United Artists (UA) (1,667; $1.50-$3)—"King of Kings" (M-G) (6th wk). Sturdy $7,000. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65) — "Windjammer" (NT) (reissue) (12th wk). Good $19,000. Last week, $19,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Cold Wind in August" (20th) (3d wk). Slow $3,000. Last week, $4,000.

Mercury (UM) (1,465; $1-$1.50)—"Pillow Talk" (UA) and "Operation Petticoat" (U) (reissues) (2d wk). Good $7,000. Last week, $7,800.

Denver Off; Hope $7,000, 'Daisies' 9G

Denver, Dec. 12.

Pre-Yule lull has set in with a bank in current session, with city loaded with extended-runs that have started to slip sharply. However, they are the best of a rather wobbly lineup. "Bachelor in Paradise" still is fine in fourth round at the Center.

"Seven Wonders of World" continues stoutly in eighth at the Cooper but elsewhere trade is down considerably. Reissue combo of "North by Northwest" and and "Please Don't Eat Daisies" looks okay at Paramount.

Estimates for This Week

Bluebird (Fox) (550; $1.25-$1.45)—"La Dolce Vita" (m.o.) (8th wk). Good $1,500. Last week, $1,700.

Capri Art (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (4th wk). Nice $2,500. Last week, $2,700.

Cooper (Cooper) (814 $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (8th wk). Stout $13,500. Last week, $16,500.

Denham (Indie) (800; $1.25-$2.50)—"Kings of Kings" (M-G) (5th wk). Fair $5,500. Last week, $7,500.

Denver (Fox) (2,432; $1.25)—"Comancheros" (20th) (3d wk). Fair $8,000. Last week, $11,000.

Esquire (Fox) (600; $1.25)—"Watch Your Stern" (Indie (3d wk). Okay $1,400. Last week, $1,600.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Blue Hawaii" (Par) and "Desert Warrior" (Indie) (9d wk). Mild $6,000. Last week, $10,500.

Paramount (Indie) 2,100; 90-$1.25)—"North by Northwest" (M-G) and "Don't Eat Daisies" (M-G) (reissues). Okay $9,000 Last week, "Mask" (WB) and "Magic Boy" (Indie), $12,500.

Towne (Indie) (600; $1.25-$1.45)—"Greyfriar's Bobby" (BV) (8th wk). Fair $1,700. Last week, $2,000.

Center (Fox) (2,170; $1.25-$1.45)—"Bachelor in Paradise" (M-G) (4th wk). Fine $7,000 for Bob Hope starrer. Last week, $9,000.

Snow Sloughs K.C. Biz But 'Kings' Big $11,500, 5th; 'Bombed' Fair 9G

Kansas City, Dec. 12.

Week looks lightweight with seasonal influences beginning to take a toll, with bad weekend weather and flock of holdovers no help. Newcomers include "I Bombed Pearl Harbor," fairish in four Fox Midwest houses, and reissue of "White Christmas," okay at Paramount. "Bachelor in Paradise" at the Roxy in fourth and "King of Kings" at the Capri in fifth shape standout. "Blue Hawaii" at the Uptown shapes fair. Friday saw a sharp change from mild weather to season's first fullscale snowstorm, carrying over Saturday and denting the whole week's total.

Estimates for This Week

Capri (Durwood) (1,260; $1.25-$2.50)—"King of Kings" (M-G) (5th wk) holding strong with school kid matinees Saturday mornings a sellout, extra money in till. Currently big $11,500. Last week, $12,000.

Crest, Riverside, (Commonwealth) (900 cars each; 90). Boulevard (Rosedale) (750 cars; 90)—"High School Caesar" (Indie) and "Date Bait" (Indie).

Empire (Durwood) (1,200; 90-$2) — "Seven Wonders of World" (Cinerama) (reissue) (4th wk). Mild $5,000. Last week, $6,000.

Isis, Brookside, Vista, Granada (Fox Midwest-Nat. Theatres) (1,360, 800, 700, 1,217; $1) — "I Bombed Pearl Harbor" (Indie). Unusual tieup of four Fox houses for fairish $9,000. Last week, subruns.

Kimo (Dickinson) (504; 90-$1.25)—"Weekend with Lulu" (Col) (4th wk). Tall $1,200, holds. Last week, $1,500.

Paramount (Blank-UP) (1,900; $1-$1.25)—"White Christmas" (Par) (reissue). Okay $5,500 for oldie. Last week, "Susan Slade" (WB) (2d wk), planned for 9-day span, but lost Wednesday when taken out of action by fire in building next door. Okay $6,000.

Plaza (FMW-NT) (1,630; $1-$1.25)—"Comancheros" (20th) (3d wk). Fairly good $5,000. Last week, hooked with Grande, $10,000.

Roxy (Durwood) (850; 75-$1-$1.50) — "Bachelor in Paradise" (M-G) (4th wk). Good $5,000. Last week, $6,500.

Uptown (FMW-NT) (2,043; $1-$1.25)—"Blue Hawaii" (Par) (3d wk). Fair $6,000. Last week, $10,000.

Cold Boosts Seattle; 'Bombed' Okay $7,000

Seattle, Dec. 12.

Cold snap here is helping film biz despite a dearth of new product. "I Bombed Pearl Harbor" shapes as best newcomer with an okay take at Coliseum. "Colossus of Rhodes" looms fair at Music Hall. Top holdover looks to be "Comancheros," okay in third Fifth Avenue stanza.

Estimates for This Week

Blue Mouse (739; $1-$1.50)—"Susan Slade" (WB) (4th wk). Good $4,000. Last week, $6,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"I Bombed Pearl Harbor" (Indie) and "There Three" (Indie). Okay $7,000 or near. Last week, "Two Women" (Embassy) and "Pirates of Black Hawk" (Indie), $6,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Comancheros" (20th) (3d wk). Okay $6,000 or close. Last week, $7,800.

Music Box (Hamrick) (738; $1-$1.50) — "Bachelor in Paradise" (M-G) (m.o.). Good $4,000. Last week, "Loss of Innocence" (Col), $2,600.

Music Hall (Hamrick) (2,200; $1-$1.50) — "Colossus of Rhodes" (M-G), and "Sergeant Was a Lady" (U). Fair $7,000. Last week, "Bachelor in Paradise" (M-G) (3d wk-5 days), $5,300.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "Blue Hawaii" (Par) and "Man-Trap" (Par) (3d wk). Passable $6,000. Last week, $8,400.

Cold, Pre-Xmas Bop Mpls. B.O., 'Kings' Hep $6,000, 'Breakfast' Torrid 5G

Minneapolis, Dec. 12.

A near-blizzard and zero temperatures along with usual preholiday influences will slough biz badly this round.

Again product strength merits the credit for helping to overcome these b.o. handicaps. It's holdovers fairly much all along the line. Such stayers-on as "King of Kings," "Breakfast at Tiffany's," "Bachelor in Paradise," "The Comancheros" and "Blue Hawaii" in particular are holding well.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"King of Kings" (M-G) (5th wk). Okay $6,000. Last week, $9,000.

Avalon (Frank) (800; $1)—"Career Girls on Nature Holiday" (Indie). Satisfactory $1,500. Last week, "Nature's Paradise" (Indie) (2d wk), $1,000.

Century (Cinerama, Inc.) (1,100; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (5th wk). Pleasing $8,000. Last week, $7,500.

Gopher (Berger) (1,000; $1-$1.25)—"Blue Hawaii" (Par) (3d wk). Big $6,000. Last week, $8,400.

Lyric (Par) (1,000; $1-$1.25)—"Bachelor in Paradise" (M-G) (4th wk). Okay $4,000. Last week, $6,500.

Mann (Mann) (1,000; $1-$1.25)—"Susan Slade" (WB) (m.o.) (3d wk). Virile $5,000 or near. Last week, "Devil at 4 O'Clock" (Col) (4th wk), $7,200 at $1.50 top.

Orpheum (Mann) (2,800; $1-$1.25)—"White Christmas" (Par) (reissue). Fair $6,000. Last week, "Susan Slade" (WB) (2d wk), $8,200.

St. Louis Park (Field) (1,000; $1.50-$2)—"La Dolce Vita" (Astor) (2d run) (4th wk). Tall $3,000. Last week, $3,500.

State (Par) (2,200; $1-$1.25)—"Comancheros" (20th) (3d wk). Oke $5,000. Last week, $11,000.

Suburban World (Mann) (800; $1.25)—"The Mark" (Cont) (3d wk). Big $2,200. Last week, $2,500.

Uptown (Field) (1,000; $1.25)—"Man in Moon" (Indie) (2d wk). Okay $2,500. Last week, $3,500.

Westgate (Mann) (600; $1.25)—"Stop Me Before I Kill" (Col). A firstrun in this house usually using subsequents. Satisfactory $1,600.

World (Mann) (400; $1.25-$1.50)—"Breakfast at Tiffany's" (UA) (7th wk). Hefty $5,000. Last week, $6,000.

ST. LOUIS

(Continued from page 8)

(WB) (8th wk). Okay $7,000. Last week, $7,500.

Fox (Arthur) (5,000; 90-$1.25) — "Everything's Ducky" (Col) and "Twenty Plus Two" (AA). Slow $9,000. Last week, "Breakfast at Tiffany's" (Par) (4th wk), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Cat on Hot Tin Roof" (M-G) "Some Came Running" (M-G) (reissues). Good $12,000. Last week, "Sardonicus" (Col) and "Valley of Dragons" (Col), $8,000.

State (Loew) (3,600; 60-90) — "Bachelor in Paradise" (M-G) and "Secret Deep Harbor" (UA) (3d wk). Big $14,000. Last week, $18,000.

Pageant (Arthur) (1,000; 90-$1.25) —"Carry on Constable" (Indie) and "Carry on Nurse" (Indie). Stout $4,000. Last week, "Long, Short and Tall" (Indie), $3,000.

St. Louis (Arthur) (3,800; 75-90) —"Back Street" (U) and "Romanoff and Juliet" (U) (sub-runs). Oke $8,000. Last week, "Blue Hawaii" (Par) and "Purple Hills" (20th) (2d wk), $9,000.

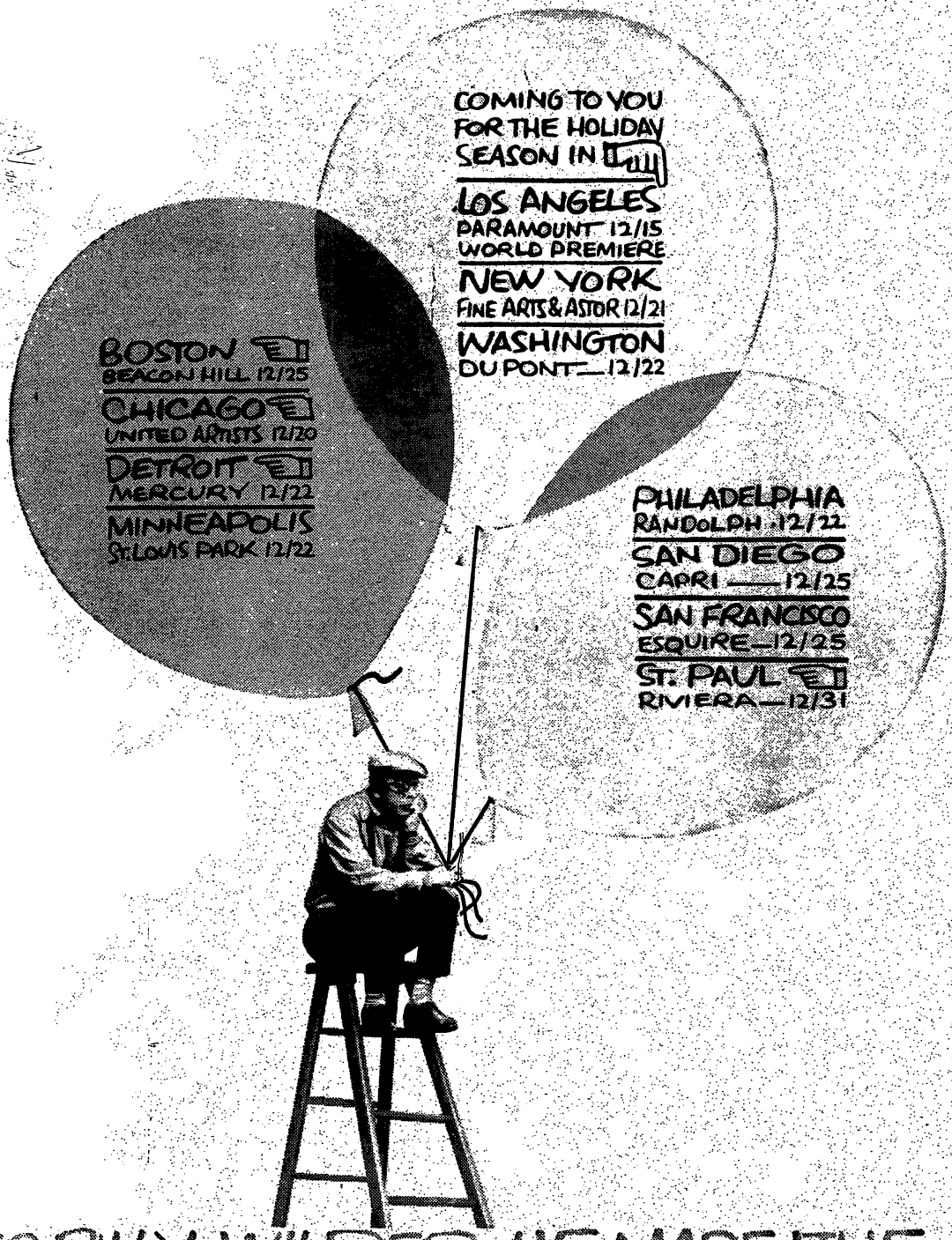
Shady Oak (Arthur) (760; 90-$1.25)—"Doctor in Love" (Indie) (3d wk). Good $2,500. Last week, $3,000.

'El Cid' Vice Cinerama

Detroit, Dec. 12.

Music Hall, where Cinerama features have been presented exclusively since March 23, 1953, will revert to single projection when "El Cid" opens Dec. 21 to a blacktie preview sponsored by the Detroit Athletic Club. Film will be opened to public the following day.

"El Cid" is scheduled to remain at Music Hall until the new Cinerama production "How the West Was Won" is ready for showing.



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Inside Stuff—International

Italian government is footing the bill of close to $100,000 annually in Spain alone to maintain the tradition of Italian opera in this country. Valencia, this year, was added to such cities as Barcelona, Bilbao, Oviedo, Santander and San Sebastian, where the municipality and opera associations combine their resources with the Italo subsidy to guarantee an annual program that inevitably includes an Italian troupe performing some of the masterworks drawn from their country's lyric repertoire.

Included in the five million peseta tab pick up by the Italian government is sponsorship of the Tuscan Opera Ensemble known as the "Maggio Fiorontino," one of the program features during the past two years of Festivales de Espana—Spain's elaborate 31-province music, ballet and legit summertime entertainment in the hinterlands.

First anniversary of Dimitri Mitropoulos' death has been commemorated in some European cities, which at the last enjoyed most of his music making. In Vienna, members of the Philharmonic orchestra, published an additional booklet in their program for November with an extensive article on the Maestro written by the first violin-second desk man, Erich Graf. This article has been asked for by the Greek Embassy for reprints in Athens papers. In Florence Dr. Luciano Alberti, music critic of "Mattino" gave an interesting lecture commemorating the Man and Musician, in the USIS headquarters with excerpts of recordings, among which also a Symphony by Roger Sessions.

See French Road Setting Pace For Legit in Future; Govt. Gives Boost

Paris, Dec. 5.

More so than in most countries, France usually has been paced in show biz by one city, Paris. Film openings usually affect subsequents pictures made mainly around Paris, and, until recently, the leading legit creative aspect in France.

But this season three provincial companies came in and displayed solid techniques and talents in established plays and classics. Also one of the leading playwright gave his play to an out-of-town company to bring in rather than originate in this city. Above all, they did and are doing biz.

Paris, like Broadway in the U.S., continues as the main theatrical center of France. But these outside companies have contested Paris pre-eminence. Insiders feel it is a good thing which could jolt the lax legit setup that has led to a lacklustre seasons recently. It also attests to the crystalization of the governmental decentralization of theatre in backing these companies.

The Comedie De L'Est came into the Theatre Ambigu last summer with Friedrich Durrenmatt's "The Visit," which had only a fair Paris run some seasons ago, and a little-known Victor Hugo melodrama, "Mille Francs De Recompense" (Thousand Francs Reward). Both got top reviews and both playing alternately, ran well into this season. Latter was pegged a witty social romp and the former was rated as better produced than the Parisian version.

Salacrou's "Durand"

Play author Armand Salacrou gave his "Boulevard Durand" to the Centre Dramatique National Du Nordof Le Havre, which scored at the Sarah Bernhardt in Paris. It may be in for an extended-run. It got good reviews and attendance by mass audiences rather than the specialized boulevard crowds who usually make or break plays in Paris.

Roger Planchon, head of the Theatre De La Cite in Lyon, already made his dent in Paris in previous seasons via his unorthodox, inventive mounting of classics and contemporary plays. He is doing well this season at the big Theatre Des Champs-Elysees with four plays, done as repertory.

Bertolt Brecht's "Schweik in the Second World War," with its creative staging and robust acting is the most popular, followed by a clever version of Moliere's "George Dandin"; a free transposition of Christopher Marlowe's "Edward II," and a free wheeling burlesque on Alexandre Dumas' "The Three Musketeers."

World Preem for 'Reel'

Edinburgh, Dec. 5.

"Foursome Reel," a comedy by Andrew Malcolm, had its world preem at the Gateway Theatre here. It is set in the Highlands of Scotland.

The pseudonym Andrew Malcolm conceals the identity of actor Peter Whitbread, who was a leading player in the 1959 Pitlochry Festival Co. during its season in Scotland. He wrote the play during his summer at Pitlochry.

Yank Director Suing Italo Prod. for Libel

Rome, Dec. 5.

Two suits, one for libel and another for breach of contract, were filed in Rome court recently by Yank director Laszlo Benedek against Italo producer Giovanni Addessi. Benedek charges that Addessi stopped payments to him and his co-scripter Noel Calef after the director-writer team, pacted by Addessi, had delivered only part of a completed screenplay plus an elaborate treatment for contracted pic. Film is based on exploits of the bandit "Fra Diavolo" which Benedek was to have directed.

Libel suit stems from a registered letter sent by Addessi after their disagreement to both Benedek and Calef, the tone of which was "so insulting," according to the director, that libel procedure was begun immediately. Addessi has been enjoined from using any of material for "Diavolo" contributed by Benedek and Calef.

Common Market Film Statistics

Paris, Dec. 5.

The governmental Centre Du Cinema has released statistics on film production and attendance, both individually and together in the six Common Market countries (France, Italy, West Germany, Belgium, Holland, Luxembourg) from 1959 to 1960), as well as corresponding ones for Great Britain and the U. S. The CDC came to the conclusion that as soon as Britain joins the CM, it would be more important, as far as audience and theatres go than the U. S.

Figures show that the CM overall attendance has been falling off in the last three years. Britain also declined over the three year period while the U.S. climbed 5% in 1959 over the preceding year and 4.7% in 1960 over 1959. Of all the CM countries, only Italy had an attendance hike in 1959.

In 1960 the CM gross was listed as $585,500,000 compared to the $180,100,000 of Britain and the $1,394,000,000 of the U. S. The CM hardtop theatres hit 25,500 with 350 pix made in 1960, with 3,065 for Britain and 82 films, and 11,300 for the U.S., plus 4,760 ozoners, with 151 pix. CM and Britain together had 2,400,000,000 patrons as against the 2,300,000,000 of the U.S.

Biggest Federal tax on grosses is still in France with 25.2% with only 2.5% in America.

In 1960, West Germany and its films took 41% of its own mart, France 53.12%, Italy 41.2%, Holland 3.74%, Britain 40.4% and the U. S. majors 88%.

Average admission prices for CM countries and Britain ranged from 40c. to 30c., with 60c. for the U. S. So figures show if the European b.o. is still falling, it has some strength and stability in numbers with growing CM quotas to boost each other's playing time.

'Prayer for the Film'

Vienna, Dec. 5.

When the delegates to the Seventh International Festival the Religious Film (Nov. 17-23) met for opening ceremonies in St. Stephens Cathedral Archbishop Joachim gave a special "prayer for the film." He authored the same.

"Question 7," U.S. entry produced by Louis de Rochemont, "Francis of Assisi" (20th) and "The Passion" (Indie), ranked first in the opinion of local critics. Austria's best contribution was "One Night's Miracle," the story of the origin of the Christmas choral, "Silent Night, Holy Night."

Andre Malraux's Encouraging Word

Paris, Dec. 12.

At a recent National Assembly meeting Culture Minister Andre Malraux assured filmites that detaxation was in view as well as underwriting any studio space lost to video. Also that the state controlled production exhib and distrib setup UGC would be allowed to make films again incorporating educational, cultural and national interest aspects to allow regular filmmakers to go their own way without undue governmental pressures on content and viewpoints in spite of continuing pre-production handouts to films considered unique and important which might find going hard.

Third quarter of '61 film season brought in 72,196,824 paying customers in hardtops which was 3.6% less than the same period last year. The gross of $28,400,000 was 3% less than last season. A look at the three quarter season theatre entries for '61 comes to 233,472,831, or 5.6% under that of '60. But filmgoing is falling less than it has in other years.

'Navarone' Outlook In Germany Good; Looms As 60% Up to 'Kwai'

Berlin, Dec. 5.

"There are rumors in the U.S. that 'Guns of Navarone' is doing disappointing business in Germany because the Germans aren't treated too nicely in the film," said Erich Mueller, general manager for Columbia Pictures in Germany. "Such is not the case. Business is very good in Germany. It's not as big a money-maker as 'Bridge on River Kwai' but who could expect this? 'Kwai' rates as the biggest grosser in post-war Germany. (It grossed 12 million Marks—$3,000,000—in rentals.) Already now we can say that 'Navarone' will make at least 60% of the 'Kwai' profits. This is an extraordinary success."

"Navarone" opened in Stuttgart Sept. 20 and has been shown in all big W-German cities since. The reviews were very good."

2 British Pix Pacing London B.O.; 'Innocents' Sock 15G, 'Caught Fire' Hot $14,000, 2d; 'Verite' OK 13½G

London, Dec. 5.

Two new British pictures lead the West End field. "The Innocents" still is smash in second Carlton frame with $15,000. At the Odeon, Marble Arch, "The Day the Earth Caught Fire" is holding at a tall $14,000 in its second round.

"La Verite" which, following pattern of "La Dolce Vita" is daydating at Columbia and Curzon, is rated below expectations but still fairly good with $13,500 in first frame at the two theatres. "Petticoat Pirates" looms fair $10,800 in initial stanza at the Warner.

Holding strongly is "King of Kings" at the Coliseum, where the second week hit a mighty $22,000. "South Pacific," which looks like going on forever, was over $14,000 in 188th week at the Dominion.

Estimates for Last Week.

Astoria (CMA) (1,474; $1.20-$1.75)—"Exodus" (UA) (30th wk). Steady $6,500.

Carlton (20th) (1,128; 70-$1.75)—"The Innocents" (20th) (2d wk). Smash $15,000 or near. First was $17,900.

Casino (Indie) (1,155; $1.20-$2.10)—"This Is Cinerama" (Robin) (reissue) (4th wk). Stout $17,600.

Coliseum (M-G) (1,795; $1.05-$2.80)—"King of Kings" (M-G) (2d wk). Mighty $22,000.

Columbia (Col) (740; $1.05-$2.50)—"La Verite" (BLC). Heading for fair $6,000.

Curzon (GCT) (492; $1.05-$2.45)—"La Verite" (BLC). Solid $7,500 or near.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (188th wk). Big $14,000 or over.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Bachelor Flat" (20th). Opened Dec. 4. In ahead, "Town Without Pity" (UA) (3d wk), okay $11,000.

London Pavilion (UA) (1,217; 70-$1.75) — "Pit and Pendulum" (Anglo) (2d wk). Fine $12,600. Opener was $14,300.

Metropole (CMA) (2,200; 70-$1.75) — "Spartacus" (subrun) (Rank U) (3d wk). Neat $7,000. "El Cid" (Rank) preems Dec. 6.

Odeon, Leicester Square (CMA) (2,200;70-$1.75) — "Devil at 4 O'Clock" (BLC) (3d wk). Healthy $12,500. Second was $14,800.

Odeon, Marble Arch (CMA) 2,200; 70-$1.75)—"Day the Earth Caught Fire" (BLC) (2d wk). Heading for tall $14,000. Opener was $16,000. "Best of Enemies" (BLC) preems Dec. 7.

Plaza (M-G) (936; $1.05-$2.20)—"Too Late Blues" (Par) and "Love in a Goldfish Bowl" (Par) (2d wk). Good $8,000. First was $9,000. "Blue Hawaii" (Par) follows on Dec. 7.

Rialto (20th) (529; 70-$1.20)—"Hustler" (20th) (m.o.) (3d wk). Fair $4,200. "Snow White and Three Clowns" (20th) opens Dec. 7.

Ritz (M-G) (430; 70-$1.75)—"Bachelor in Paradise" (M-G) (4th wk). Sturdy $4,700.

Royalty (M-G) (936; $1.05-$2.20)—"Ben-Hur" (M-G) (m.o.) (25th wk). Okay $9,500.

Warner (WB) (1,785; 70-$1.75)—"Petticoat Pirates" (WP) Fair $10,800. "Young Ones" (WP) bows Dec. 13.

Cameo, Compton Films Form New Distrib Co.

London, Dec. 5.

A marriage between the Cameo group and Compton Films was revealed last week with the formation of a new company Compton-Cameo Films Ltd. The four directors of the new outfit are Basil A. Clavering and Charles H. V. Brown, representing Cameo, and Michael Klinger and Samuel (Tony) Tenser from Compton.

The new outfit will be mainly a distributing company, though it will also from time to time participate in British production. Already it has on its schedule four pictures, one of which is a British nudie entitled "Naked as Nature Intended." This had its world preem at the Cameo-Moulin last Thursday (30). Company also has the U.K. rights to "Last Year at Marienbad" this year's Venice Fest prize-winner; Paul Graetz's "A Day of Sin," and the Japanese "Fires on the Plain." The new company will service theatres owned by Cameo and Compton as well as operate normal distribution.

Dutch Show Yen For Musicals

Amsterdam, Dec. 5.

Accustomed to operettas, Austrian type, the Dutchman is getting acquainted with and taking to musicals. About 18 months ago, "My Fair Lady" opened in its Dutch version, produced by Dutchmen Piet Meerburg and Willy Hofman, in association with Lars Schmidt. With a cast headed by comedian-cabarettier Wim Sonneveld, as professor Higgins, the show won over the public and has been going strong ever since.

Now plans are made by the same combo, Schmidt, Meerburg and Hofman to start a second musical. It will probably be "Oliver." Though the Stockholdm public did not receive it well (the show closed after short run), the producers feel confident they can circumvent pitfalls and will try to make "Oliver" click here. They feel it can be made acceptable to a Dutch audience, realizing at the same time that the success of "Lady" can never be repeated.

Meerburg and Hofman are hopeful because when they brought "West Side Story" to Holland. This musical went over well, too, and was sold out every night.

Mex Govt. Confirms Willingness To Help Film Bank Bolster Pix Prod.

Mexico City, Dec. 5.

Jorge Ferretis, Film Bureau head, has confirmed that the government, through the Department of State, is ready and willing to channel substantial funds to the Film Bank so that this industry credit institution can increase its film financing capacity. It would be as an emergency measure, and to get the industry out of production doldrums which have lasted several months. Ferretis indicated that the Union of Film Production Workers will get all official aid, including financing, so that it can initiate its own production.

Further, extension of government financial aid will embrace all persons and organizations having serious interest in film production, Ferretis said.

A Film Bank spokesman said that since bonafide producers, members of the Mexican Assn. of Motion Picture Producers, are holding off production plans, financing will be put at disposition of other producers and the union.

Secretary of State Gustavo Diaz Ordaz, commenting on the continuing industry problem, indicated it was necessary for all elements to cooperate in solution of essential problems. He also called for a cessation of personal bickerings, jealousies and misunderstandings.

Juan Bandera Molino, head of Peliculas Mexicanas, said that if production activity does not get under way soon, Mexico will be in a bad way shortly. He said there will be a lack of film product to keep Mexican theatres operating as well as to keep abreast of competition in foreign markets.

Even the Latin American market, which formerly used only Mexican pictures, is now showing increased interest in European and other pictures, with exhibition time for Mexican product being steadily reduced.

Molina also said that a campaign disparaging Mexican pictures and highlighting their alleged poor quality is also causing drops in receipts. He said the government plans to counteract this adverse propaganda.

Additional Foreign News On Page 15

Fernandel's 30th Year In Picture Business

Paris, Nov. 28.

French film comic Fernandel is celebrating his 30th year in pix, at 58, during which time he made 129 films and starred in 100 of them. He clicked strongly in the U.S. once with "The Sheep Has Five Legs," but then did not have enough strong followup pix to keep him in Yank popularity brackets. However, he co-starred with Bob Hope in "Paris Holiday" (UA).

Fernandel started as a singing comedian and did revues and straight legit before becoming a film comedy star. He talks of going back on the boards one day. His fave pix are "Don Camillo," in which he played a scrappy priest, and his peasant films with Marcel Pagnol.

Man About Town

By Frank Brookhouser

A SURPRISINGLY SUBDUED Jerry Lewis is presenting a surprisingly sophisticated comedy performance at the Latin Casino.

More importantly, with an act that has style, smartness and class, he is doing a sensationally effective job of creating merriment for the people in many fashions.

This is the first appearance of the movie and television favorite in this area as a single and completely absent is the old low comedy clown, the slapstick that was always associated with the antics of the team of Jerry Lewis and Dean Martin.

These may still be found in his screen efforts, but it is a new and individual Mr. Lewis who goes to work on the nightclub stage and keeps the laughter erupting steadily through a variety of routines.

Jerry Lewis

He shuffles out front a bit shyly, looks over the numerous small fry gathered expectantly at ringside, makes some comments for them, sings "When You're Smiling," follows that with the "Mickey Mouse Song" done with feigned solemnity—and has immediately won both youngsters and adults.

After that, it's all clear sailing for Lewis—and the voyage with him is a consistent delight.

There are some sharp topical gags, just enough of them. There are some comedy songs delivered in the old style.

There is a riotous burlesque of folk singers, a fad of the day, and this is a blow from which they may never recover. "Peaches and peas are the fruit of the loom," he chants, and the parody is as cruel as it is comic.

• • •

THERE is a medley of Al Jolson hits, offered with the proper touch.

Then, shifting pace and manner, Lewis presents his uproarious pantomime of a symphony conductor, employing all of his gifts for classic comedy; and an appealing impression of a boy faced by a fearful dance lesson.

Before he winds up the generous stint, the comedian has prompted belly laughter with an impression of a Japanese singer (translations included), has had some fun with The Twist and has moved smoothly and spiritedly through a walking stick routine.

Lewis is backed by a "young" symphony orchestra of 29 musicians, Marty King's band having been augmented by 14 new men.

Preceding the star in the show is Francis Brunn, who is familiar from his frequent television shots and who must certainly be the world's greatest juggler. He performs all of his fantastic feats at a feverish pace, too.

The Moro Landis Dancers and the Johnny Wood Trio have a long and striking new routine which is highlighted by unusual and lovely lighting effects.

Making a hit in the Turf Lounge are Kay Martin, an eye-filling blonde, and Her Bodyguards (she probably needs them), who are new to the area. With them is drummer Tony Bellson, brother of the more famous Louis.

Favorites in Las Vegas, they combine comedy antics with their musical contributions. Opening tonight as the alternate group will be The Tyrones, an outgrowth of the Rocco and the Saints combo.

...washed," ...e-day second sesh at Our Star... ...King Of Kings," town's sole hardtic entry, looks like a $18,500 for seventh lap at Egyptian, and artie "La Dolce Vita" a ... $6,500 for 20th Music Hall week.

'Errand Boy', Boff 47G, Leading Loop

Chicago, Nov. 27. — Big Thanksgiving Day turnout and evening ...opper trade has deluxer wickets whirling at their greatest pace in ...nths. "Errand Boy" is heading up the preemers, with socko $47,000 ...tap at the Chicago, and "Susan Slade" looks to notch a stout $25,000 ...he State-Lake. Of the other newcomers, "George Raft Story" shapes a torrid $20,000 at the United Artists, "X-15" is holding to a slow $12,000 at ... "Make M... ...sevelt, and a fair ... "Mo... in ...

DAILY VARIETY DAILY

...mpton 'Twist'-ing

...ew York, Nov. 27. — Hope ...pton has signed to appear in ... Paramount produc- ... cur- ...

Tuesday, November 28, 1961

'Errand Boy' Sets Record in Chicago

Chicago.—"The Errand Boy," Jerry Lewis' latest Paramount release, in its first four days at the Chicago Theatre racked up receipts of $46,603, the highest gross ever accorded any Lewis film here. Based on this showing, the attraction gives every indication of completing the first week of its world premiere engagement with $65,000 or better.

...50

...First Love," ...opens here ...the Philly ...the Hunt- ...then be re- ...Pro-

THE Hollywood REPORTER

International Sound Track

London

Pathe News annual review of the year goes out through Warner-Pathe on Dec. 28. It will include scenes of the Queen's state visits to India and West Africa and films of the year's space flights . . . **Frank Hendrix** named head of Rank Screen Services Special Animation Unit at Hammersmith. He has been director-cameraman with the unit since it was formed in 1956. **Sheila Kinvig**, who has also been with the unit since its formation, becomes production administrator, while **David Phillips** has joined as creative designer . . . Duff Gordon Ltd., manufacturers of El Cid sherry, which has a tie up with the **Samuel Bronston** opus, presented **Charlton Heston** with an ancient copy of the poem of El Cid at its East London headquarters last Wednesday (6), the day the film had its world preem. Invites for the premiere were sent out together with bottles of El Cid Sherry . . . With the opening of "El Cid" Bronston is in the unique position as an indie producer of having two hardticket films current in the West End. His "King of Kings," now at the Coliseum, opens with a charity premiere in Belfast next Monday (18) . . . The Coliseum in Porthcawl (South Wales) which always closes for the winter season is to re-open for a single week to play Walt Disney's "101 Dalmatians." The theatre will go dark again immediately after the week's run . . . "Gigi" goes out on reissue through Metro this week . . . The Bryanston unit filming **Brendan Behan's** "The Quare Fellow" in Ireland went on location to Kilmainham Gaol in Dublin.

Rome

Orson Welles directs his first feature in some time, "The Trial," in Paris in February . . . he's currently busy with some video shorts for the U.S. at his Fregen home, some 20 miles from Rome on the Mediterranean coastline . . . **Irving Kerschner** has started shooting "A Face in the Rain," with **Rory Calhoun** toplined, and **Marina Berit** at Pisorno Studios north of Rome . . . marks fourth pic to use newly refurbished plant recently taken over by **Maleno Malenotti** . . . Titanus will release "Sir Francis Drake-King of the Seven Seas" in Italy, while Metro has **Rod Taylor** starrer for rest of world . . . **Rudy Mate** directed.

Two **Rossellinis** are directing films in Rome at same time: papa **Roberto**, starting "Anima Nera" (Documento) with cast headed by **Annette Stroyberg, Eleonora Rossi Drago**, and **Vittorio Gassman**, and son **Renso**, busy with an episode for "Love at Twenty," his first solo stint . . . London Festival's Sutherland Trophy to Titanus' "Il Posto" marks 9th major award for the Italo company so far this year, with company's "Bandits at Orgosolo" another multiple winner . . . both, incidentally, are first pix by their directors . . . **Michaelangelo Antonioni** wound his first since "La Notte": "Eclipse" and is cutting it for early 1962 release.

Rome rains have forced "Cleopatra" (20th) to move indoors, hoping for clearer skies before winding the giant Roman Forum sequences . . . **Mino Doro** reversing trend drawing Yank thesps to Rome; he skies to Hollywood this week to complete his stint in Metro's "Two Weeks in Another Town" . . . pic version will be made out of the current **Garinei-Giovannini** stage musical hit, "Rinaldo in Campo," which stars **Domenico Modugno** and **Delia Scala** . . . Now that the "Smog" (Titanus) company has returned from location work in the Los Angeles area, a second Italo pic will also be lensed in the U.S.: Sancro Films' "Trip to America," directed by **Marco Ferreri** . . . New local production team: **Antonio Cervi** and **Angelo Rizzoli**, with a joint four-pic program, first one centering on Berlin crisis . . . Galatea's **Ava Gardner** starrer, "The Jackals," off to January . . . Galatea will handle foreign sales for Lux Films in the future, as well as its own productions . . . 39 Italian films shooting here at moment.

"Porgy and Bess" opens at Corso Theatre, Rome, in January . . . **Mr. and Mrs. Samuel Goldwyn** expect to be on hand for the Italo premiere details of which are currently being set up here by an advance publicity team headed by **Euan Lloyd** . . . pic will not be dubbed, claimed a first-time experiment, and will open in other Italian cities later on . . . **Maleno Malenotti** will probably coproduce "Die Rote" (The Redhead), based on **Alfred Andersch's** book with **Walter Koppel's** Real Film (Hamburg) . . . **Helmut Kautner** directs on Venice locations starting in January, with **Curt Jurgens** and **Ruth Leuwerick** toplined.

Anna Magnani-Roberto Rossellini team will be reunited next year when **Alfredo Bini's** ARCO Film produces "Sagapo" on Greek locations in September . . . Bini also packaging Mahnani's next, **Pier Paolo Pasolini's** "Mamma Roma," for a spring start . . . **Elio Petri** wound shooting "I Giorni Contati" for Titanus-MGM, with **Salvo Randone** in lead . . . "The Liberator" is the new title for "A Face in the Rain," which **Rory Calhoun, Marina Berti**, and **Nial MacGinnis** are currently shooting in Tirrenia Studios under guidance of **Irving Kerschner** . . . **Joseph Levine's** Embassy produces in association with Filmways and Calvic.

Madrid

Come hell or high water, **Sam Spiegel** ordered shooting resumed on "Lawrence of Arabia" on or about Dec. 15 despite heavy floods in Seville, where the Aga Kwai (as he has been respectfully nicknamed in these parts) has set up production headquarters for the coming three or four months . . . **Ava Gardner's** secretary **Bill Gallagher** was fined 1,500 pesetas and given a one month's suspended sentence for opening the door to Ava's apartment "in a despotic manner" when notary **Blas Pinar Lopez** insisted on serving legal documents on the screen actress, without first identifying himself . . . Miss Gardner may still do the Galatea production of "The Jackals" with **Louis Jourdan** if the **Sydney Boehm** re-write pleases her . . . Madrid-Buenos Aires Axis: **Paco Rabal** to star in **Torre Nilsson's** "Setenta veces Siete (Seventy Times Seven) . . . Spanish screen couple **Susanna Canales** and **Julio Pena** joined actor-director **Fernan Gomez** in the Spain-Argentine co-production "El Noveno Mandamiento" (The Ninth Commandment) . . . Important co-venture firmed up last week by **Cesario Gonzales** for Madrid's Suevia Films and **Eduardo Borras** for Sono Films of Argentina will send **Juan Antonio Barden** to Buenos Aires to direct "Cronica Negra" early next year from his own original screen story.

Cinerama's "South Sea Adventure" opened here as a charity benefit sponsored by the press and is expected to repeat a round-the-calendar sojourn at the Cine Albeniz in the tradition set by three predecessor Cinerama spectacles . . . "The Triffids" completed exteriors on the Costa Brava, to the relief of natives, who did not take kindly to the invasion of 8-foot mechanized plants from outer space.

Berlin

Jerome Courtland, Elke Sommer and **Bill Ramsey** have the leads in Alfa's "Cafe Oriental." **Rudolf Schuendler** directs this musical pic which utilizes new Twist . . . Other pix now in the making here include "The Bread of Former Years" (Pohland), directed by **Herbert A. Vesely**, "I Can't Be Silent Anylonger" (Oppenheimer), directed by **Jochen Wiedermann**, and "Her Most Beautiful Day" (Melodie,) directed by **Paul Verhoeven**.

Helmut Kaeutner's upcoming works: He'll start directing "The Red One," an international project, Jan. 15 in Venice, with **Ruth Leuwerik Albertazzi** and **Mel Ferrer** in the leads. Pic is based on an **Alfred Anders** yarn and supposed to be very ambitious. Later next year, he'll stage an old Cherubini opera, "Ali Baba and the 40 Thieves," in Duesseldorf. Plans a film that centers around a Jewish girl and a former SS man, with **Susan Strasberg** playing female lead. Also a film on the atomic problem is on his agenda.

Although his last films weren't commercially too successful, **Artur Brauner's** annual net profit is still estimated at $2,000,000. Brauner turned out 19 films this year . . . **O. W. Fischer** is said to draw already a monthly rent of 20,000 D-Mark ($5,000)

Horster on N.Y. Prowl

Munich, Dec. 5.

Leo J. Horster, independent producers' rep, is planning a 16-day trip to N.Y. starting Jan. 10. He will be on the prowl for feature films for theatrical distribution and also for tv subjects.

For many years, Horster was the Disney rep in Germany and recently became established as an independent.

Top Screen Fare Preems in Lisbon

Lisbon, Dec. 5.

During November, the 14 first-runs and the 21 second-run and subsequent-run cinemas of Lisbon and suburbs opened their winter season officially with the best films they have had for all year. The Politeama programmed "Pepe" (Col), with a personal appearance of Cantiflas who was feted with dinners at the Estoril Casino and at cocktail parties which were attended by members of the government and diplomats. It was the biggest publicity affair since the personal appearance of Brigitte Bardot here some years ago.

The Tivoli had strong trade with "Porgy and Bess" (Col). The Monumental is playing "Spartacus" (U) with hefty returns. The Imperio is playing "La Source de la Vierge" by Ingmar Bergman.

The Eden Cinema has "Fanny" (WB). The Odeon, after four months of the Spanish film, "Ama Rosa," starring Imperio Argentina, now has a Japanese production.

Denv DeLaurentiis, Col Distrib Link Somewhat Like With Brit. Lion

Widespread reports current in Rome and London of a distribution tieup between Dino DeLaurentiis and Columbia Pictures appear to be without foundation. There is no evidence that any plans are immediately contemplated which will affect the existing situation. Apparently, the DeLaurentiis organization has been kiteflying on a project for a distribution link with Columbia along the lines of the arrangement made with British Lion early this year, which led to the formation of BLC to handle the UK release of both British Lion and Columbia product.

Mike J. Frankovich, chairman of the Columbia board in London, admitted to VARIETY that overtures had been made on behalf of DeLaurentiis, but indicated that these were being turned down; also that no change in the existing arrangement was contemplated. That negative reaction to distribution, however, would not affect the Columbia deal with DeLaurentiis for handling his productions and, under an existing deal, Col is committed to nine of his pictures, of which six have already been handed over.

Though the immediate reaction is of a negative character, insiders here believe that sooner or later a distribution arrangement will be accomplished between the two companies to parallel the deal set up a year or so ago between Metro and Titanus in Rome.

Our Man in Aussie

Eric Gorrick

details the whyfore of

Anzac Economy Boom —Big Year For 'Live' Actors

* * *

another Important Feature in the upcoming

56th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Mexico's Film Biz Fears It's Losing Ground as Top Latin-Am. Producer

Mexico City, Dec. 5.

There are strong indications that the Mexican picture industry faces the threat of losing its privileged position as prime Latin American film producing nation. Recent developments indicate a major push by other South American republics to establish themselves in picture activity. Argentina's government has been pouring in substantial amounts of money to obtain world markets for its national film industry. Venezuela for years has been readying plans to set up a pix industry with an eye on international markets. And now there is word that Colombia has entered the ranks, too.

Mexican picture circles are uneasy about reports reaching here that an allegedly potent industry is being established in Colombia with aid of Italians. A production unit, Ares Films, with joint Colombian and Italian venture capital, has been organized. Plans are to start shooting the first pic next month.

The Colombian effort, as far as can be learned, is not a flash-in-the-pan or just another Latin quickie production gamble. First film, for example, has a script based on story of Cartagena from its foundation to the present. Italian director Ferrucio Cerio is reportedly set to direct this. Dolores del Rio and John Gavin have been approached as possible stars.

Extend Italo Film Aid Despite Yank Protest

Rome, Dec. 12.

Despite a protest by the U.S. Embassy, the Italian Film Aid Law which includes a levy of 5,500,000 lire (about $8,000) for dubbing each pic, last week was extended six months through next June by the Parliamentary Committee. All that is needed now is the expected Senate okay before it becomes a law.

In objecting to the tax continuance, the note by the U.S. Embassy pointed out it violates the GATT and the Italo-American treaty of Friendship, Commerce, and Navigation, and sought to have it curtailed. The proviso in the Italo-American (MPEA-ANICA) film agreements was originally entered into 11 years ago.

Hammer Eyes New Production Deals

London, Dec. 12.

Hammer Films, which has hitherto confined its production activities to its immediate "family," Anthony Hinds and Michael Carreras, is now casting a wider net and seeking production deals from independent producers, directors and writers.

First project under the new policy will be William Castle's "Old Dark House," which is to be produced in Britain in next year as a Hammer-Castle production for world release through Columbia. James Carreras, the Hammer topper, last week emphasized that his company wanted to extend its activities in the action feature pix field, and sought to attract producers and directors who had hitherto regarded his company as a closed outfit.

His company could offer 100% finance, plus worldwide distribution through Columbia. It also guarantees economic production costs through its own organization and thus make profit prospects greater. It was interested only in pictures that could be made as British quota, though, after the necessary treaties have been concluded, Hammer would be in the market for coproduction deals with France, Italy and other countries.

Hammer's own studios at Bray could accommodate about six feature pix a year. If the total annual demand exceeds that number, there would be no problem in using other studio facilities in Britain.

BRITISH, ITALO PACT ON FILMS NEARLY SET

London, Dec. 12.

A new agreement between the British film industry and ANICA of Italy, providing for 30 dubbing exemptions a year, negotiated recently in Paris, now awaits ratification by the Italian government. It is expected to be the last such pact before new legislation is introduced in the Italian Parliament next year.

The last pact, which ran for 14 months, offered slightly better terms under the reciprocity arrangement, but there is now a small backlog of licenses to be picked up during the coming year. The agreement maintains the arrangement whereby additional dubbing permits can be obtained for British films on payment of $9,000 as an interest-free loan over seven years.

Another agreement recently concluded for British films provides for 50 licenses a year in Pakistan. That pact runs until June, 1962. Previous agreement licensed 35 films a year.

'Kings' Preems Arg. Dec. 25

Buenos Aires, Dec. 5.

"King of Kings" (M-G) is to be released here Dec. 25 at the Metropolitan and also at the Roxy in Mar del Plata.

It is to be hoped that the rail strike, which has affected all show biz for the last three weeks, will have been settled by then.

French Pix People Fail To Understand All Fuss Over Runaway U.S. Prod.

Paris, Dec. 5.

French filmites here do not understand all the fuss in the U.S., especially among technicians and government people, about the so-called major American runaway production abroad. Most of them feel that since more than 52% of the U.S. film gross now comes from abroad, it stands to reason that some of this should be spread abroad.

They also point out that films made overseas mean a closer contact with foreign press media and a great pre-production impetus for the film not usually so for films made in the U.S. And they feel that American press coverage of Yank pix made on foreign soil is also big.

And others claim that as far as they can see only pictures calling for foreign color and background have been made in Europe. One felt that "The Longest Day" (20th) could not have approximated its D-Day Landings on a California coast.

Though frozen funds are nil, the films made abroad, with their feeling for place, have been unusually successful. These include "Ben-Hur" (M-G), "Around World in 80 Days" (UA), "Guns of Navarone" (Col) and others.

Many, in the know, opine that U.S. technicians now have more work than they can handle with tele pix. With the U.S. films still the kingpin in world markets, keeping itself part of the world industry, via films made abroad in these days of international interest, is just common sense according to the French.

The French are only sorry they do not get as much American production as Italy and London. They feel it is not so much that France is so expensive. Italy may be cheaper but Paris can make a pic just as cheaply as London, they contend.

TV, Film Writers Near Pact With Brit. Prods.

London, Dec. 12.

Minimum terms agreement for first and second-feature films should be signed by the end of the week by Britain's two producer organizations and the TV and Screenwriters Guild. Rates are:

First feature: full members, $5,600; assoc. members, $2,800.

Second feature: full members, $1,260; assoc. members, $770.

Under the agreement writers will not get deferred payment for second feature pix and, while such payments are negotiable for first feature films, the writer should receive at least the minimum fee within two-and-a-half years.

Resnais' Own Credo 'Commonsensical'; Surprised as Critics Discover 'New' Techniques Originated by Griffith

French director Alain Resnais, who has been responsible for two of the most dispute-prone French films in recent years ("Last Year in Marienbad" and "Hiroshima Mon Amour"), disassociates himself from the cult of obscurantism which has been growing up around his name.

In New York last week on behalf of "Marienbad," which Astor Pictures will release here early next year, Resnais said simply: "I take the public seriously. I don't say I'm smarter than the public is. I say the public is as smart as I am."

That he has not yet underestimated the public, Resnais feels, is proven by the boxoffice success in France of first "Hiroshima" and now "Marienbad." The director has great respect for the b.o. dollar and feels that no picture which does not ultimately communicate to the public will continue to draw patrons after the first few curious intellects have seen it.

Commenting on the wide range of interpretations which the European critics have given "Marienbad," Resnais acknowledged that even he and his scriptwriter, novelist Alain Robbe-Grillet, do not agree wholeheartedly on the meaning of the pic. However, he says, there is definitely a "responsibly consistent" point of view from start to finish in the pic. In seeking a new screen language, he says, he has tried to tell a story through the emotions of several people, and emotions, he adds, have a continuity all their own, though not necessarily chronological in time.

Thus his story is told in an amalgam of present tense, conflicting and changing flashback and imaginary future. Actually, he says, it's the kind of thing which authors, writers have been attempting in stream-of-consciousness writing, many of the devices for which were first suggested to writers by cinema techniques introduced by no less a figure than D. W. Griffith—that is, the cross-cutting between contemporary action and the flashback.

For this reason, he suggests that films have now come full circle, at least it appears that way when the longhair critics start searching his pix for hints of Faulkner and Dos Passos who were, in their earlier turn, marked for all their literary lives by the narrative techniques, and the special effects to be had, in telling a story with the eye of a camera.

Resnais was both amused and surprised when the critics fell all over themselves praising the way he mixed time and emotion sequences in "Hiroshima." They were "flashbacks" pure and simple.

Economics

In agreement with his producer, Raymond Froment, who was in New York for business talks at Astor and also Columbia, Resnais does not overestimate the actual dollar (or franc) potential of the kind of offbeat pix he has been making. But, he says, if you estimate accurately the boxoffice potential of the kind of pic you want to make, budget it properly, and then make a profit, you are a success. In spite of some of the guff which has been written about him abroad, the director clearly does appear to be the type of filmmaker who wants to make pix for the intellectually privileged few.

Both Froment and Resnais are particularly anxious for "Marienbad" to be a success in the States. To pay back its original cost of slightly over $400,000, the pic will have to earn money over and above the guarantee given the producer by Astor (reported to be about $76,000, though Froment would not confirm this). Froment estimates the pic will bring in about $200,000 (producer's share of boxoffice) in France, with perhaps no more than another $100,000 in the rest of Europe.

Considering the fact that just before the pic opened in France (even after it had won the top prize at this year's Venice fest), nobody was willing to bet it would make a nickel, Froment and Resnais feel the film is "a success" and has already justified its comparatively high production cost.

Rush 'Lover Come Back' To L.A. as Oscar Film

Universal has the Oscar fever for it's "Lover Come Back," comedy costarring Rock Hudson, Doris Day and Tony Randall, and will pre-release it in the Beverly Hills, Los Angeles, Dec. 22.

Company has also set a batch of one-shot New Year's Eve theatre screenings in the keys (at upped admission) to get the word-of-mouth going before Academy balloting starts.

"Lover" is booked for Radio City Music Hall, N.Y., in February, with general release in March.

UNDISCLOSED BREACHES

Jerry Lewis In Tiff With Par's York Subsidiary

Hollywood, Dec. 12.

Jerry Lewis is tiffing with Paramount-owned subsidy York Productions over alleged contract breaches. He is slated to start "It's Only Money" today (Tues.) but talks were still continuing with no agreement reached. Said studio spokesman, "If Lewis shows up on set it'll mean differences have been ironed out. If not the conclusion is obvious."

Lewis gave his producer Ernest Glucksman a five-year pact.

MORE COLUMBIA OUTS

Sutker, Crow Were 10-Year Nets At Studio

Hollywood, Dec. 12.

Columbia is cutting down further. Victor Sutker, casting director under studio talent head Billy Gordon, and story consultant James Crow are departing. Both are 10-year men. Jack Fleischmann and Ken Evans are continuing as story department execs.

Meanwhile, Col, which finishes production this month on "Interns" and "Zotz" has nothing on the new production slate until "Bye Bye Birdie" next April. Mac St. Johns, unit publicist on "Interns," has been hired by Paramount to work on "Who's Got the Action," which starts Jan. 2.

RKO Parent Adds Cotton Mill

Glen Alden Corp., whose holdings include RKO Theatres, is ready with a further expansion move, this time acquiring the Swift Manufacturing Co., of Columbus, Ga. This is a 79-year-old textile outfit which has annual sales of around $20,000,000 and employs 2,000 persons.

Albert A. List, Alden head, has taken over 30% of the Swift stock. Further he has the support of the Swift board and management in his offer to buy out other stockholders with the only condition being that he obtains at least 80% of the total outstanding stock by Jan. 3. It's anticipated by all parties that this will be accomplished.

Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	100	20¾	19⅝	20⅛	— ¼
61⅞	41¾	Am Br-Par Th	130	46⅛	45	45¼	— ½
27¾	17⅛	Ampex	892	22¼	20½	21⅜	+ ⅛
42⅜	31½	CBS	191	37¾	35¾	37⅜	+1½
35⅜	21⅜	Col Pix	270	33	30⅜	30½	— ¼
47½	32	Decca	211	41	37	41	+2⅛
46½	26⅝	Disney	109	40⅞	37⅛	40¾	+3⅛
119¾	97½	Eastman Kdk.	309	111⅞	109	111½	+2¼
7⅝	4¾	EMI	644	6¼	5¾	5⅞	..
17½	12½	Glen Alden	517	13⅜	12⅞	13⅛	+ ⅛
40½	15⅞	Loew's Thea.	312	40½	36¼	40¼	+3⅜
83¼	36⅜	MCA Inc.	54	82	80¼	80½	— ½
70⅜	41½	Metro GM	252	50⅛	48½	48⅝	— ⅝
41⅜	25¾	NAFI Corp.	443	32¾	31½	31½	..
9⅛	5⅛	Nat. Thea.	501	7½	6½	6⅝	— ⅛
23½	16⅝	Outlet	‡2180	23	22	23	..
85¾	53⅜	Paramount	127	57⅜	54¼	56⅜	+ ⅝
25⅝	17¾	Philco	715	25⅝	24¼	24⅜	—1⅛
238½	175	Polaroid	138	227¾	218¼	224¼	+13¾
65⅝	49½	RCA	†840	54⅛	51¾	53⅞	+2
18¾	10¾	Republic	197	13¾	11¾	12	—1¾
22	14¾	Rep., pfd.	10	17½	16⅞	16⅞	—1
39¾	26¼	Stanley War.	101	39	38⅛	39	..
34¼	27¾	Storer	49	30	29¼	29¼	— ¾
55¼	29⅝	20th-Fox	326	37⅛	33¼	37⅛	+3½
40¾	29½	United Artists	87	33	31⅝	31¾	—1⅛
94¾	52¾	Warner Bros.	38	86⅜	82½	82¾	—1¼
82¾	62⅝	Zenith	623	76¼	72¼	74⅛	..

American Stock Exchange

8⅛	4½	Allied Artists	295	7⅝	6⅜	6⅞	— ¼
15¼	6½	BalM'nt GAC	49	8⅞	7⅝	8⅛	— ⅞
24⅜	9¾	Cap. Cit. Bdc.	45	19⅞	18¾	19⅜	+ ⅜
22½	4⅝	Cinerama Inc.	356	21⅞	19½	19½	—1¼
16⅞	7⅜	Desilu Prods.	87	7⅞	7½	7¾	..
9⅝	4⅞	Filmways	33	6⅞	5⅞	5⅞	— ¼
25¾	8¼	MPO Vid.	25	13⅜	12¾	12¾	— ¼
18	12½	Movielab	16	14⅜	13½	13½	— ¾
5¾	2¼	Nat'l Telefilm	130	2⅜	2¼	2¼	— ¼
10⅛	3¾	Reeves Bdcst	38	5⅛	4⅞	5	..
10½	6	Reeves Snd.	278	6⅞	6⅛	6¼	..
27	20	Screen Gems	36	25½	23¼	23¾	+ ⅞
42⅜	11¾	Technicolor	746	33¾	29¼	29½	—3¾
31	9¾	Teleprompter	144	17¼	14½	17¼	+2⅛
6¼	2⅝	Tele Indus.	19	3	3	3⅞	+ ⅞
25¾	14½	Trans-Lux	184	18⅜	16¾	18⅜	+1¼

* Week Ended Mon. (11).
† Ex-dividend.
‡ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3¾	— ¾
Four Star Television	22¼	24¼	— ¼
Gen Aniline & FA	265	294	+20
General Drive-in	14	15⅜	— ¼
Gold Medal Studios	⅛	½	— ⅛
Magna Pictures	3	3½	— ¼
Metromedia Inc.	14⅛	15⅛	+ ¼
Official Films	2¾	3¼	..
Sterling Television	2⅝	3¼	+ ⅜
U. A. Theatres	6½	7⅜	+ ⅜
Wometco Enterprises	26½	28½	— ¼
Wrather Corp.	6¾	7⅝	+ ¼

(Source: National Assn. of Securities Dealers Inc.)

Yanks Could Ape Britons

Continued from page 7

been castigated in the London press for having perpetrated "the most overpublicized picture of 1958" nobody in the Embassy, we realized, had ever heard of us.

Now, it seemed to me, we represented a rather luscious prospect for any country which sought to attract the investment of foreign funds—it had been estimated that our location costs would exceed $1,500,000. Further we would be in a position to train local film technicians and provide employment for thousands of people. Finally, from our point of view, we were part of a cultural interchange which, with the presence of such highly admired personalities as Peck, Niven and Quinn, could do much to exalt that American image everyone seemed to be talking about.

We moved into higher echelons in the Embassy, anxious to make ourselves available as an American company which sought to bring so many benefits to international commerce. For it must be realized that for the $1,500,000 we proposed to spend, it was unlikely that we would be able to withdraw from Greece more than $40-50,000, at the very most. Actually, it now appears that we may exceed these figures by perhaps $20,000 since the recent engagement of "Guns" in Greece has shattered all existing records for any foreign film ever to play there.

Films Not A Business!

On our second visit, we were told that the Embassy had to maintain a hands-off policy. The United States was one of Greece's most active supporters. Any effort by an Embassy official to become involved in our planning might be misconstrued as an effort to seek special consideration for an American enterprise.

But this, we protested, was fairly common procedure. If an American proposed to open an automobile assembly plant or a fertilizer factory, the Embassy's department of economic affairs, or whatever it was called, would take a keen interest. *This was true, we were told, but movies could hardly qualify as a business, representing longterm investment.*

Disheartened, we went to Cyprus where an entirely different climate existed. Here we were greeted as the most important people in the world. We are, it should be said here, an Anglo-American company and our film was going to be made under such auspices. The British, just emerging from an era of tragic trouble in Cyprus, had none of the sensitivity, it seemed, about appearing to seek special consideration for their interests, represented by our British colleagues.

We were met at the airport by the Governor's aide-de-camp and whisked to the Governor's Mansion for lunch and a briefing. Everyone, it seems, had troubled to read the Alistair MacLean novel on which our film was based. Locations had been selected; costs of housing and transportation estimated; sources of labor and power established.

Further, Carl Foreman was introduced to His Beatitude, the Archbishop Makarios, leader of the Greeks on the island, and Dr. Kutchuk, leader of the Turkish opposition. Both enthusiastically endorsed the British proposal that every facility be placed at our disposal.

Plans for filming in Cyprus were thwarted by the fact that the installation of a new government to replace the British was too long delayed.

We returned to Greece, heartened by our reception in Cyprus and buttressed by this endorsement of our own opinion that our presence in a country was not without some significance.

But Never Americans

Without involving our Embassy, we contacted the Greek government and found a reception as cordial as that which had awaited us in Cyprus. His Excellency the Prime Minister, Constantine Karamanlis, was a great fan of American movies and knew a great deal about our plans. In short order, we were dealing with the Ministries of Industry, Education and Information, the National Tourist Organization, the Ministries of Defense and the Foreign Office.

Our visit with the British had served to make us keenly aware of our possibilities and responsibilities as representatives of our country. Thus we tried to so manage our affairs that, as Americans, we would reflect only credit on our side. In view of our large fund of ignorance on how to manage international affairs, I think you'll agree we did rather well.

Gregory Peck, accompanied by his wife and family, arrived one week early at the behest of the National Tourist Organization to tour Greece and pose for publicity photographs to be used for travel promotion. Anthony Quinn, on the island of Rhodes, materially expressed his admiration for the country and the peoples by buying land on the colorful beachfront—the first foreigner permitted to do so. The cast and crew virtually adopted an orphanage at Lindos and left behind funds sufficient to buy instruments for and train an orphanage band. Carl Foreman was appointed an honorary citizen of Rhodes, the first non-Greek to be so honored in almost two thousand years. At our own expense we made promotional films for the Greek government and even recorded on film a visit by the Pecks to the Coast Guard vessel, "The Courier," which we turned over to the U.S. Coast Guard for use on American television as a recruiting aid.

I know we left many friends behind. During our filming we entertained such distinguished visitors as Their Majesties, King Paul and Queen Frederica and other members of the Royal Family of the Hellenes: the Prime Minister and his charming lady; and other high members of government. We also were delighted to be reminded of home by entertaining visitors from the Sixth Fleet which anchored briefly outside of Rhodes harbor. The Embassy was informed of all this but it remained remarkably faithful to its hands-off policy and carefully stayed away.

Fortunately, everything seems to have worked. Our picture is one of the most outstandingly successful of the current year. We appear to be making friends in many other distant places such as Japan, Sweden, the Argentine, Canada, Thailand where "The Guns of Navarone" has broken all existing records for attendance. In Belgium recently we were awarded the Grand Prix as the outstanding film of 1961.

Having accomplished this much without help, one wonders what we might have been able to do with some guidance and encouragement from your department which is now so rightly concerned about what our films do abroad? We note that the State Department places high value on such cultural enterprises as the theatre, the symphony and the dance, having, in fact, directly sponsored the activities of such touring groups. Are films and film people then, in the opinion of your colleagues, so "uncultured" as to rate hardly any attention at all?

I think you'll find that Americans of the film community whose work takes them abroad are eager, even anxious, to do what they can about the American image. Showbusiness had a tradition of liking people, if only to have people like it. And don't discount the glamorous appeal of some of Hollywood's leading citizens. They want to be used and, though I can't speak for them all, most are available to your department whenever they're on tour for whatever is good for their country.

Maybe someone should pass the word in your milieu that this is s

LOPERT SUBSIDIARY INTO UA HOME OFFICE

In line with the policy of Arnold Picker, United Artists exec veepee, to consolidate various operations for greater efficiency, Lopert Pictures, company's artie subsid, will transfer all its operations from its present West 57th Street quarters to the New York homeoffice building on Seventh Avenue.

The transfer will be made this coming weekend, with Lopert business continuing "as usual" at the h.o. Monday (18).

Company also is understood to be planning to move its New York exchange functions from quarters in the Film Building on Ninth Avenue to the homeoffice.

LARRY STORCH

Featured with TONY CURTIS and JACK LEMMON
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In The US and Puerto Rico in 1962

Represented By FRANK COOPER ASSOCIATES
By Martin

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 7
This Date, Last Year..... 8

"REPRIEVE"
(Kaufman-Lubin Prod.)
Prod.—Ronald Lubin
Dir.—Millard Kaufman
Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Rod Steiger, Ray Walston, Broderick Crawford, Dodie Stevens, Vincent Price, Robert Blake, Eddie Albert, Tim Carey, Roland LaStarza
(Started Nov. 6)

AMERICAN INT'L

Starts, This Year..... 7
This Date, Last Year..... 5

"CONJURE WIFE"
(AIP-Anglo Amalgamated)
(Shooting in England)
Prod.—Albert Fennell
Dir.—Sidney Hayers
Janet Blair, Peter Wyngarde
(Started Sept. 25)

"WARRIORS THREE"
(Shooting in Yugoslavia)
Prod.—Fulvio Lucisano
Dir.—Mario Silvestri
Jack Palance, Serge Reggiani, Giovanna Ralli
(Started Oct. 11)

"POE'S TALES OF TERROR"
(Nicholson-Arkoff Prod.)
Prod-Dir.—Roger Gorman
Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Maggie Pierce, Joyce Jameson, Leona Gage, David Frankham
(Started Nov. 28)

COLUMBIA

Starts, This Year.....25
This Date, Last Year.....15

"JASON AND THE GOLDEN FLEECE"
(Shooting in Italy)
Prod.—Charles H. Schneer
Dir.—Don Chaffey
Todd Armstrong, Nancy Kovack, Gary Raymond
(Started Sept. 13)

"THE WAR LOVER"
(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley Ann Field
(Started Oct. 9)

"THE INTERNS"
Prod.—Robert Cohn
Dir.—David Swift
Cliff Robertson, Michael Callan, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm, Stefanie Powers, Buddy Ebsen, Telly Savalar, Katherine Bard, Kay Stevens, Ellen Davalos, Brien Hutton, William Douglas, Maria Lynn, Angela Clark, John Banner
(Started Nov. 1)

"REQUIEM FOR A HEAVYWEIGHT"
(Paman Production)
(Shooting in New York)
Prod.—David Suskind
Dir.—Ralph Nelson
Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Spivy, Danny Daton, Stanley Adams, Stan Ross, Cassius Clay
(Started Nov. 6)

"ZOTZ"
(William Castle Prod.)
Prod.-Dir.—William Castle
Tom Poston, Julia Meade, Jim Backus, Fred Clark, Cecil Kellaway, Zeme North Mazurki, Margaret Dumont, Carl Don.
(Started Nov. 29)

WALT DISNEY

Starts, This Year..... 5
This Date, Last Year..... 2

"THE CASTAWAYS"
(Shooting in London)
Prod.—Walt Disney
Dir.—Robert Stevenson
Maurice Chevalier, Hayley Mills, George Sanders, Michael Anderson Jr., Wilfrid Hyde-White, Keith Hampshere, Jack Gwilliim
(Started Aug. 14)

METRO

Starts, This Year.....20
This Date, Last Year..... 8

"WONDERFUL WORLD OF THE BROTHERS GRIMM"
(George Pal Production)
(Shooting in West Germany)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Yvette Mimieux, Russ Tamblyn, Walter Slezak, Tammy Marihugh, Brian Russell, Oscar Homolka, Terry Homes, Buddy Hackett, Jan Wolfe, Walter Brooke
(Started July 31)

"DAMON AND PYTHIAS"
(Shooting in Rome)
Prods.—Sam Jaffe, Samuel Marx
Dir.—Curtis Bernhardt
Guy Williams, Don Burnette
(Started Sept. 18)

"TWO WEEKS IN ANOTHER TOWN"
(Shooting in Rome)
Prod.—John Houseman
Dir.—Vincente Minnelli
Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Claire Trevor, James Gregory, Bahalia Lavi
(Started Oct. 2)

"SWORDSMAN OF SIENNA"
(Monica-Capri Productions)
(Shooting in Italy)
Prod.—Jacques Bar
Dir.—Leslie Norman
Stewart Granger
(Started Oct. 2)

"SEVEN SEAS TO CALAIS"
(Adelphia-Compagnia-Cinematografi Prod.)
(Shooting in Rome)
Prod.—Attilio Riccio
Dir.—Rudy Mate
Rod Taylor
(Started Oct. 9)

"BOY'S NIGHT OUT"
(Embassy-Kimco-Filways Prod.)
Prod.—Martin Ransohoff
Dir.—Michael Gordon
Kim Novak, James Garner, Tony Randall, Howard Duff, Janet Blair, Patti Page, Jessie Royce Landis, Oscar Homolka, Howard Morris, Anne Jeffreys, Fred Clark, William Bendix, Jim Backus, Ruth McDevitt, Larry Keating
(Started Oct. 23)

"RIFIFI IN TOKYO"
(Cipra Production)
(Shooting in Tokyo)
Prod.—Jacques Bar
Dir.—Jacques Deray
Karl Boehm, Charles Vanel, Barbara Lass, Keiko Kischi, Michel Vitold, Dante Maggio.
(Started Oct. 23)

PARAMOUNT

Starts, This Year.....10
This Date, Last Year.....16

"THE PIGEON THAT TOOK ROME"
(Formerly "Easter Dinner")
(Llenroc Production)
(Shooting in Rome)
Prod-Dir.—Melville Shavelson
Charlton Heston, Elsa Martinelli, Harry Guardino, Baccaloni, Gabriella Pallotta, Marietto
(Started Oct. 11)

"A GIRL NAMED TAMIKO"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—John Sturges
Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Michael Wilding, Miyoshi Umeki
(Started Nov. 20)

20th CENTURY-FOX

Starts, This Year.....28
This Date, Last Year.....35

"THE LONGEST DAY"
(Shooting in France)
Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wicki, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Red Buttons, Irina Demick, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien
(Started Aug. 28)

"CLEOPATRA"
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"HEMINGWAY'S YOUNG MAN"
Prod.—Jerry Wald
Dir.—Martin Ritt
Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach, Diane Baker, Dan Dailey, Ricardo Montalban, Arthur Kennedy, Jessica Tandy, Juano Hernandez, Simon Oakland, Edward Binns, Fred Clark, James Dunn, Michael Pollard, Corinne Calvet
(Started Sept. 25)

"THE LION"
(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden, Trevor Howard, Capucine, Rafer Johnson, Pamela Franklin
(Started Oct. 30)

"THE CABINET OF CALIGARI"
(API Production)
Prod.—Robert L. Lippert
Dir.—Roger Kay
Glynis Johns, Dan O'Herlihy, Vicki Trickett, Larry Dobkin, Estelle Winwood, Doreen Lang, Dick Davalos, Constance Ford
(Started Nov. 13)

"MR. HOBBS TAKES A VACATION"
(Jerry Wald Production)
Prod.—Jerry Wald
Dir.—Henry Koster
James Stewart, Maureen O'Hara, Fabian, Marie Wilson, Lili Gentle, Mel Blanc, Reginald Gardiner, Michael Burns, Lauri Peters, Natalie Trundy, Jonathan Winters, Valeria Varda, Minerva Urecal
(Started Nov. 21)

"NINE HOURS TO RAMA"
(Red Lion Prod.)
(Shooting in New Delhi, India)
Prod-Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Don Borisenko
(Started Nov. 28)

UNITED ARTISTS

Starts, This Year.....26
This Date, Last Year.....12

"TARAS BULBA"
(Harold Hecht Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—J. Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ibra Windish, Daniel Ocho, Mickey Fine
(Started Oct. 12)

"KID GALAHAD"
(Mirisch Co.)
Prod.—David Weisbart
Dir.—Phil Karlson
Elvis Presley, Gig Young, Lola Albright, Charles Bronson
(Started Oct. 30)

"POINT BLANK"
(Larcas Production)
Prod.—Stanley Kramer
Dir.—Hubert Cornfield
Sidney Poitier, Bobby Darin
(Started Nov. 20)

UNIVERSAL

Starts, This Year.....10
This Date, Last Year.....12

"THE UGLY AMERICAN"
(Shooting in Thailand)
Prod-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando
(Started Aug. 9)

"FREUD"
(Shooting in Munich)
Prod-Dir.—John Huston
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Erick Portman, Fernand Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalie Crutchley
(Started Sept. 11)

"PHANTOM AT THE OPERA"
(UI—Hammer Prod.)
(Shooting in England)
Prod.—Anthony Hinds
Dir.—Terence Fisher
Herbert Lom, Heather Sears
(Started Nov. 20)

WARNER BROS.

Starts, This Year.....12
This Date, Last Year.....11

"BLACK GOLD"
Prod.—James Barnett
Dir.—Leslie Martinson
Diane McBain, Claude Akins, Phillip Carey, James Best, Fay Spain, Leslie U. Martinson
(Started Nov. 8)

"ACT OF MERCY"
(Cavalcade-Concorde Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

INDEPENDENT

Starts, This Year.....34
This Date, Last Year.....35

"GAY PURR-EE"
(UPA Pictures Inc.)
(Animated Feature)
Prod.—Henry G. Saperstein
(Started June 6)

"JOSEPH DESA"
(Dmytryk-Wieler Pro. for Columbia Release)
(Shooting in Rome)
Prod-Dir.—Edward Dmytryk
Maximillian Schell, Ricardo Montalban, Akim Tamiroff, Lea Padovani
(Started Oct. 2)

"LONG DAY'S JOURNEY INTO NIGHT"
(Ely Landau Production)
Prod.—Ely Landau
Dir.—Sidney Lumet
Katherine Hepburn, Sir Ralph Richardson, Jason Robards Jr., Dean Stockwell, Jeanne Barr
(Started Oct. 16 in N.Y.)

"THE QUARE FELLOW"
(Pathe-American Prod.)
(Shooting in Dublin)
Prod.—Anthony Havelock-Allan
Dir.—Arthur Dreyfess
Patrick McGoohan
(Started Dec. 4)

BRITAIN

ANGLO AMALG

Starts, This Year.....16
This Date, Last Year..... 9

"SEVEN KEYS"
(Independent Artists)
Prod.—Julian Wintle and Leslie Parkyn
Dir.—Pat Jackson
Jean Carson, Alan Dobie, Delphi Lawrence
(Started Nov. 27 at Beaconsfield studios)

"A KIND OF LOVING"
(Vic Films)
Prod.—Joseph Janni
Dir.—John Schlesinger
Alan Bates, June Ritchie
(Started Nov. 4 on location in Manchester; returns Shepperton studios Dec. 6)

BRITISH LION

Starts, This Year.....10
This Date, Last Year.....16
(plus Bryanston Films)

"STRONGROOM"
(Theatrecraft Ltd.) For Bryanston-British Lion release
Prod.—Guido Coen
Dir.—Vernon Sewell
Derren Nesbitt, Keith Faulkner, Ann Lynn
(Starts Nov. 6 at Twickenham studios)

COLUMBIA

Starts, This Year.....9
This Date, Last Year.....12

"LAWRENCE OF ARABIA"
(Horizon Pictures (C.B.) Ltd.)
Prod.—Sam Siegel
Dir.—David Lean
Peter O'Toole, Maurice Ronnet
(Started in Jordan May 15)

DISNEY

Starts, This Year..... 2
This Date, Last Year..... 2

20TH-FOX

Starts, This Year..... 5
This Date, Last Year..... 7

UNIVERSAL

Starts, This Year..... 2
This Date, Last Year..... 4

Director Clue to Quality of Film

Lloyd Shearer writing in the Dec. 3 issue of Parade, the Sunday newspaper supplement, advises film fans to select their fare less by the stars in a film and more by who directed it. As an aide memoire he appends an "A" and "B" list of directors who are most reliable, in his opinion. Prime sample of the art of each is given in parentheses. Quote:

'A' LIST

BILLY WILDER (*The Apartment*)
GEORGE STEVENS (*Giant*)
WILLIAM WYLER (*Ben-Hur*)
FRED ZINNEMANN (*From Here to Eternity*)
DAVID LEAN (*Bridge on the River Kwai*)
CAROL REED (*Third Man*)
FEDERICO FELLINI (*La Dolce Vita*)
ELIA KAZAN (*Splendor in the Grass*)
ALFRED HITCHCOCK (*Psycho*)
VITTORIO DE SICA (*Two Women*)

'B' LIST

JOHN HUSTON (*Treasure of Sierra Madre*)
JOHN FORD (*Grapes of Wrath*)
AKIRA KUROSAWA (*Rashomon*)
JOSHUA LOGAN (*Fanny*)
GUY GREEN (*The Mark*)
JACK CARDIFF (*Sons and Lovers*)
HENRI CLOUZOT (*The Truth*)
JACK CLAYTON (*Room at the Top*)
BERNHARD WICKI (*The Bridge*)
INGMAR BERGMAN (*The Virgin Spring*)

575 GALS, FIVE MEN AT 6 A.M. MATINEE

Greensboro, N.C., Dec. 12.

An overflow crowd of college girls, housewives, sales girls and nurses turned out at 6 a.m. to attend a "wild and wacky" early-early movie at a neighborhood theatre here recently.

"It never fails," said theatre manager Eugene Street. "We sold out completely." He said he had tried the gfiimmick while managing theatres in New York state "but I think this is the first time for these parts."

There were only five males in the audience of 580. "Since it was primarily for the ladies, men couldn't come unless escorted," the manager said.

Street served coffee and doughnuts from 6 a.m. until the curtain went up at 6:45 a.m. on "Breakfast at Tiffany's" with Audrey Hepburn. He also provided free taxi service.

"All they had to do was let us know the night before and we sent a taxi to pick them up," Street explained however, more than half the audience was made up of girls from Woman's College, a branch of the University of North Carolina.

The theatre (Cinema) is adjacent to the campus and the girls walked over. "The college didn't sanction the early movie, but they didn't disapprove," said Street. "The girls are not allowed off campus 'til 6:30 a.m., but the dean of students heard that some of the girls wanted to go and she passed the word to the house mothers to let them out at 6 p.m. It got them out at 8:45 a.m. in time of 9 o'clock classes."

BOOTH THEATRE BURNED OUT

Rich Hill, Mo., House Family-Owned Since 1906

Kansas City, Dec. 12.

Fire in the early morning hours destroyed the Booth Theatre and a small restaurant in the same building in Rich Hill, Missouri, 75 miles south of here.

Theatre was owned by Shirley Booth, and had been in his family since 1906. It was described as the oldest motion picture theatre owned continuously by one family, at least hereabouts.

Damage was estimated at $75,000. The alarm was turned in about midnight by two highschool seniors who were returning from a basketball game in a nearby town. Cause of the blaze was undetermined, but a fire company official said trouble was indicated at a switchbox near the rear of the theatre.

WARNER-PATHE

Starts, This Year..... 8
This Date, Last Year..... 4

"THE POT CARRIERS"
(Associated British Prods)
Prod.—Gordon L. T. Scott
Dir.—Peter Graham Scott
Paul Massie, Ronald Fraser, Carole Lesley, Campbell Singer
(Started Nov. 20 at Associated British studios Elstree)

"TERM OF TRIAL"
Prod.—James Woolf
Dir.—Peter Glenville
Laurence Olivier, Simone Signoret, Sarah Miles
(Started Nov. 20 at Ardmore studios, near Dublin)

UA's Big Press Junket to Berlin For 'Nuremberg'

Something like 110 film critics and columnists were mustered at airports hotels near Idlewild on Long Island over the weekend preparatory to their departure by chartered United Artists plane to Berlin for the world premiere there of Stanley Kramer's "Judgment at Nuremberg." Counting Europeans and others about 200 will be guests for five days in the divided city. A rough guess of the expenditure by UA is around $200,000.

Flying out Monday (11) for Berlin were:

Marjorie Adams, Boston Globe; Herman Addison, United Artists; Stan Anderson, Cleveland Press; Lee Beiser, L.A. Mirror; George Bourke, Miami Herald; Nathan Brock, L.A. Mirror; Elston Brooks, Ft. Worth Star-Telegram; Carlos Burone, Argentina.

Raimundo Calcagno, Argentina; George Christian, Houston Post; Lou Cook, Detroit Free Press; Frank Conniff, Hearst; Robert Considine, Hearst; Charles Dameron, Dallas Times Herald; Dale Davis, Detroit Free Press; Bartolome De Vedia, Argentina; Bill Diehl, St. Paul Pioneer Dispatch; Marlene Dietrich, of cast; E. Z. Dimitman, Philadelphia Enquirer; Peggy Doyle, Boston Record-American; Lester Cooper, Pat East.

Stanley Eichelbaum, San Francisco Examiner; Al Elewitz, Milwaukee Sentinel; Wm. Fanning, Pittsburgh Post-Gazette; John Finlayson, Detroit News; Al Fisher, United Artists; Hy Gardner, N.Y. Herald-Tribune; Judy Garland, of cast; Justin Gilbert, N.Y. Mirror; Clyde Gilmour, Toronto Telegram; Harry Golden, North Carolina Israelite; Ismael Gonzales, Caracas; Jack Gordon, Ft. Worth Press; Louis Guzzo, Seattle Times.

W. R. Hearst, Hearst Papers; Paul Hochuli, Houston Press; Al Horwits, United Artists; Sydney Johnson, Montreal Star; Eleanor Keen, Chicago Sun-Times; Paine Knickerbocker, San Fran Chronicle; Stanley Kramer, the producer; Hedda Krauch, L.A. Herald-Express; Irv Kupcinet, Chicago Sun-Times; Phyliss Lauritz, Portland Oregonian; Irving Leibowitz, Indianapolis Times; Max Lerner, N.Y. Post; Sam Lesner, Chicago Daily News; Irving Lesser, Hearst; John Lowry, United Press; Leonard Lyons, N.Y. Post.

Alta Maloney, Boston Herald; Gilles Marcotte, Montreal La Presse; Arnold Marks, Portland Oregon Journal; Ann Marsters, Chicago American; Jack Marsters, Montreal Gazette; Frances Melrose, Denver News; Norton Mockridge, N.Y. Telegram; Frank Morriss, Toronto Globe & Mail; James O'Neill, Washington Daily News; Corbin Patrick, Indianapolis Star-News; William Payne, Dallas Morning News; Howard Pearson, Salt Lake Desert News; Bruce Penny, Seattle Post-Intelligencer; Gerald Pratley, Canadian Broadcasting Corp.

E. B. Radcliffe, Cinn. Inquirer; Maximillian Schell, of cast; John Scott, L.A. Times; Paul Speegel, San Fran News-Call Bulletin; Jimmy Starr, L.A. Herald-Express; Dale Stevens, Cinn. Post & Times-Star; Mildred Stockard, Houston Chronicle; Bob Sublette, New Orleans States; Gabe Sumner, United Artists; Larry Tajiri, Denver Post; Paul Tredway, St. Louis Globe-Democrat; Margaret Twyman, MPAA

Raul Valesco, Mexico City; Guillermo Villalobos, Mexico City; Mike Wallace, Television; Bill Waters, Miami Daily News; Allen Widem, Hartford Times; Richard Widmark, of cast; Max Youngstein, United Artists.

ROY F. EVANS EAST

Will Operate 27 Houses under Hassanein

Hollywood, Dec. 12.

Roy F. Evans, formerly district manager here of Fox West Coast, has finalized a deal with the Skouras-United Artists circuit to helm 27 theatres in Greater New York.

Evans reports in east Jan. 5 and will work under Skouras chain prexy Salah M. Hassanein.

Little Messages To Film Producers

DO AS THE ROMANS DO

Italy is having a film production boom and making the most of it. One significant aspect of Italian showmanship is the way the producers there keep their sights steadily on the world film market. They actively go after—and they are getting—a larger portion of international playdates.

The sell-sell-sell tactics of these modern Roman bowmen contains an obvious behaviour pattern for film producers generally. Neglect not trade paper impact. It is an essential of your strategy.

Making the point, 26* Italian Organizations purchased space for their trade sales messages during 1961 in the—remember—nationally and internationally circulated

VARIETY

* ANICA-UNITALIA • ARCO FILMS • ATLANTICA CINEMATOGRAFICA • CINERIZ • CINO DEL DUCA • CONCORDIA CAMPAGNIA • DEAR FILMS • DINO DE-LAURENTIIS • DOCUMENTO • DONATI CARPENTIERI • DUILIO COLETTI • FCC • FILMAR EXPORT • FONA ROMA • GALATEA • GLOBE FILMS • INTERNATIONAL FILM SERVICE • ILLIRIA • JOLLY FILMS • JOSEPH FRYD • LUX FILMS • MILAN FILM FAIR (MIFED) • PONTI-MALENOTTI • ROYAL FILM • SANCRO FILMS • TITANUS

Argentina New Yugoslav Rival As Source of Cavalry—Per Hecht

About 50%, or $3,000,000, of the total costs of "Taras Bulba" will have been spent on the Argentine location work for the pic, producer Harold Hecht said in New York yesterday (Tues). Film's stars Tony Curtis and Yul Brynner, and director J. Lee Thompson have just wound first unit work at Salta, Arg., and now are en route to Hollywood to resume shooting on Monday (18). A second unit crew is continuing on at Salta for another several weeks.

Hecht reported the company used as many as 3,000 horses (from the Argentine cavalry) at one time, and according to his estimates, costs for getting similar stuff on film in Hollywood would have been close to $10,000,000. Producer used some technicians from Buenos Aires and Mexico, he said, but most of his crew was taken from Hollywood. He had high praise for the Argentine horsemen, whom he had decided to use only after scouting in Spain and Yugoslavia (heretofore the recent principal source of Hollywood cavalry), and looking at locations in Mexico, Chile and the Isle of Rhodes.

The cooperation of the Argentine government and local authorities was notably improved, he said, following announcement of President Kennedy's Alliance for Progress program. At first the Argentinians hadn't been too keen to cooperate on a fictional project which wouldn't necessarily be promoting the Argentine "image"—"Taras Bulba" being taken from a Gogol tale set in Russia. However, size and scope of the Hecht-United Artists project convinced them of the economic value of cooperation.

With the windup of 2½ months of work in Argentina, company now starts another 2½ to three months of work in the Hollywood studios, with completion set for between March 15 and April 1. UA is aiming for Christmas 1962 release.

Weather Factor

Since Salta work was all exteriors, Hecht said there were "some delays" because of bad weather, but first unit finished only five days behind sked. If he found the right script, he might like to go back, he said, adding that he had been felt out on doing a coproduction anent Argentine fight for independence.

Producer is breathing easier since a projected Italo "Taras" has apparently fallen by the wayside, but says that he hadn't been particularly worried about competition with a picture of the size he's making. Conflict between stories of similar subject matter, however, can be murder if you're competing with a more modestly proportioned pic.

Presiding at Tuesday's press conference was Fred Goldberg, UA's exec director of ad-pub and exploitation, with domestic sales veep Jim Velde and foreign operations veep Louis Lober also sitting in. Hecht planes to Hollywood today (Wed.).

20th's 14 Releases

Twentieth-Fox has set a "firm" release sked of 14 features, including two reissues, for the first six months of 1962.

They are:

January: "Bachelor Flat," Terry-Thomas starrer; "The King and I," reissue; "Madison Avenue," Dana Andrews, Eleanor Parker, Jeanne Crain. February: F. Scott Fitzgerald's "Tender Is The Night," Jennifer Jones, Jason Robards Jr.; "Swinging Along," Tommy Noonan, Pete Marshall.

March: "The Innocents," Deborah Kerr; "Woman Hunt," suspense programmer. April: "State Fair," Rodgers & Hammerstein musical with Pat Boone, Bobby Darin, Pamela Tiffin, Alice Faye, Tom Ewell; Mark Robson's "The Inspector," Stephen Boyd, Dolores Hart; "Broken Land," action drama.

May: "A Farewell to Arms," slightly shortened reissue version of 1957 release; "Satan Never Sleeps," Leo McCarey production starring William Holden, France Nuyen, Clifton Webb. June: Jerry Wald's "Adventures of a Young Man," Paul Newman, Richard Beymer, Susan Strasberg; "It Happened in Athens," Jayne Mansfield, Trax Colton.

CORNEL WILDE'S BARGAIN

Camera Bought for $400 As Air Force Surplus

Cornel Wilde will make new use of a surplus Air Force aerial camera in lensing production stills for his upcoming "Lancelot and Guinever," skedded to start on location after first of the year in Yugoslavia. Camera, which was purchased for $400, only a fraction of its original cost, will be attached to a helicopter and flown over a wide area catching the full scope of action involving 12,000 extras and 3,000 horses, not possible for an ordinary still camera to record.

Camera, which takes a seven-inch negative and has its own motor, can take 240 consecutive stills and can also record closeups from a distance of 1,000 feet. Wilde, who will coproduce with Bernard Luber for their Emblem Productions Ltd., says it will be possible to film the action below from a distance of 4,000 feet with extraordinary sharpness.

'Wonderful World,' As Descriptive, Contested

Los Angeles, Dec. 12.

Metro and Cinerama have been granted a preliminary injunction against use of the words "Wonderful World" in connection with advertising Monte Lee Productions and Nosseck-Denwitt Productions' "Grimm's Fairy Tales."

Superior Judge Gordon L. Files ruled on plaintiffs' claim that such use would constitute unfair competition on their own upcoming George Pal production, "The Wonderful World of the Brothers Grimm."

Attorney for the defendants pointed out to the court that the phrase "Wonderful World" is in useage and is widely used in children's books.

Brad Rushing named manager of the 900-seat Esquire at Amarillo, Tex. by Interstate.

Settle Twist Title

Philadelphia, Dec. 12.

James E. Myers, president of Myers Music Inc., and Columbia Pictures producer Sam Katzman have agreed on a financial settlement for Katzman's use of the title, "Twist Around the Clock" for his forthcoming film.

Katzman used Myers Music's copyright "Rock Around the Clock" for a previous film, which grossed over $5,000,000. Although that song is not used in the new film, both parties felt it was such a valuable asset that Columbia agreed to pay for use of the title.

Chubby Checker, one of the stars in the "Twist" picture, has twice recorded "Rock Around the Clock" in twist tempo. It is included in his bestselling albums "Your Twist Party" and "For Twisters Only."

Review Board In Support of Nix Against 'Victim'

Production Code review board Monday (11) denied Pathe-America's appeal for a Code Seal covering the British "Victim," tale of a blackmailed homosexual, asserting the pic goes "beyond" recent Code relaxation. Although distrib would have preferred a seal, its denial is academic, since original intention was to put the film into mid-February art circuit release regardless.

The MPAA turndown asserted that recent relaxation of the Code allows at most only for veiled references to sexual abberation, but still bars explicit descriptions. In "Victim," terms homosexual and homosexuality are mentioned at least half a dozen times.

Review board also inferred that the import makes a plea for the homosexual. Distrib denies any such purpose, contending film merely suggests more tolerance and understanding of the problem.

Buys-Sells For Sept. 11-Oct. 10

Washington, Dec. 12.

ABC-Paramount Theatres and Columbia Pictures common stock experienced heavy insider transactions to highlight latest Securities & Exchange Commission summary.

SEC report, covering Sept. 11-Oct. 10, listed three sizable option exercises of 637 shares apiece in ABC-Par by Jerome Golden, Edward Hyman and Mortimer Weinbach. The acquisitions upped Golden's holdings to 1,504, Hyman's to 5,757 and Weinbach's to 637.

The Columbia Pictures deals included the sale of 1,950 shares of common owned indirectly by L. M. Blancke through a holding company listed under his name; a 1,929-share acquisition by Paul N. Lazarus Jr. made in exchange for Fico Corp. stock; a July acquisition and later the same month of 3,965 shares also received in a swap for Fico securities all handled through a holding company listed under Charles Schwartz, leaving him with no Columbia shares held in any manner; and a 967-share increase in Bernard E. Zeeman's holdings, also via a Fico swap, bringing his total ownership in Columbia common to 2,690 at the end of the reporting period.

Other show business transactions, in common stock unless stated otherwise:

Allied Artists—Jack Sattinger bought his first 100.

Buckeye Corp.—In several transactions, Massachusetts Mohair Plush sold a block of 3,500 shares in August, another 25,040 later the same month, received 777,171 in September, later sold 5,000, and wound up with a total of 1,025,831.

Cinerama—Morris Schechter exercised option to buy 4,000 shares, making a total of 5,000 shares.

Columbia Broadcasting—Lewis Gordon bought 100 shares, upping his ownership to 263.

Metro-Goldwyn-Mayer—John B. Burns bought his first 100; Nathan Cummings increased his holdings to 38,100 by a 2,300-share acquisition, while George Killon bought 600 for a 10,600-share total.

Microwave Associates—J. C. Bethwell Jr. exercised option on 1,300 shares, boosting his ownership to 5,300.

Movielab Film Labs—Harry Brandt bought 500 in August, and 100 in September, giving him 800 by the end of the reporting period.

National Theatres & TV—Eugene V. Klein bought a total of 13,400 in August and September, making for total holdings of 88,523 shares. He has another 3,000 shares owned indirectly through a foundation listing him as a beneficiary.

Rollins Broadcasting—John W. Rollins sold 400, leaving him with 12,496 shares. Wayne Rollins, in role of a guardian, bought 100 for a total of 8,980 held in this fashion. Henry B. Tipple exercised option and bought 750, giving him 4,100 shares.

Screen Gems Inc.—L. M. Blancke, through a holding company in which he is a beneficiary, got rid of 437 shares this way. He still has 228 in his own name directly.

Westinghouse Electric—C. H. Bartlett exercised option to increase his ownership to 2,650 via a 1,500-share buy. R. D. Blasier sold 1,000, holding onto 3,536. Tomlinson Fort bought 500, giving him 1,985 all told. George G. Mann sold 1,000, leaving him with 2,500 plus 800 held by a trust listed under his name. Tom Turner sold 2,748, holding onto 3,082.

Zenith Radio—John Kuhajek acquired 300 shares for a total of 800, and Joseph S. Wright garnered 1,500 for total holdings of 6,160. Both were option exercises.

Inside Stuff—Pictures

Ben M. Hall, author of "The Best Remaining Seats" (Clarkson N. Potter, publishers), the story of the Golden Age of the Movie Palace, reports he worked six years gathering period photographs and material for the extensive text. Something of a shock to him was the lack of both knowledge and interest evidenced by some of the theatre circuits in their own archives. However, he pays special tribute to William Zeckendorf, who allowed him a free hand to go through the late Roxy Theatre vaults, and to Ernie Emerling, who opened the way for him to get into files stacked in the basement at Loew's Lexington Theatre, just before it was torn down.

A "cineauditoria" buff since his childhood in Atlanta, Hall is now a Times Mag editorial staffer (modern living) and resides in a giant Greenwich Village pad surrounded by piles of theatrical memorabilia, including such things as a huge "architect's conception" of what the interior of the Roxy was to look like, an electric "Smoking Room" sign from the Roxy, a player piano, barrels of old stage show programs, sheet music from some of the great old film palaces of the past, and yellowing scrapbooks—among them are several of Samuel L. (Roxy) Rothafel's own which had been headed for the bonfire when Hall retrieved them.

Hall apparently remains un-exhausted by his recent researching efforts. In addition to his regular Time duties, he is planning a book-length study of various world's fairs, and for kicks every few weeks he gets up at five in the morning to bus up to the Radio City Music Hall and watch the first (and only) runthrough of the new stageshow on the opening day of a debut program.

Universal International is starting its 50th anni with the biggest load of pictures in the can, president Milton Rackmil revealed in Frankfurt. The extensive new program, which includes a couple of controversial films like "Freud," "The Ugly American" and "To Kill a Mockingbird," will have 14 to 16 pix this year.

About the controversy which the book "Ugly American," stirred up for depicting an unfavorable image of Americans abroad, Rackmil stressed that the film utilizes only the one major incident of "the good guy," the ugly American himself, who actually contributes something positive to the underdeveloped lands. The other incidents of the book which create a bad impression of the Americans are "too documentary," and could not be used in making a feature film, he said.

He noted that a U-I official had taken the script to the State Department for approval before the shooting started, and that someone high in the State Department had given the pic an okay.

Kap Monahan, who was one of the first drama critics in provincial cities to make Hollywood a regular vacation beat, had an interesting series of articles on his experiences in Hollywood. The series were run on the first page, second section of his paper, the Pittsburgh Press, and dealt with the silents all the way up to presentday production.

The vet critic tied the series together by taking the various problems affecting the industry from the time the stars had to learn to talk, up through censorship fights, the tv threat, and the presentday attempts of the stars to take over production from the established producers. Monahan used art from his own large collection and spiced the series with his personal experiences with such stars as John Gilbert, W. C. Fields and others who were his personal friends.

It was Monahan, incidentally, who urged Gilbert to take umbrage at Jim Tully for some remarks the writer made. Gilbert took a swing at Tully and was knocked out in the next second.

Repeated stories originating with 20th-Fox studio people in Hollywood about the yearend dating of "Tender Is the Night," to get the pic in the running as 20th's major Oscar nominee, have been irritating 20th homeoffice people more than a little bit. Said one h.o. exec this week, "they (studio) never mention the fact that 'The Hustler' already is a strong contender. Maybe they forget because it was made entirely in New York and the studio can't take credit for it." Hopes are that "Hustler" will bring Oscar nominations for director Robert Rossen, star Paul Newman and supporting actor George C. Scott, in the major categories.

Maurice Chevalier is taking French lessons, of a sort that is. But only of a sort. For the French-dubbed version of Josh Logan's production of "Fanny," Chevalier is the only original cast member to dub his own voice since it is too well known to the French to be substituted for. However in French, the characters all speak in the Marseillaise or Provencal dialect and since Chevalier's normal language is strictly Parisian it was felt that Maurice de Montmartre had better take lessons to get it authentic. As a result he is studying with veteran French actor Fernand Sardou to make sure that his compatriots de la Cannabiere don't snicker when they hear his accent.

Hear it again, from industry veteran (four decades) Budd Rogers—the "star system" wanes and the picture that's important in itself correspondingly on the rise. It's a comfortable thesis, of course, for the indies who must rely more on story and promotion than name values, as per Rogers' own Pathe-America and subsid Sutton Pictures. His point is that stars of stellar magnitude not only have been passing, but aren't being replaced, though it can be countered that you don't just replace a Bogart, Gable and Cooper in any event.

American Legion's commendation of Warner Brothers, Walt Disney Studios and John Wayne Productions for not releasing films on which "known Communists" are employed has been supported in an editorial published by the Manchester (N.H.) Union Leader. Said usually anti-showbiz William Loeb, ed: "Equally encouraging is the fact that the Legion pledged to continue its policy of alerting the American public of the activities of those who infringe upon the 'high standards of our American heritage and liberties for boxoffice receipts.'"

Three longtime members of the Screen Writers Guild are authors of fall books which are far-out from Hollywood and motion pictures. Robert Ardrey wrote the controversial "African Genesis," a new and revolutionary look at anthropology; Alvin M. Josephy Jr. is the writer of "The Patriot Chiefs," about nine Indian leaders from Hiawatha to Chief Joseph; and Leonard Louis Levinson has on the bookstands "Wall Street: A Pictorial History," containing, in addition to 600 pictures, 150,000 words of text about the Canyon de Coin.

As is well known, the offscreen voice in Samuel Bronston's "King of Kings" belongs to Orson Welles. But, according to Metro, those beyond the know have asked about the identity since the actor's name is not listed among the credits. An authoritative voice at Metro offers the explanation for the anonymity. At the time the contract was signed, he said, Welles insisted on either equal billing with "Kings" star Jeffrey Hunter who plays Christ—or no billing at all. He got no billing at all.

The Universal Pictures braintrust at one time considered roadshowing the Ross Hunter filmization of "Flower Drum Song," but apparently the idea never got far. Wise voices at U figured the market—and they — could do with a strong shot of grind celluloid. Film is current at Radio City Music Hall, for N. Y., headed for general release at Xmas.

Director Anthony Mann regards as "intriguing" his "El Cid" film title although the non-Spanish public must be educated as to its meaning. Mann thinks he's had less effective titles in past, including "Bend of the River," "Winchester 73" and "Strategic Air Command." As for the latter, he recalled that "even Frank Freeman (ex-Paramount studio boss) couldn't even pronounce it."

Irritated Film Showmen Charge NBC Censors Advertising Clips

Row between a major telecaster and various of the film companies was brewing this week, with the film outfits claiming foul on grounds of undue censorship. This has come about as a representative of the Ethics & Practices Committee of NBC-TV asked for permission to pre-judge film company tv commercials, for purposes of "approval," even after these advertising clips had been approved by the pic industry's Advertising Code Administration.

Further, NBC-TV wanted to onceover the clips despite the fact that no contractual commitments were made with the NBC owned and operated stations. This latter angle particularly had film execs bristling. Point was argued that NBC was trying to act like a mother hen "guarding" its affiliates, who might get the commercials on a local basis.

Said an exec of one major picture outfit: "It's a matter of record that television consulted our Ad Code when adopting a Code for itself. And now television wants to censor us after we conform with the standards they are copying. I don't get it."

Be that as it may, the fact remains that the pic distributors have refused to submit anything in advance of a time buy and they don't like the NBC attitude. They acknowledge, of course, that a telecaster has the prerogative to pass on material for their channels. But why raise a censorship fuss in advance?

More Honolulu Ozoners

Honolulu, Dec. 12.

Two new drive-in theatres are planned for the suburbs.

A large-scale shopping center projected for Waipahu includes a drive-in, although there's been no decision as to who will operate it.

Consolidated Amusement Co. is seeking a change in zoning laws to permit it to build a drive-in on a 14-acre site near Kailua.

King Bros. O'Seas Pic

Hollywood, Dec. 12.

King Bros. have signed Byron Haskins to direct "Captain Sinbad," $3,000,000 Technicolor-CinemaScope feature planned to start shooting in late February in Europe and Asia. Negotiations are underway for Pedro Armendariz and Guy Williams to star.

Picture is set for a nine month shooting schedule, with 3,000 extras to be used in a spectacular arena scene including a chariot race and a fight between two elephants. More than 10 percent of the budget is earmarked for special effects.

Art Circuit Sponsors 17-Day European Travel To Amusement Centres

Denver, Dec. 12.

Art Theatre Guild, which operates the Vogue and Capri Art here and 15 other art houses throughout the country, is sponsoring an entertainment tour of Europe.

The 17-day excursion package will include visits to London, Paris, Rome, Vienna, Amsterdam and offer participants the opportunity of taking in the theatre, opera, ballet and concert offerings available in the various cities covered, as well as sightseeing tours, cocktail parties and visits to some major European film studios.

Party will leave New York March 10 via Dutch Royal Airlines and return the 17th. Tour is priced at $795 from New York, exclusive of selected theatre tickets, which are optional. Each person taking the tour will receive a year's free admission to the company's art theatre in his city.

Legion Touts 'El Cid'

The Legion of Decency, which earlier gave Samuel Bronston's "El Cid" (Allied Artists) it A-1 rating (unobjectionable for general patronage), has given the pic a special recommendation.

LOD calls the film "dramatically exciting" and a "stunning visual experience," noting also its "impeccable color photography of authentic locations and settings." Film is "highly recommended to every moviegoer."

Women Raise Convention Coin by Handling 'Kings' Books All Performances

Dallas, Dec. 12.

Dallas Women of the Motion Picture Industry are selling the souvenir books during the Tower Theatre engagement of "King of Kings" (M-G) as an organization project. The 1963 international convention of WOMPI is scheduled to be held in Dallas and the proceeds from the book sales will help to raise funds for the expense of the convention.

WOMPI is handling the books at every performance.

Navy Nixes 'Abolition'

Burlington, Vt., Dec. 12.

A Navy directive which banned his proposed showing of the allegedly distorted San Francisco riot film, "Operation Abolition," has been sharply criticized by Dudley H. Davis, a lieutenant in the Naval Reserve and vicepresident and treasurer of a Burlington bank.

"This action disturbs me," declared Davis, who had planned to show the UnAmerican Committee print at the Naval Reserve Training Centre here.

"I have seen the film," he added, "and I didn't get excited about it. It seems to me that having viewed the film at the Burlington Rotary Club, certainly reservists should be adult enough to view this thing objectively."

Paramount, Warners, 20th-Fox As Frowning Ones in Madrid

Talks between officials of the Spanish government and the Motion Picture Export Assn. on revisions in the Spanish-American film pact have been broken off after almost two and a half months of continuous negotiations, it was learned in New York. Leo Hochstetter, the MPEA's Mediterranean rep who has been leading the discussions, has returned to his Rome headquarters after the Madrid sessions and has no plans to return.

Although the 1961 film pact, which expired at the end of October, was automatically extended for another year, it's understood that at least three of the MPEA member companies are planning to disassociate themselves from the current agreement. Their big beef is the "baremo" or point system by which the Spanish government divides the total number of licenses allocated to the U. S. companies. The system is so set up as to discriminate against the U. S. companies which have operating subsids in Spain and to favor Spanish distribs or franchisers of American product. The design, of course, is to throw the business to the locals.

It's understood that Paramount, Warners and 20th are prepared to disavow the film pact, though Columbia and Metro, which also have operating subsids in Spain, are going along with pact for time being. Universal, Allied Artists and United Artists deal through local distribs anyway.

Negotiations were formally ended Monday (11), which was the final deadline on the talks, which had been extended several times. Since licenses have already been allocated for the 1961-62 year, it's not expected that there will be any immediate change in status of U. S.-Spanish film relations day-by-day, and no one is known to be considering pulling out of the market entirely, as was done six years ago for a period of almost three years.

A moot point, however, is how the Spanish authorities will take the Par-Warners-20th action in disavowing the pact. The action is perhaps of most importance as "a statement of intent" which dramatizes the American point of view.

Execs of the American companies with operating subsids are particularly incensed over the fact that although they are required to maintain a total of five offices in Spain, they are given licenses to distribute no more than one or two pix a year, all their other product having to go out via local distribs.

Actually, before talks broke down, Spanish authorities, it's reported, were considering some increase in total number of licenses given MPEA as a group, and also improvement in clauses governing remittances and use of funds earned in Spain. They wouldn't budge, however, on the baremo issue.

CHARITIES 95% HOME IN HOLLYWOOD DRIVE

Hollywood, Dec. 12.

Motion Picture Permanent Charities is within 95% of its 20th anniversary $1,300,000 goal with $1,232,800 already raised, campaign chairman David A. Lipton reported. Total of 24,601 filmites have already subscribed, with the full goal expected to be reached or passed by next June 30, according to Lipton.

Highlighting the fourth report luncheon held at Bevhills Hotel, the Samuel Goldwyn Perpetual Trophy was awarded to the Screen Actors Guild for the industry group achieving the best record in campaign, and Y. Frank Freeman Perpetual Trophy presented to Warner Bros. as the studio achieving the same record.

Because of incomplete information on credits, I submit herewith the following information:

★

WILLIAM ARCHIBALD

author of the stage play "The Innocents" based on "The Turn of the Screw" by Henry James

AWARDED TOP WRITING CREDIT

by the Television and Screen Writers Guild, London on JACK CLAYTON'S film

"THE INNOCENTS"

Starring DEBORAH KERR

December 15 — Los Angeles
December 25 — Criterion, N. Y.

Opening: Mildred Dunnock in "The Cantilevered Terrace" By William Archibald
41st St. Theatre — January 17
Produced by Geoffrey Jones, Albert Penn, Morton Zolotow

Agent: Music Corporation of America   Press Representative: Howard Atlee

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4th October, 1961.

A. Fennell, Esq.,
Achilles Film Productions Ltd.,
9 Cavendish Square,
London, W.1.

COPY

Dear Mr. Fennell,

"THE INNOCENTS"

The Arbitration Committee duly examined all the facts and material placed before them and have reached the following decision that:-

In conclusion, the Arbitrators considered the final screenplay is still basically Mr. Archibald's work as represented by his stage-play and second draft screenplay and that most of the final screenplay is indebted to Mr. Archibald's original creative effort.

To summarise therefore, the considered opinion of the Arbitrators is that the writing credits shall be as follows:-

(a) Based on the novel "THE TURN OF THE SCREW" by HENRY JAMES.

(b) Screenplay by WILLIAM ARCHIBALD and TRUMAN CAPOTE.

Finally, I would like to point out in writing that the names of the three Arbitrators cannot be divulged but for your information, two of them rank among the finest and most experienced film writers in the world while the third has considerable film writing experience.

We return herewith the following documents:-

1. Book "The Turn of the Screw" by Henry James.
2. Stage Play "The Innocents" by William Archibald.
3. First draft screenplay "The Innocents" by William Archibald.
4. Second draft screenplay "The Innocents" by William Archibald.
5. Final shooting script "The Innocents".

Yours sincerely,

S.E. HONESS
General Secretary

Only Negro Balcony In Atlanta Closed; City Stands as 100% Segregated

Atlanta, Dec. 12.

Representatives of operators of Atlanta's motion picture theatres as well as two art houses (located in outlying areas) met with Mayor William B. Hartsfield recently to discuss demands of Negro leaders for integration of theatre audiences.

Neither Hartsfield nor theatre officials would talk, but it was understood that there was considerable division among theatres' reps.

Earlier in November, Atlanta Negro student movement had renewed its demands for theatre integration and threatened picketing or "stand-ins" if negotations failed. Their demands were set forth in letters to seven firstrun theatres by the Committee on Appeal for Human Rights. They set Nov. 15 as deadline, which came and went without action on part of theatre operators.

Four of the seven theatres asked to attend the proposed meeting replied by mail that they would be unable to attend while three others did not respond at all.

Theatre owners, have been silent on their plans or why they failed to attend the meetings. Some said they have received strongly worded letters from some of their patrons demanding that houses be kept "white."

Atlanta has three midtown theatres, Martin chain's Rialto (1,000 seats); Wilby-Kincey's Roxy (1,000 seats); and Loew's Grand (2,200 seats). None sells tickets to Negroes.

A mile from town is W-K's 4,400-seat Fox which, up until three weeks ago, operated a 174-seat colored balcony. It was closed, manager stated, because it simply wasn't paying its way.

Further out is Storey chain's Rhodes, 1,000-seater, with no space for Negro patrons. Also removed from mid-city are two art houses, Peachtree Art (800 seats) and Fine Art Cinema (395), without space for colored.

Only other theater catering to whites with colored balcony is neighborhood house, Georgia Theatre web's Empire, with some 100 seats for Negroes.

All-Negro theatres numbering five, owned and operated by Allied Theatres, H. T. Spears, president, and locally known as Bailey's Theatres since they were sold to Allied by G. Tom Bailey, now retired.

Bellweather of this chain is historic Bailey's 81 (at 81 Decatur St. in heart of Atlanta's downtown Negro business district). It has 1,200 seats. Other Allied houses, are Royal (800 seats), Ritz (800), Ashby (600) and Carver (500) which operates only three days a week.

EXPLANATION LACKING RE 'LOST PATROL'

Hollywood, Dec. 12.

Protest by United Artists Associated against 20th-Fox registration of "The Lost Patrol" title is a mystery to latter film company.

RKO, which produced the pic in 1929, remade it in 1934, selling it among others in a block to 20th a few years ago. As a result of the RKO deal, 20th owns all the rights to the pic whose copyright runs out next year.

Although studio execs at 20th know of no plans to make another film based on "Lost Patrol," registration apparently is designed to protect the title in the future, just in case RKO or 20th permits the copyright to lapse.

Just how UAA fits into the picture since it doesn't own the tv rights is something no one can explain. At least not at this time.

Harlan's 'Sex'

Continued from page 2

young people was staged. When the film was not taken out of the cinema, police feared that a more violent demonstration might occur and more than 100 policemen were sent to the area to prevent a riot. When the crowd arrived, with banners stating, "We don't want any film from the Hitler director," the theatre owner agreed to pull the pic.

The exhibitor explained that he felt Harlan had been "de-Nazified," and that the pic was being played for its artistic values and realistic approach to a non-political problem.

Mr. and Mrs. Carl Rye have reopened the King Theatre at Gorman, Tex.

'Runaway' Hazards

Although United Artists' "Taras Buuba" can't be called a "runaway" production, since the major portion of the pic is being shot in Hollywood following Argentine location work, Janet Leigh (wife of "Taras" star Tony Curtis) feels her domestic experiences on the location constitute a formidable argument against runaway trend.

During her two months in Salta, Miss Leigh reports (1) her three-year-old daughter broke her collarbone, (2) her five-year-old caught German measles, (3) her secretary fell down stairs and she herself suffered the local stomach flu.

Her next pic, Frank Sinatra's "Manchurian Candidate," will be filmed entirely in Hollywood with some location work on that not-so-remote island once known as Nieuw Amsterdam.

Janet Leigh

Continued from page 3

tainment scene. Principally the actress' visits to various towns were tied in with functions at "binational" centers, meeting places set up (sometimes with private funds) with the cooperation of the USIA to foster interest and goodwill between the U. S. and the local people.

Films Give Advantage

Her reception was occasionally awe-inspiring, as when 5,000 people turned up when she helped open a youth center in Rio. Noting that this was the result of her name as a Hollywood film star, Miss Leigh suggested that "movie people, whether they want it or not, have a special advantage and power in attracting the crowds"—the idea being that they ought to put it to good use.

The usual procedure in making her p.a.s was for her to say a few words by way of introduction and then throw the show open to questions and answers. At first she was afraid she was going to be besieged with questions about Berlin, Laos, Khrushchev, etc. Instead, audiences wanted to know such things as whether or not John Cassavetes was going to follow up "Shadows" with another similar pic, what was the hottest Off-Broadway ticket, did "La Dolce Vita" duplicate its New York success in Omaha, and was Fred Zinnemann working on a new project.

No Sex Questions

The questions were not only polite, they were intelligent, show biz-wise. At one stop, a young girl asked Miss Leigh if she could ask her something quite personal. The actress says that at the time she thought her luck had been too good, that it was really about time that sombedy asked her something about love and marriage, or other such publicity flapdoodle. Instead one girl, apologizing profusely, asked the actress whom she had voted for in the last election. She told her.

In many towns she visited, the actress found that she was the first Hollywood personality to make the scene. She was amazed and appalled for a number of reasons. Why, she wonders, have the North Americans paid so little attetion to an area where, given half a chance, "the people want to like us." She also suggests that past policies have been shortsighted from the strictly business point of view of the American film companies, since European pix and players are now giving Hollywood increasing competition in what used to be a solid Hollywood market.

For her part, Miss Leigh says she intends to make more such tours when her sked permits, and she's going to talk it up back in Hollywood in an effort to get other personalities to take to previously untravelled roads.

The actress and her husband leave New York today (Wed.), for the Coast.

Join Integration & Lenin

Baton Rouge, La., Dec. 12.

Citizens Council of Louisiana Inc., a white segregationist organization of unknown size, has demanded that Gov. Jimmie H. Davis censor films to prevent the state's youth from being subjected to "integration and Communist propaganda."

The council said a 1935 law (of Huey Long's) gave the governor "full control over all films shown in the state."

W. H. Rutledge Jr., executive director of the council, said his organization felt that the law, requiring theatre films to be approved by the board of censorship to be named by the governor, should be enforced.

Whites-With-Negroes Still Testing As Interstate Rigidly Segregated

Dallas, Dec. 12.

Some 60 students and two Southern Methodist U. faculty members tried unsuccessfully to integrate the midtown Tower Theatre recently. Group decried "injustice" at the Interstate Circuit house.

Earl Allen, 28, theology student, some Negroes and other students, mostly white, tried to buy tickets for an hour to see the current Tower film, "King of Kings," but were refused by the management, who informed them that the theatre's policy of segregation had not changed. Allen, student at SMU's Perkins School of Theology, said the group also plans to talk to C. A. Tatum Jr. and the Dallas Citizens' Council, which Tatum heads, at the council's convenience.

There were no incidents as the students quietly marched to an auxiliary ticket counter and asked to buy a ticket "for myself and my Negro friend," and were refused.

Demonstrators said their action was spurred by the theatre's refusal two weeks ago to admit a group of Negro Boy Scouts from Fort Worth, who came in a chartered bus after buying tickets in Fort Worth.

Raymond Willie, v.p.-general manager of Interstate confirmed this—but added that he had no way of knowing in advance that the group was Negro, since the ducats had been bought in Fort Worth. "We could have prevented the embarrassment and expense for them and for us had we known. We refunded their tickets and the bus fare, though," Willie said.

Robert Goedecke, 33, an SMU philosophy professor who joined the demonstration, said, "The obvious thing about the demonstration was the lack of hostility. The whites in Dallas are not supporting segregation. The leaders of the Dallas community are not against desegregation, either. Dallas is not an anti-Negro community."

The other SMU faculty member, Judy Lewis, 21, an English instructor from Brooklyn, said that both she and Goedecke did not anticipate any repercussions from the university administration for their part in the student-planned affair. "I am representing myself and my feelings as a human being."

Allen said the group has no formal leader and that a person is selected as spokesman before each demonstration. He said they picked the Tower Theatre because of the nature of the movie—the life of Christ—and that it expressed their basic convictions.

Strachota Named Again As Wis. Chief Barker

Milwaukee, Dec. 12.

At a recent meeting of Variety Club of Wisconsin, Tent #10, Bernie Strachota was reelected Chief Barker. Other officers elected were Lee Rothman, first assistant Barker; Jack Dionne, second Barker; Don Perlewitz, Property Master and Gerry Franzen, Doughguy.

Crew members for current year Lee Rothman, Jack Dionne, Dean Fitzgerald, Glen Kalkhoff, Herbert Copelan, Harry Zaidens, Don Perlewitz, Joe Strother, William H. Nickeland and Morris Dudelson.

PARTIAL INTEGRATION

Negro Collegians Buy In If Showing ID Card

Chapel Hill, N. C., Dec. 12.

Varsity Theatre has decided to begin admitting Negro students attending the University of North Carolina. New policy is effective immediately.

Varsity thus followed the Carolina Theatre in establishing a policy of limited integration. The Carolina began admitting Negro UNC students last August. The Carolina and Varsity, both formerly all-white houses, are the only theatres in town.

Board of directors of H. B. Meiselman Theatres Inc., which owns the Varsity, approved the new policy following a meeting in Charlotte.

As has been the practice at the Carolina, UNC Negro students will be required to show identification cards at the Varsity box office.

Chapel Hill Committee for Open Movies has been picketing the Varsity nightly.

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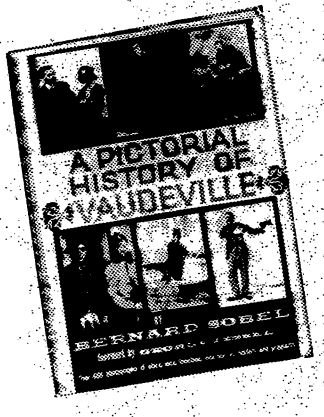

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British Toll's Break-Even

London, Dec. 12.

At a time when Paramount's Telemeter experiment in Toronto estimates a break-even status of 60c, the British Telemeter Home Viewing organization, which hold the franchise for the United Kingdom, estimates it will break even if a subscriber spends 40c a week. Audiencewise, the British arm of the company opines that with just 10% of the London and Midlands regions subscribing, Telemeter would have a 500,000 potential audience.

The organization has set up a three-program demonstration in its London h.q. mainly to familiarize local authorities, trade unions, relay services and other interested parties in the Telemeter feevee system.

Two of the three programs in the exhibition are supplied by wire while the third comes over the air. The company states their receivers are able to accept 625-line transmissions and color as well as the two existing services.

Seems Tollvision More Promising As British Bet—In Mebbe 2-3 Years

London, Dec. 12.

Though tollvision is a lukewarm subject in the United States at the present time, it looks like developing into a hot topic in Great Britain, but it must take at least another two or three years before it can become a practical proposition.

Rarely has an industry been so certain of the outcome of a Government inquiry, as television executives are that the Pilkington Committee, now preparing its report on the future of broadcasting services, will come out in favor of some form of pay television. The results of that inquiry will be in the hands of the Government next Spring and legislation will be introduced a year or so later in time to take effect from the Summer of 1964.

The one element of doubt is the form in which the Pilkington Committee will recommend toll and who will get the franchises necessary to operate the system throughout the country. A number of groups are already in the field, among them British Telemeter, Choiceview (a combination of Rank and Rediffusion), British Home Entertainment, British Relay Services, and others. The latter category includes outfits like EMI, Philips, Marconi, etc. all of whom have been developing coin boxes and credit meter apparatus for the new process.

As of the moment there seems to be conflicting methods of approach. Some companies are concerned with showing off the technical advantages of the transmitting and receiving systems, while others are more immediately concerned with programming, leaving the technical questions to the electronic backroom boys.

Here again there appear to be divergent views. At a recent test demonstration of the Choiceview system, the press was left with the impression that toll tv would be on the air for several hours per day, with several programs commanding public attention and backing. On the other hand, Lord Brabourne, a leading industry figure in British Home Entertainment, holds the view that one top program per day (with a later repeat), is about all that a toll tv industry could hope to provide.

Even on the programming question there appears to be considerable cleavage of opinion of the type of program which would attract a paying home public. Lord Brabourne feels there is a limit to the number of top boxing matches and other topical sporting events which would merit public backing, but feels that the West End theatres, as one example, could provide a worthy nucleus of first class entertainment. A good average play with a run of six to 12 months is seen by a comparatively minute public, whereas it could command a substantial audience on a single showing over a toll tv network. Classical ballet and opera are among other items Lord Brabourne considers will figure from time to time on toll schedules, though they would make up only a minor part of the overall programming.

The television industry is working on the premise that a British toll tv system would be by land line over cables controlled by the Post-Master General and that the industry would have to pay substantial rents for the use of these cables. A land-line network covering all the main populated areas of the UK, particularly if allied to the existing telephone system (also controlled by the P.M.G.) would cost around $300,000,000. It is estimated that the Government would expect to have its capital investment returned by way of rental within a space of seven to 15 years, depending on the economic situation.

Marcus Cohn In New Rap at Toll

Washington, Dec. 12.

Parties in the Hartford pay television hassle await the decision in the first court test of Federal Communications Commission's okay of the pioneer over-the-air trial. U.S. Court of Appeals, in the case brought by exhibitor interests, heard attorney Marcus Cohn charge that RKO General anticipates a hefty $15,000,000 gross for the three-year trial period.

Cohn, representing Connecticut Committee Against Pay TV and other exhibitors, averred that this sum amounted to a tax on the citizens of Hartford to finance a dubious new medium.

RKO countered with an accusation that Cohn was trying to muddy the waters with obfuscation and such. As for the $15,000,000 alleged gross, RKO reiterated its previous estimate that it may lose over $1,000,000 in testing the commercial feasibility of over-the-air pay-see via Zenith's Phonevision system.

Judge Warren Burger of the three-man bench tossed some sharp questions at both sides. Of Cohn, he demanded to know whether consumers wind up paying for "free" commercial video in the form of marked up prices for the goods advertised. But Cohn said blurbs actually tend to lower prices by hypoing sales.

Burger asked FCC Legal Counsel Max Paglin what the Commission would do if RKO decided to program nothing but lady wrestlers. The FCC rep answered that the license can always be jerked if RKO doesn't do a public interest job.

Sears, Roebuck Tied-In To Push 'Kings' Ticket Sell

Dallas, Dec. 12.

Interstate Theatres and Sears, Roebuck Co. have reached an agreement whereby the Sears stores in Dallas will offer the services of their Customer Convenience Centers to patrons in obtaining tickets for the motion picture "King of Kings" (M-G) which is current at the Tower Theatre.

Not only will customers be able to order tickets through these centers in person, but they will also be able to order tickets by mail through use of special mail order forms which will be available at all check out stands.

To expedite ticket ordering, direct telephone lines have been set up from the centers to the Tower. The stores are introducing this innovation especially for this pic only.

James Anderson, a teacher in Amarillo, Tex. school system works in the Palo Duro Drive-In projection room on Friday, Saturday and Sunday nights. When school is not in session he's full-time projectionist.

Though Tollvision On The Horizon, Cinemas Not Doomed—Budd Rogers

Budd Rogers, now skippering a two-channel distribution setup, still aligns with the optimists after 37 years in which gloom-and-doom prophets have been omnipresent. He contends, for instance, that exhibition is here to stay, home toll notwithstanding. On the contrary: he's all for coinbox entertainment, though no one should expect it to be a bottomless cornucopia of goodies.

But the exhibitors who weather the years ahead have got to be flexible and alert, in his opinion. Paysee is inevitable, says Rogers, and when it comes, the awake exhib will be very much a part of the new medium. This is addressed not to the big circuits, but to the individual showmen with everything at stake on the main streets cross-country.

How, as a matter of practicality, can the small businessmen effect the transition once toll takes root? To survive, Rogers thinks the indies will have to organize syndicates capable of undertaking a feevee franchise. They would, as herein contemplated, continue theatre operations at competitive prices because, says Rogers, there will always be an audience for largescreen entertainment. As thus envisioned, wide segments of tomorrow's exhibition scene could have it both ways.

Distribution Costs

Rogers, as prez of the Pathe Labs distribution adjuncts—Pathe-America and Sutton—says that costly distributing practices are partly the fault of certain exhibs who insist on being spoon-fed. Hence, the companies are compelled to maintain some sales branches at a loss. He doesn't suggest if these losers were closed, the savings would necessarily be passed along to theatres; but there are intangible benefits when such economies help sweeten company treasuries.

Exec expectedly opposes censorship, but also throws in with the anti-classification lot, though he's not averse to theatres advertising a recommendation as to audience suitability. He feels, too, it would help mute attacks on the industry if film advertising were uplifted, not only in terms of socalled lurid content, but also to make the subject of the picture clearer. Pic advertising in the past, and again now, has often drawn fire as misleading and mischievous.

The sometime fuzzy distinction between Pathe-America and Sutton is that the former releases product that suggests class appeal, while Sutton fields the programmers. P-A is expected to vault into contention early in '62 with release of two critical and boxoffice clicks from Britain, the family trade "Whistle Down the Wind" and "Victim," latter a more limited entry that will launch primarily in the arties, though in New York it will day-date Broadway and the eastside. This is the film on homosexuality that's appealing the withholding of a Production Code Seal, albeit the blessing is irrelevant to its playoff in the specialty houses.

Right now, Sutton has 13 pix ready for, or in, release, versus P-A's loner to date, the disappointing "Deadly Companions." P-A, however, goes soon with "O'Brien's Navy," and in May expects to put out "The Quare Fellow," the Brendan Behan play now shooting in Ireland. Plus, of course, "Whistle" and "Victim," these two probably in February.

CRITICIZE 10x10 SCREEN FOR BOUT

Albuquerque, Dec. 12.

The Albuquerque closed circuit telecast of the Floyd Patterson-Irish Tom McNeeley heavyweight bout last week (5) grossed about $5,000 and pulled about 1,000 persons, but resulted in a hassle between the promoter and the County Boxing Commission.

Louis (Red) Valencia, the Albuquerque promoter for TelePrompter was verbally hit by Frank Vigil, a member of the three-man body, who criticized the size of the screen used.

Vigil said the screen size and sound facilities were both criticized by general admission ticketholders. Screen was about 10 by 10 feet.

Vigil said he received numerous complaints from irate seat holders and that he would try and stop Valencia from getting another license to stage a show, unless he makes adjustments. Vigil suggested Valencia intall two screens instead of one.

Valencia came back with retort that "I don't need a license to promote closed circuit tv shows, and I think criticism of the screen was unjustified."

Telecast was staged in the 11,000-seat Tingley Coliseum on New Mexico State Fair grounds, with tickets scaled from top of $6. General admish was priced at $3.50.

Setton

Continued from page 5

will be separate from Bryanston's own production sked, though Seven Arts can participate in these latter productions if it wants. Films will be those designed for wide commercial release, while the regular Bryanston product is generally designed for the more limited kind of playoff associated with art product.

Bryanston-Seven Arts partnership is aiming at producing five pix in its first 12 months, according to Setton, with other properties now tentatively set including a screen adaptation of "Sammy," (not be confused with "S. Goes South") seen this side as a teleplay starring Mickey Rooney; a screen adaptation of "Tom Jones," Henry Fielding's classic novel, to be adapted by John Osborne, and an original screenplay currently titled "High Country." Sandy Mackendrick will direct "Sammy Goes South," which tells of the adventures of a small boy who makes a 16,000 mile trek from Port Said, Egypt, to Durban, South Africa.

The Bryanston sked includes the now-shooting screen adaptation of Brendan Behan's "The Quare Fellow," with film version of the Alan Sillitoe novel, "The Loneliness of The Long Distance Runner," and a thriller, "Prize of Arms," upcoming.

Setton was somewhat disappointed that his already much-praised "Saturday Night and Sunday Morning" did not get the critics' prize at Acapulco, but allowed as how his time south-of-the-border had not exactly been wasted. He sold five pix to Mex interests and learned how to water ski. Producer returned to London Saturday (9) morning.

A Runaway Argentino

Continued from page 3

film is that the property has already been filmed once, by a French company. To secure the rights, Olivera had to pay a substantial sum to Sartre, and to sign over French language rights on the pic to the original French film producer. Financing was about 95% from Argentine sources, with perhaps 5% from the States, though the producer says he may sell some of his rights to American interests in near future.

"No Exit," which is getting an "electronic" musical score is keeping with its setting (Hell) by Columbia U professor Vladimir Ussachevsky, is expected to be ready for first screenings some time next month.

TV Primes Ticket Sale?

Spyros Skouras thinks exhibitors have it all wrong in their violence to primetime exposure of vaulties on video. As he told it to the National Allied parley in Miami Beach last week, the 20th-Fox prez figures that more of that prime exposure is welcome because it creates a desire in the public for newer product via theatrical display.

It's noted, of course, that NBC-TV's Saturday night reruns include a batch of 20th post-50s.

Negro Section Can At Least Cheer

Atlanta, Dec. 12.

While doubleheader closed circuit fistic encounters (Liston-Westphal in Philly and Patterson-McNeeley in Toronto) turned out to be less than a boxoffice sucesss ("We about broke even," promoter Ralph Bridges reported) attendance at 1,750-seat Tower Theatre certainly was a lesson in something or other.

About 1,000 fans showed up (top was $7.50 for 400 mezzanine seats down to $3.50 in gallery) but the amazing fact was not the bouts on the big screen but that the integrated fight crowds viewed the two bouts without untoward incident except for an occasional loud cheer for the white boys on the card. It's getting to be par for the course.

When audiences down here are mixed racially (which is happening more and more often) for a long-hair, drama and/or other cultural events, people come from upper stratas of the two societies. But, when you can mix the fight followers under one roof and no Donnybrook develops, you can bet your bottom dollar that times have changed below the Smith & Wesson Line and it can be taken as an omen of things to come.

Kansas City Very Bad

Kansas City, Dec. 12.

Boxoffice dive of the latest closed-circuit fisticuffs has produced a reluctance to talk in the promoters who on other occasions could not be stopped from boasting. A few hundred head is believed to have showed up at each of the local stands, where $5 was charged. Fox Midwest circuit had the telecast in its Uptown. There was a second telecast at the (now) Midland Stadium, formerly the Midland Theatre and now home of the pro bowling team.

Uptown seats 2,043, Midland theatre did seat 3,300.

Various reasons were given—too late in the year, near Christmas, etc.

Exploit 1947 Origins Of Tennessee Williams Play

Dallas, Dec. 12.

Paramount Pictures and Interstate Theatres, with an assist from the Margo Jones board of directors, are completing plans to make a real event of the Dallas engagement for "Summer and Smoke." Tennessee Williams play was premiered on the Margo Jones arena stage in 1947. Film opens at Esquire Theatre on Dec. 23.

On the previous evening (22) at the Esquire, a special preview will be presented with the Margo Jones board as host together with Paramount and Interstate. The Dallas press plus the boards of the Dallas Theatre Center and Theatre Three and other civic groups will be invited to attend.

Herb Steinberg, studio publicity director of Paramount in Hollywood, was here to work out details.

Woman Manager Fined

Columbus, O., Dec. 12.

Miss Lana I. Lake, 36, manager of the Little Art Theatre, was fined $300 and costs in Munipical Court on a charge of showing an immoral film.

Confiscated film was "Five Sinners," taken last July 21. Judge Charles Petree overruled a motion for a new trial.

AFFLUENT SOCIETY CRITERIA

"Nine films out of 10 give the impression that if we own a split-level home, have a big bank account and can display a dazzling collection of diamonds, we have it made," according to Rev. Harold C. Gardiner, S. J., longtime literary editor of America magazine.

The Denver Catholic Register in its Nov. 23 issue, quotes Rev. Gardiner as saying that although sex and nudity in films is a serious problem, a worse problem may be materialistic films, which equate wealth with happiness.

Asked whether a good novelist or dramatist must have a Christian point of view, Rev. Gardiner answered no. "A good deal of the world's great literature," he said, came from pagans. What they had, and what every good writer must have, is a human point of view."

Rep. Alford Fails to Find a Hook For Charge That TV Webs Lock Out Local Businessmen From Prime Time

By JAY LEWIS

Washington, Dec. 12.

Odds-on choice to snatch the title as The Most Hopelessly Adrift Investigation of 1961 is Rep. Dale Alford's last-minute entry in the sweepstakes.

Skippering his first probe, the Arkansas Democrat and his Small Business Subcommittee No. 6 were at sea from the start without a paddle or a chart, and so inevitably wound up foundering.

Out to show how the networks are hogging all the best television blurb time to the exclusion of small, local businessmen, the Alford hearings made a good case for the proposition that there isn't any case. Most valid point to emerge from the hearings was that logically, the small advertiser should look to radio, not television (at least prime time tv) for hawking his wares to local citizenry.

Here are some of the more glaring reasons why Subcommittee No. 6 failed to carry out its mission and skuttled itself:

—Although the hearings were announced months ago, at least two of the small businessmen called to air peeves against tv had been given the word they were to appear (in the form of subpoenas) only the day before they took the stand.

—A reluctance by some witnesses —even those who had a genuine axe to grind about network preemption of prime tv time— to tell Alford about their troubles. There would have been only mild surprise if some of these "friendly" witnesses had invoked the fifth.

A Davenport electrical appliance dealer brought along his attorney (as did others) who pleaded piteously to let his client return to Iowa and get some facts together before taking the stand publicly to beef about tv's treatment of his advertising efforts.

—Failure of the Subcommittee staff to locate one of the more prominent industry witnesses on the agenda—John Mitchell, v.p. of Screen Gems. Although a staffer said Mitchell couldn't be found for serving a subpoena, it was readily ascertained by VARIETY that Mitchell was in L.A. for the celebration of NBC's 35th Anniversary.

—A thorough scouring of the country by an army of investigators could hardly have done a better job of coming up with witnesses having weaker cases to prove the probe's premise. Most of their stories were ill-prepared, contradictory and confused. And most stressed that they really had no gripe against the local tv stations or the networks.

Didn't Rate

—More importantly, of the programs the local businessmen sponsored that were bumped from desirable time slots to make way for network fare or couldn't get it in the first place, few, if any, seem to rate prime time on a web affiliate. A wrestling show (filmed), a rerun of a syndicated series ("Mr. District Attorney"), a quarter-hour organ demonstration (by a Hammond organ dealer), and another syndie series, "Cannonball" (re-

(Continued on page 44)

Scripter
Mannie Manheim
takes some popular TV programs apart in a discerning piece titled
The Angry Manheim
* * *
another bright Feature in the upcoming
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

ABC-TV Will Ax Allen If Ad Coin Can Be Switched

It's up to the advertisers on the Steve Allen show whether he will run out his string of 26 weeks on the ABC-TV web. It's understood that ABC has offered to buy out Allen after the Dec. 27 broadcast for about $500,000 if the web can receive assurances from the participating bankrollers that they will spread the coin committed to the Allen stanza to other points on the web's schedule.

It's known that ABC has been pitching this arrangement to various advertising agencies for the past week. If the advertisers fail to agree to the switch, then ABC will hold Allen to the run of his contract with the present advertisers.

Allen, on his part, is unhappy, with the time slot of his show, 7:30 p.m. on Wednesday nights, which he holds accountable for his poor ratings. He's pointed out that ABC has refused to change his time slot although "The New Breed" on the same web picked up considerable rating steam after its time switch on Tuesday nights.

Larry (Bozo) Harmon To Mimic Stan Laurel In NBC Cartoon Series

Larry Harmon, head of the company which is producing the "Laurel & Hardy" color cartoon series for NBC-TV next season, is doubling. He'll use his voice for that of Stan Laurel's. Another actor is being lined up this week for the voice of the late Oliver Hardy.

The boss of the Larry Harmon Picture Corp. is an old hand at faking voices. He was Bozo the Clown for many years and, after leasing the rights to Bozo from Capitol Records, has parlayed that character into one of the most successful ventures in show biz. The "Bozo" tv show is now heard on 203 stations, worldwide, including 185 stations in the U. S. with a total of 75 "live" Bozos now in tv circulation. Harmon owns the show which is released via Jay-Ark distributors.

Harmon, in New York from the Coast this week to wrap up some details on the "Laurel & Hardy" series with NBC, is also prepping another animation series titled "The Wacko Wolf," a character stemming from the "Bozo" series.

'Carthage' Clicks

CBS-TV's "Westinghouse Presents" special, "Come Again to Carthage," racked up an average 23.8 Arbitron for its 10 to 11 p.m. Friday (8) telecast. This was the toprated show for the evening. Share of audience for the religioso drama was a whopping 44.5.

Piper Laurie starred in the Robert Crean original.

Bing Crosby Mulls ABC-TV Anthology

Bing Crosby is hovering on the brink of okaying a proposition to host a one-hour anthology show for ABC-TV, but nothing definite has been set as yet. Web execs have been pitching the idea to Crosby for the past several years and it's understood that he's showing interest in such a project for next year.

Crosby currently does a couple of specials on an exclusive basis for ABC-TV and his production company turns out "Ben Casey" for the web. Crosby's assignment in the anthology series would be similar to that played by Fred Astaire on "Alcoa Premiere," which bowed in ABC-TV this season.

CBS, NBC Pick Up Film Of Eichmann Verdict After Row Over Price

CBS and NBC finally agreed to buy film footage of the windup phase of the Eichmann trial in Jerusalem, but not before considerable friction developed between the three U. S. television networks and Israeli Motion Picture Films Ltd., which had exclusive rights to shoot the verdict proceedings in the courtroom. ABC did not enter into a deal with the Israeli company, but via its hookup with Tele-News will be able to use up to three minutes of trail film on its shows.

The Israeli company, which stepped into the picture after Capital Cities Broadcasting Corp. declined to cover the verdict phase as it had the trial itself, originally asked the three U.S. networks to fork up $18,000 apiece for the film rights. The webs countered with an offer to tape the verdict proceedings on a pooled basis and then turn over all the rights to the rest of the world to the Israeli company. Latter nixed the offer but substantially sliced its final asking price in order to get a deal with the U.S. webs.

Capital Cities, meantime, is cuffoing its program, "Verdict For Tomorrow," which reviews the Eichmann trial. Some 31 stations have picked up the show, many of them dropping it into prime time. WNEW-TV, in New York, telecast the show Monday night (11) in the wake of the verdict which had been passed down early that same day.

BBC-TV Bags Six Of TAM's Top 20

London, Dec. 12.

Up and up goes BBC-TV's share of the top 20 ratings to a point where it has collared more than a quarter of the total. The Corporation bagged six shows in the top 20 for the week ended Dec. 3. Feat is consistent with the trend of the past month which has seen BBC-originated shows loosening the independents' hold on the topraters.

Prime scorers for the BBC for the week in question were mainly U.S. vidifilms. "Perry Mason" and "Dr. Kildaire" tied for eighth position with Associated-Rediffusion's "One Step Beyond" and "Overland Trail" earned 18th slot. British-originated programs from the BBC stable which made the top 20 were "The Billy Cotton Show" (11th); "The Escape of R.D. 7." and "Juke Box Jury" (20th). Regionally, the Corporation never scored one top honor but came off best in the South West region where it had four out of the top 10 programs.

Undoubtedly the actors' strike has effected the charts to a fair extent. Indie shows such as "Top Secret," "Echo Four-two" and "Emergency — Ward 10," former regulars in the charts, have been forced out of the schedules by the dispute. But BBC's penetration is mainly with series shows like "Mason" and "Kildaire" which have been among the high raters for some weeks. Equity boycott can hardly be considered cause of their success.

Lombardo, Cugat Rivals For Chock Full O'Nuts

Chock Full O'Nuts will sponsor both the orchestras of Guy Lombardo and Xavier Cugat on tv New Year's Eve.

Lombardo and his orchestra, telecasting from the Roosevelt Grill, N.Y., will be seen on WCBS-TV, N.Y., and 25 other CBS-TV affils in 17 states. Cugat and his orchestra, featuring Abbe Lane, will be telecast from the Waldorf-Astoria's Starlight Roof on WNBC-TV, N.Y., and 25 other NBC-TV stations in 17 states. Vocalist Page Morton will guestar on both telecasts. Both programs will be on the air 11:15 p.m. to 12:15 a.m., with brief cutaways to Times Square at midnight.

Programs also will feature the first commercials ever filmed by Jimmy Durante in his show biz career. Peerless Advertising is the agency for Chock Full O'Nuts.

New National Nielsens

(Second Nov. Report)

In the new average audience national Nielsens, the nip-and-tuck battle between NBC and CBS for top position continues, with NBC still ahead by a tenth of a point in prime evening time. New national Nielsens covers a two-week period ended Nov. 19 and the average score for the 7:30 through 11 p.m. period Monday through Sunday is as follows: NBC, 19.5; CBS, 19.4; ABC, 16.3.

In a breakdown of half-hour firsts in the 7:30 to 11 p.m. period, Monday through Sunday, CBS has 22, NBC 16, and ABC, 11.

Here are the Top 10.

Wagon Train (NBC)	33.9
Bonanza (NBC)	28.7
Perry Mason (CBS)	27.5
Andy Griffith (CBS)	27.2
Real McCoys (ABC)	26.8
My Three Sons (ABC)	25.6
Danny Thomas (CBS)	25.6
Gunsmoke (CBS)	25.5
Red Skelton (CBS)	25.4
Dennis The Menace (CBS)	25.4

FCC's Rosel Hyde Assails Moves To Upgrade Video Through Gov't

Washington, Dec. 12.

Federal Communications Commissioner Rosel Hyde joined the assault on FCC's staffer programming policies by decrying the move to "eradicate flaws in the fabric of free enterprise broadcasting by destroying through imposed conformity to the whole cloth."

Conceding that some programs aren't as good as they might be, Hyde directed this message to those who would use Government pressure to upgrade broadcast fare:

"I would suggest that it is appropriate to maintain a continuous alert against the possibility that concern with less than praiseworthy offerings, or concern with matters reflecting variations in taste and interest may obscure our vision to a basic principle—freedom of expression."

Hyde opined that the present regulatory trend "may portend more serious consequences because I think that in order to approach its greatest potential, broadcasting must be an unimposed and unsubservient communications' service."

The dog-eared argument that the air waves are public property should not be accepted without scrutiny, Hyde averred in a speech to the Colorado Assn. of Broadcasters. He explained:

"We can presume that all concerned must agree that since the frequencies belong to the people, they should be used in a manner designed to best serve the overall public interest. The question as to how this could be best accomplished was determined by Congress when it enacted the Communications Act (which contained its bar against censorship)."

Hyde viewed in the same light advocacy of moves to revise current licensing policies in order to protect existing broadcasters. Obviously referring to talk about clamping down on the number of new AM licensees, the Commissioner warned that FCC steps in this direction could lead to economic regulation along lines of the common carriers. Anyway, he added, there is no way FCC can protect a broadcaster from competition from other media.

NBC's UK Topper
Gerald Adler
reappraises
TV as It Might Have Been If Paul Revere Had Not Taken That Horse Ride
* * *
another informative Feature in the upcoming
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Max Liebman Back With Comedy Show In CBS-TV Deal

Max Liebman has made a deal with CBS-TV for the production of a free-wheeling one hour comedy series for possible slotting next season.

Deal marks Liebman's reentrance into tv with a projected series. His last tv credit as a producer was a special last season, titled "The American Cowboy," starring Fred MacMurray. His list of credits dates back to 1948, "Broadway Review," "Your Show of Shows," and more recent vehicles.

Liebman, now preparing for the pilot, described the series as a vehicle for robust and broad antics of strong comedians. On occasion, he added, famous classic adventure stories— a la Robin Hood, Frankenstein, etc.—will be used to provide background and atmosphere for the fun. Idea also is to provide new comedic talent. Music will be used on the show, but straight singing and musical production numbers are out, with the stress on comedy all the way.

WHAT MINOW WANTS, HE GETS TO LAST CENT

Washington, Dec. 12.

Broadcasters know only too well that Newton N. Minow, Federal Communications Commission chairman, is tough. Now, the U. S. Budget Bureau has found out, too.

President Kennedy wants to send Congress a balanced budget next month. As a result, virtually all Federal agencies are having their requests for money trimmed. FCC was therefore notified that what it wants was axed.

Minow hailed a taxi and directed it to the Budget Bureau. He told his fellow bureaucrats that FCC was trying to do a job and couldn't with less cash. Every cent was restored.

New Bid to Curb Brit. TV Violence

London, Dec. 12.

A move to cut down video violence has been made by Sir Ivone Kirkpatrick, chairman of the Independent Television Authority. At a London conference on crime prevention, he told Home Secretary, R. A. Butler, that the ITA and BBC should colloborate over this matter with the dual object of removing harmful material and raising moral standards.

Promising to consider the proposal, the Home Secretary prescribed a "big jolt" for the nation's moral conscience and told broadcasters: "Your influence on the public's scale of values is very great."

While admitting that tv had responsibilities to the public, Sir Arthur Fforde, chairman of the BBC, said he would not apologize for television. After all, he noted, tv is necessarily for the masses while delinquency is a personal matter.

TV'S BATTLE OF ECONOMICS

Love You in Dec. as We Do in May

Hollywood, Dec. 12.

One of the things the NBC affiliates dug the most and responded to with perhaps the most enthusiasm was the fact that, unlike anything they can recall in the past 10 years, the network will be riding clear into the spring of '62 without a single change in its entertainment roster, with only the Frank McGee Friday night news show going off (but under an arrangement where sponsor Gulf actually pours additional coin into network-affiliate coffers.)

Last year, the affils recalled, NBC lopped off eight prime time shows at the midseason mark. The affiliates don't like this, for it sets in motion a whole chain reaction of promotion-advertising activity on the part of the affils that runs into thousands of dollars apiece in order to start the Nielsens rolling on the fresh product.

Just what it means in terms of the parent network, aside from the millions of dollars invested in the fresh programs, can be gleaned from the single statistic out of the Syd Eiges press-promotion-advertising book: a saving of at least $100,000, the amount he was obliged to fork out last year to "introduce" the midseason replacement shows.

NBC's Bread & Circuses for Affils

Network Gives Hollywood-Style Spread For Hometown Boys

Hollywood, Dec. 12.

While suggesting clearly that the affiliated tv stations of the network were eventually in for a reduction in compensation, NBC-TV decided to give the boys at the annual convention their money's worth anyhow. The web shipped them off (300 or so strong) to Disneyland one day, gave 'em a lavish dinner and comedic show one night and, on the last day of the convention, toured 'em around Revue and Metro, topping off the evening with a smallscale dinner and gala. It made the station men forget, for long periods of time, their other worries.

After the NBC Radio affils met Wednesday (6) morning, NBC had several busses (those Hollywood taxi fares would have been wild otherwise) and shipped the whole affiliate team, radio and tv, off to Anaheim, some 40 miles away from convention headquarters at the Beverly Hilton. The affils were luckier than Khrushchev; they got to see Disneyland and got on all the rides and tours in this city within a city for free.

"Oh, Oh, a giant squid!" the guide on the Disneyland submarine ride yelled in mock horror. "These evil creatures change color at will." The affils all laughed. One later said that was the perfect description of a network executive. No network execs were approached to find out whether it was also the perfect description of a station executive.

Then the gang, working in shifts of 30 to 35 people, visited Disney's version of a jungle, bob sledded down the Matterhorn, rode on the riverboat and got riverboat pilot licenses signed by bossman Walt Disney, who, incidentally, was off in Europe on a production jaunt. Everybody wound up the day catching a sprightly 25-minute show at Pepsi-Cola's Golden Horseshoe where the comic wowed 'em.

Big event of the three-day meet-

(Continued on page 56)

NBC Buys 'McKeever'

Hollywood, Dec. 12.

NBC-TV was so anxious to cop Four Star Television's Army comedy, "McKeever and the Colonel," that it bought series even before it's been decided whether to produce it as a half-hourer or hour show. Talks on Jocelyn.

What's With NBC Burbank Studios? Web's Got Plans

Hollywood, Dec. 12.

NBC purposely bypassed its mammoth Burbank tv centre as one of the "must see" attractions for affiliates attending the 35th annual convention. Instead the network took them to where a lot of the NBC program action goes on—

(Continued on page 44)

Sandy Vanocur's Blast at Dailies

Hollywood, Dec. 12.

Sandy Vanocur, NBC News man in the White House and a reporter who says he "has worked both sides of the street," blasted newspapers at the NBC affil convention here. As a general rule, he told affiliates, "newspapers become more and more filled with trivia and irrelevancies."

At the same time, Vanocur observed, broadcasting most everywhere "becomes filled with news and public affairs."

Vanocur has an ax to grind, he said so himself. But his comment has been like several others made in the past months. The NBC newsman was talking, he said, about "the average" newspaper, allowing for a handful of exceptions.

"It's true that (radio and tv) are

(Continued on page 40)

WEBS & AFFILS TO SQUARE OFF

By GEORGE ROSEN

Hollywood, Dec. 12.

"Peaceful co-existence" between network and affiliates themed the 35th annual NBC convention here last week—to an extent where practically everybody fell over everybody else in congratulation—yet there were unmistakable signs of a major power play shaping up for 1962 over the economics of broadcasting.

The situation goes beyond NBC alone, embracing all the networks, and portending a sweeping reexamination of the "money relationship" between the webs and their affiliates. While on the surface this was a "happy convention," keyed to NBC's major strides over the past year, there was nonetheless inherent in the "clarion call" sounded by NBC board chairman Robert W. Sarnoff what has long been felt—that sooner or later the networks and their affiliates must come to grips with a reappraisal of the whole economics of their financial relationship.

It's obvious that the stations, always eager for a buck, are not going to take too well to what Sarnoff characterized as "the industry's lopsided economics which is placing the networks at a mounting disadvantage." This was evident at the NBC convention, when the affils came loaded for bear themselves. For the affils are of the opinion that the networks' alleged encroachment into spot television through their heavy inroads into minute participation sales as opposed to the old formula of half-hour program sales (and to an extent where it's now become standard procedure on all networks) had definitely left its mark on the affiliated stations.

Since they're running with a winning network, it's something the NBC affils can't press too hard. The spiraling billings at NBC—as a complement to the web's new sphere of importance on the Nielsens—has brought about a situation where the affils, too, are selling out on adjacencies, etc., and

(Continued on page 43)

For All Its 'Gee Whiz' Upsurge NBC News Will Be Lucky To Turn Profit on $28,000,000 Biz

By ART WOODSTONE

Hollywood, Dec. 12.

By the time year end rolls around, NBC News will have spent very nearly $24,000,000 to staff, to "bureau," and to program, and while the news operation might have lost some money, its losses will be relatively small. It's even remotely conceivable that a little profit will be turned.

Twentyfour million dollars is probably the largest (by at least a couple of hundred thousand bucks) news budget in network radio and tv today. It was news that dominated the meeting of NBC Radio affiliates here last week. (In tv, NBC had a few other things to hoot about). As a matter of observation, if anyone could have been called a keynote speaker at the public portions of last week's radio affil meeting, it was a newsman, Sander Vanocur, the web's White House man. And if he doesn't qualify as keynoter, there was always Robert E. Kintner, the web president, whom his aides have long and meticulously pointed to as an ex-reporter, which indeed he is.

In September of 1961, NBC News actually turned a profit of nearly $100,000, it is understood from reliable sources at the network. Expectations are that, once the bookkeeping is done in the next few days, the news arm, under exec veep Bill McAndrew, will show monthly profits for October, November and December, too. Because of the high cost of time consumed for news and public affairs and the constant expansion of staff and bureau locales, NBC News will still probably show a loss, but the improved financial status of the operation has been in the cards for several months, as internal network observers saw it.

Kintner told radio affils at a morning meeting that NBC "is No. 1 in radio." Confining the characterization to the monetary side, this is obviously true, because NBC Radio was the only one of the networks in 1961 to turn a profit, and since most of NBC Radio consists of news and pubaffairs programming, naturally the revenue is largely attributable to that.

There have evidently been some problems for the radio web, but they are said to be unimportant relative to bygone years. A few affils have defected (they have mainly been replaced) and others—as was pointed out during the radio conclave—are not taking "Monitor," NBC Radio's weekend

(Continued on page 40)

Suspense

Hollywood, Dec. 12.

A lot of the NBC affils have been asking network brass about Jack Paar's replacement, whose identity, they had hoped, would be revealed at the convention. However, NBC says it's still in negotiation; probably won't be announced until another two or three weeks.

Most likely candidate for the Paar latenighter is Johnny Carson, although there are one or two others, says the web, who remain in the running.

Affils Asking: Why Does NBC Let Hits Scram?

Hollywood, Dec. 12.

For all the enthusiasm of the NBC affiliates over the recent accomplishments of the network, there were some disturbing overtones to the closed meeting of the affils, posed through some very interesting questions.

In effect they were asking "why doesn't NBC fight hard enough to hold a hit?" Specifically they were referring to the loss of the No. 1 rated "Wagon Train" to ABC; to the fact that Groucho Marx will no longer be a member of the NBC family; to the fact that the network acquiesed to Jack Paar in permitting him to scram the lucrative late night show; to the fact that Tennessee Ernie Ford will be hanging out the ABC shingle in '62.

And why, they also wanted to know, does CBS have the "biggest hit of them all"—pro football, and

(Continued on page 40)

Batch of Pilots Taken by NBC-TV

Hollywood, Dec. 12.

Three more NBC-TV pilot projects for '62-'63 were contracted here during the annual meeting of the network's affiliated stations. NBC-TV program topper Mort Werner didn't mention them in his speech to the station men, probably because details still remained to be ironed out when he spoke Thursday (7).

Deals were made with Bill Lederer, co-author of "The Ugly American"; Don McGuire, creator of "Hennessey" on rival CBS-TV, and with Metro.

McGuire is to supply NBC-TV with a half-hour action pilot called Viva, Judson McKay." "McKay" will have a Paris locale.

Four Star is the outfit which made the Lederer deal with Werner & Co. It's for a half-hour tabbed "Ensign O'Toole." Metro, already hooked to NBC for a telefilm remake of the old "Andy Hardy" series, "is now also set to make

(Continued on page 40)

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STANTON-SARNOFF MOUNT OFFENSIVE VS. D. C. CRITICS OF TV STANDARDS

Hollywood, Dec. 12.

Anticipating the key round of FCC hearings (with the networks on the griddle) less than a month hence, the first signs of a mounting industry defense came last week when NBC chairman Robert W. Sarnoff challenged "the voice of Government authority, speaking softly but carrying a big hint," on the same day that CBS president Dr. Frank Stanton rejected the characterization of television as a "vast wasteland." (FCC chairman Newton N. Minow's current viewpoint on television is detailed on Page 1.)

Sarnoff suggested to some 380 members of the NBC Radio and NBC-TV affiliated station ranks, gathered here for their annual conclave, that the FCC was coercing the networks and stations into doing the kind of programming that Washington wants. "I believe this to be danberous, mistaken and illiberal," said Sarnoff.

"Any doctrine of coercion is dangerous," the NBC commander declared, "because even if it could be administered with impeccable intentions and flawless wisdom, it creates a precedent that could be disastrous in the hands of some future authority who might be unwise, ill-intentioned or both."

He said the new doctrine on programming from Washington was "mistaken because it presumes to set up standards as to what is worthy and what is not," when, in effect, it is still a decision that belongs only to the public at large.

The networks, which already had a taste of a new government "indoctrination" at the Dodd Committee hearings earlier this fall, give all indications of being fearful of what will happen in the January FCC hearings. The Sarnoff speech, merely the first of many expected from the mouths of network spokesmen, indicated the intensity of industry uneasiness about Washington's alleged attitudes.

"I cannot quarrel with the objectives underlying the pointed proposals that have been issuing steadily from Washington," Sarnoff said. They are for the most part objectives that every responsible broadcaster will embrace and indeed has long tried to serve. They are such goals as more and better programs in fields of news, information and culture for the general audience and improved programming designed for children.

"We agree on these goals. Where we differ is in the method with which it is proper and possible to achieve them. In my view, to win them securely while meeting the obligations of a mass medium takes time, patience and enormous creative resourcefulness in the art of wooing an audience. In the last analysis, it takes the response of the audience itself . . . In the end it is always the public that sets a trend, not the broadcasters."

Sarnoff said: "we are often accused of underestimating the taste of the public for programming of this kind. This would be a valid criticism if we gave the public no opportunity to satisfy such tastes. But over the years we have presented a constantly increasing volume of serious programming, and we have succeeded gradually in enlarging the audience for such programming. We will continue deliberately to offer more of it than the actual audience demand justifies at any time."

The NBC chairman urged that the industry make all efforts to "preserve the freedom of broadcasting from the encroachments of Government." He told stations that the money-grubbing ones made things tough on the whole industry, including the innocent and "responsible" ones.

An inkling of the "line" to be taken before the FCC examiners by NBC was given in the conclave's keynote speech by Sarnoff. He claimed that one-fourth of the entire NBC-TV sked was devoted to news and informational programming, an increase of 72% over similar output in 1956.

Who Opened the Door?

Hollywood, Dec. 12.

Did President John F. Kennedy credit NBC chairman Robert Sarnoff with starting the "Great Debates" or didn't he? Another page has been opened, and partially written, in the battle between NBC's Sarnoff and CBS' Frank Stanton as to who fathered the televised debates last year between Kennedy and his opponent Richard M. Nixon.

A year ago, CBS said it opened the door to the Debates, NBC said it opened the door—and both have evidence to prove their conflicting claims.

Kennedy sent a wire to Sarnoff, congratulating NBC topper on the web's 35th anniversary and he noted NBC's "pioneering efforts in connection with the 'Great Debates'." This, various NBC execs interpret as meaning a Presidential acknowledgment that NBC started the debates idea, but CBS might place a different interpretation on the meaning of "pioneering." In any event, the door is open to more CBS-NBC squabbling.

ABC Starts '62 With Biz Bang

It looks like a happy new year for ABC-TV with five major advertisers purchasing heavy sponsorship in a total of eight ABC-TV prime time shows beginning Jan. 1. Business was placed by Edward Dalton Division of the Mead Johnson & Co. through Kenyon & Eckhardt; Philco through BBDO; Polaroid through Doyle, Dane & Bernbach Inc.; Union Carbide through William Esty; and Schick Safety Razor through Compton Advertising.

Companies picked up participations in "The Untouchables," "Ben Casey," "Naked City," "The Corruptors," "Adventures In Paradise," "Hawaiian Eye," "Cheyenne," and "ABC Evening Report."

FCC DEFERS ANSWERS BY TV WEBS TO JAN. 23

Washington, Dec. 12.

Federal Communications Commission, heading pleas for more time by the networks, postponed from Jan. 9 to Jan. 23 the windup phase of the marathon television programming inquiry.

The grand finale of the investigation, under direction of FCC's network study staff, will be held before the full Commission. The webs have been directed to be ready to answer a lengthy list of allegations that have been raised about their programming practices and policies during past sessions.

Dick Gregory, the Twist Gets CBS-TV '61 'Accent'

Comedian Dick Gregory and twist artist Joey Dee will be among personalities vidtaped for a full-hour "Accent" special to be aired on CBS-TV, Dec. 31, Sunday, at 4 p.m.

Stanza will seek to recapture the mood and fervor the year past along cultural and sociological lines, similar to CBS' "The Year Gone By" of previous years. Poet John Ciardi, host of "Accent," will narrate the show and will do the script. Don Kellerman will produce.

Plesent's USIA Post

Stanley Plesent has been named general counsel for the U.S. Information Agency, succeeding Donald J. Irwin who resigned.

Plesent joined the USIA in April following a seven-year term in Young & Rubicam' legal department.

Philadelphia, Dec. 12.

CBS prexy Dr. Frank Stanton last week warned against any Government control of programming.

"I don't know any satisfactory or democratic alternative to letting the people set the standards of programming by the simple act of accepting or rejecting what is offered," Stanton declared. He maintained that "television does, in fact, have a variety of programs that are, while directed hopefully at the majority, seeking to meet standards of excellence in substance . . . to the most demanding minority."

Stanton did not by name mention FCC chairman Minow, but there was no doubt to his reference. CBS prexy made his rebuttal in a Benjamin Franklin lecture, delivered Thursday (7) at the U. of Pennsylvania.

Referring to Minow's historic blast, Stanton said "the process by which it was concluded that television programming was a 'vast wasteland' was described in these words '. . . sit down in front of your television set when your station goes on the air . . . and keep your eyes glued to that set until the station signs off'."

"The danger of this kind of sensationalized and oversimplified approach, with its broad brush conclusions, is not only that it grotesquely distorts the situation as it is, a clear perception of which is necessary to improvement, but also that it invites impulsive measures directed at making fundamental changes on the ground that any change is a change for the better.

"I would think that a literary critic would be something less than perceptive if he picked up the first 50 titles and used them as a base for a report on the achievement of the American novel. I would question also the judgment of an historian who concluded that a sound basis for appraising the role of the magazine that he found on the first shelf of his neighborhood newsstand. Such a method would be considered an aberration critical methodology and its results could not be taken seriously."

Content Should Change

The CBS prexy said the content of the tv medium should change according to the programming tastes of the American people. He expressed his belief that programming standards would change slowly upward, as the interests and capacities of a free people change. Working for such a change, he said, is the continued rise in the educational level of the people. Television, he added, does need improving, as do motion pictures, magazines, and even products such as typewriters and cameras.

Stanton also addressed himself to the oft-heard proposal that the three networks on certain nights program public affairs shows in the same slot.

Said Stanton: "I don't think that you could get many more people to look at a discussion program on political theory by arranging it so that there was nothing else to look at during the program except other discussions. This kind of forced feeding not only smacks of the dictatorial, but probably won't work. People would simply not look at television just as they do not, in great numbers, read learned quarterlies. They would find their diversion elsewhere. It is our job as a mass medium to build a following and move ahead generally at its pace, while at the same time attempting an acceleration through new directions in programming."

Stanton also rejected the contention that there is no time for evolutionary change, in the face of the growing Communist threat in the world. Any Government intervention in programming, he held, would severely damage the status of tv programs both in the U. S. and abroad.

Trib Gets Kick Out of Radio

Surprised by readers' negative reaction to its cutback in radio listings, the N. Y. Herald Tribune will restore the complete radio schedules dropped from the newspaper's Sunday Radio-TV magazine.

A Herald Tribune spokesman said the daily and Sunday AM radio listings, which included full schedules for New York's web flagships and major independent outlets, were dropped on advice of consultants who said the radio audience "listened by highlights." A "substantial" mail and phone response since the cutback to highlights a couple of weeks ago, however, convinced H-T management to return to the complete listings in the Sunday mag. The daily will continue with AM and FM highlights, but will note the availability of full week's listings on Sunday.

The expansion will again make the H-T's the most exhaustive newspaper radio sked in New York. Because of production problems, the return to fuller lists will be delayed until around the first of the new year.

'Emmy' Nominations Go Year-Around

TV Academy Overhauls Procedure in First Revision In 13 Years

The National Academy of Arts & Sciences has come up with a sweeping change in its nominating procedure for its "Emmy" awards, marking the first such revision in the voting structure in the 13 years of the awards. In addition, ATAS has come up with 26 award categories, one more than last year. The "Emmy" awards will be telecast nationally for the eighth consecutive time by NBC next May.

Basically, the change in the procedure will permit the 5,000 Academy members to submit nominations to local chapter awards committees at regular intervals around the year. In the past, the nominations were submitted to a national committee on a one-shot basis in the spring. Local awards committee will meet monthly to consider the recommendations of the members and compile each month's nominations.

Each chapter committee will submit its final slate of five nominees per category to the national awards committee about two weeks before the spring meeting. Latter will then compile a final ballot of nominees to be sent to members for final voting. It's figured the new setup will permit a more democratic representation of the industry's estimation of its own achievements.

In the category structure, one change adds an award for the "outstanding daytime program, specifically created for daytime." Another change is in the area of performers appearing in supporting roles. Two awards will again be given but the awards will be divided between an actor and actress for supporting roles in a tv show regardless of its length and type. Formerly the awards were divided between series and single programs. Third change now gives recognition to "original music composed specifically for television" rather than for achievement in "the field of music for television."

Trade Repeats

Television's night to remember, Nov. 30, when the three webs simultaneously ran "Victoria Regina" (NBC), "Yves Montand on Broadway" (ABC) and "Biography of A Bookie Joint" (CBS) will be rerun next Monday (18)—but for the trade only.

On Nov. 30, some 900 industryites were attending the annual "Close-Up" dinner of the Academy of Arts & Sciences and so missed the shows. The three webs agreed to show the programs at the Johnny Victor Theatre at RCA Exhibition Hall, N.Y., thereby hiking "Emmy" award chances for the three shows.

Sponsor Switch On Judy's CBS-TVer

There's been a switch in sponsorship of next year's CBS-TV's Judy Garland hourlong special, marking Miss Garland's return to the medium.

Bowing out as sponsor is Dow Chemical, which was to have used the March 11 nighttime special as a vehicle to introduce a new product. Reason for the Dow bowout was ascribed to the fact that the new product would not be ready to coincide with the March date.

Coming in instead are Sara Lee and Chemstrand, sharing the 9 to 10 p.m. slot, which will have Frank Sinatra and Dean Martin among its guestars.

'CBS REPORTS' PLAYING BOTH SIDES OF STREET

"CBS Reports" appears to be in the habit of taking on complimentary subjects for its hourlong documentaries. This season had "In Case of War." Tomorrow's (Thurs.) subject will be "Can We Disarm?"

Later this season there will be a "CBS Reports" on legalized gambling—this one probably won't be blacked out anywhere because of pending legal proceedings as happened in Boston when "Biography of a Bookie Joint" was telecast recently.

ABC Slots Gene Kelly Starrer for Mon. Nites

"Going My Way," the Revue-produced series starring Gene Kelly, has been set by ABC-TV for a 10 p.m. slot on Mondays for the 1962-63 season. "Ben Casey," now at 10 p.m., will be moved to 9 p.m.

"Surfside Six," now at 9 p.m., will be moved to an earlier period probably on some other night when the schedule finally shakes down.

NBC News From Chi

Chicago, Dec. 12.

NBC News has called for a Chi-originated tv newscast in the 1:25 p.m. (CST) slot across the board, starting Jan. 2. Assignment goes to Floyd Kalber, who does local chores on WNBQ and WMAQ.

That'll give the Windy City shops two network news telecasts daily. Alex Dreier does one at exactly the same hour for ABC-TV.

Colgate's Daytime Pledge Of Allegiance to NBC As Added Affil Bonus

Hollywood, Dec. 12.

NBC-TV grabbed off the entire Colgate budget for daytime network tv, and the coin is translating itself next quarter into the equivalent of eight quarter hours a week. This is estimated at about $195,000 weekly added to the NBC-TV daytime coffers over the next 13-week cycle.

Included in the big Colgate daytime layout for early '62 is sponsorship of the daily 2:25-2:30 p.m. news stanza out of the web's Chicago shop and fronted by Floyd Kalber. Colgate thus joins Bristol-Myers, among major advertisers, in the bankrolling of news on network tv.

NBC-TV says it got hot in the past 10 or 11 days before the convention opened last week. There were a full 11 daytime renewals made by major web clients in the pre-dark areas.

Graham Joins ABC-TV

Joel Graham, formerly with Mademoiselle mag as public relations chief, has joined ABC-TV's sales development department.

He'll work under Bert Briller, v.p. for tv sales development as a presentation writer.

SYNDIE'S 1962 PRODUCT BLUES

Chi Auto Dealer's 750G Bankroll Stays With WBKB Despite ABC News Cloud

Chicago, Dec. 12.

Jim Moran, the Windy City auto dealer with the biggest television bankroll in town, has decided to give his 14-year romance with WBKB-TV another chance, at least for one more 13 week cycle. In fact, he's even going to increase his buys on the station.

Because his investments at WBKB (estimated at $750,000 annually) apparently have suffered from ABC-TV's installation of a 10 p.m. (CST) Sunoco newscast at the start of the season, there was some danger last week that Moran might take his fancy billings elsewhere. He's been appeased by the assurance that the network news show is building and by the promise that the web is going to throw a lot more promotional support behind it. That show is the lead-in to two Moran-sponsored local newscasts and to his Friday night feature film.

"We have a great love for WBKB and Red Quinlan (the ABC veep in charge), and we're trying to save our longtime relationship," said Hal Barkun, who handles the Moran account for the Malcolm-Howard agency. "We're going to continue our shows in hopes that either the newscast does give us a better lead-in or that the network gets wise to the situation." The extra purchases which were recently made on WBBM-TV and WNBQ would continue, Barkun said, "just for protection."

The Sun Oil-sponsored network news has been averaging slightly better than 10 according to ARB, and around 8.5 in Nielsen, for third place in the market in the locally crucial 10 p.m. period. Alex Dreier's local news, which was set back 15 minutes by the network stanza, has dropped to fourth place at 10:15. This is a show that Moran sponsors two evenings a week, and it is his direct lead-in on Fridays. The rating reports, however, cover only the earliest weeks of the Sun news show and the deferred Dreier stanza. Moran has been assured that the situation will be considerably improved in the next rating books.

Chi's Educational TVer Stretching Schedule With Sabbath Shows

Chicago, Dec. 12.

WTTW, Chi's educational tv-er, will begin programming on Sunday evenings after the first of the year. Previously the station was "dark" Sundays except for the remote telecast of "Sunday Evening Club" from Orchestra Hall at 8 p.m.

Invasion of Sunday night is explained by program director Chalmers Marquis as offering "a good opportunity to add to the cultural and educational programming in Chicago." It also enables the station to increase the percentage of adult programs in its schedule.

Among the series going into the Sunday night lineup will be "The Religions of Man," the final three programs in BBC-produced "Age of Kings" followed in the period by the Boston Symphony, "Medical Reports," Max Morath's "Ragtime Era" and "Magic Window," a five-week series on the world's art treasures.

Sport Shorts

Major Television Productions, headed by Irving Lesser in association with Emerson York, is marketing a series of five-minute inserts for sports shows, consisting of newsreels which also can be used separately, with major league baseball players as leads. Already committed to appear in the shorts are Roger Maris of the N.Y. Yankees and Willie Mays of the S.F. Giants.

Series will also be translated into Spanish and Japanese for presentation in those markets.

Medford Sues Powell On 'Zane Grey' Chores

Los Angeles, Dec. 12.

Harold Medford is suing Dick Powell's "Zane Grey Theatre" and three other defendants on a charge of breach of contract and demanding $35,000 as amount assertedly due him for services as writer and associate producer on 29 segments.

Named also are Four Star-Zane Grey Films Inc., Zane Grey Productions and Pamric Enterprises Inc.

SG Sells Bundle Of Post-'48 Pix To 56 Stations

Five more stations have signed for Screen Gems' large post-'48 pix bundle, bringing total sales to 56 stations. The Columbia post-'48 pix package consists of 260 titles, 50 of which are in a so-called "action group."

WTOP-TV, Washington, CBS-TV affil, bought about 250 features for airing in January on its "Early" and "Late Show." WTCN-TV, Time-Life independent in Minneapolis, took the major post-'48 package plus additional pre-'48 Columbia and Universal pix to make up a total of 320 films.

KTUL-TV, ABC affil in Tulsa, Okla., bought a total of 375 features, and the CBS-TV affil in Karlsbad, N. M., KAVE-TV, concluded a deal for 325 pix. WCCB-TV, new station soon to go on the air in Montgomery, Ala., bought a total of 50 features, including many pre-'48 Columbia and Universal pix, to make up the bulk of its feature film library.

Indie WTCN-TV, making rating noise with its Thursday night 7:30 to 9:30 p.m. pix slot titled, "Premiere!," expanded the program with the acquisition of Screen Gems' post-'48 pix. Beginning Friday (8), with the airing of Columbia's "Fire Down Below," the "Premiere!" pix showcase became a regular Friday and Monday, 7:30 to 9 p.m. showcase, in place of the once-weekly Thursday night feature.

SARA LEE COOKS DEAL ON 'FOLKSONG FESTIVAL'

Chicago, Dec. 12.

Kitchens of Sara Lee is exploring several ways in which to exercise its 30-day option on an hourlong folksong special, "Folksong Festival," aired Nov. 29 on WBKB-TV. Ken Harris, advertising manager for the company, said that the pilot telecast has had "the best proportional response of any show that we have ever sponsored."

Under consideration is a one-time network special or the development of the format into an hour or half-hour series of specs pegged either for networking or for market-by-market syndication. Present thinging is that Sara Lee will seek out a second sponsor if the show is used in its hour form on a net.

'DANGER MAN' IN 63

Independent Television Corp. (ITC) has sold "Danger Man" in 63 markets. Off-network entry has 15 episodes which never played on CBS-TV.

New markets include KJEO, Fresno; KERO, Bakersfield; KOVR, Stockton; KVIP, Redding; KVIQ, Eureka; WLBW, Miami; WCCO, Minneapolis; KTHV, Little Rock; KTAL, Shreveport; WJTV, Jackson, Miss.; KVII, Amarillo, Tex.; and KEZI, Eugene, Ore.

DIM OUTLOOK FOR FIRST-RUNS

Syndie biz, in the wake of dull year which witnessed the drying up of first-run vidfilm product, looks to '62 with mixed feelings. The shakedown of syndie firms remaining in the biz is still in the process and '62 might see some further retrenchment, unless local option time opens up.

Beyond the success or miss of individual outfits still remaining in the vidfilm syndie biz, '62 also will spell whether the market-by-market post-Minow route has a large appetite for the non-traditional syndie entries now making the rounds and under preparation.

Since the "vast wasteland" speech of Federal Communications Commission chairman Newton N. Minow, a number of syndie houses have come out with fare outside the traditional action-adventure categories. Ziv-NA, in a departure from its regular catalog, now is selling Jack Douglas' "Keyhole" and has David Wolper's "Story Of" in preparation. Official has a series of "Biographies" out on the market, and other houses have entries with a pubaffairs flavor. Station appetite for this type of fare will be measured by the sales success stories for the entries in the above vein.

Other than Ziv-UA, the first-run product vidfilm outlook remains dim. Ziv-UA, which is deemphasizing its studio operation, still plans to maintain its first-run pace, which was five first-runners in the year ending. Official Film has revived as a source for first-run product. Outlook for first-runners at National Telefilm Associates is uncertain. Screen Gems still will have a foot in the first-run door.

The pickings from the remaining houses, though, seems slim. The syndie affils of the webs to all intents and purposes at this stage are out of the traditional first-run race. CBS Films has picked up a British series, "Pursuers" for a first-run go-around, but CBS Films as well as NBC Films and ABC Films don't seem disposed currently to come in with a traditional native first-runner unless the sponsor and station demand is evident more than now. The accent at the subsids of the three webs is on off-network properties, the first-run off-network variety which composed their push in '61.

MCA TV, which for years had been active in first-run syndication, has taken the off-network property route, too. Whether MCA TV comes back to the first-run syndie field also depends on its feel of the market place and the internal demands of the company. MCA TV, with a long list of network properties, has a catalog from which to choose for its "first-run, off network" operation.

Uppermost question in minds of top syndie execs is the disposition of network option time, an issue now before the FCC. Opening up of time for more local programming, of course, would redound to the benefit of syndicators and would trigger the introduction of

(Continued on page 44)

VARIETY's Annual

Estimated Weekly Talent Cost Chart

will be one of the many informative Features in This Year's

56th Anniversary Number of VARIETY

MGM-TV Marketing Second Group Of 30 Post-'48 Features for 1962

MGM-TV is putting a new group of 30 post-1948 pictures on the tv market after the first of the year. According to Richard A. Harper, director of syndicated sales for MGM-TV, the new batch has already reached the $2,000,000 gross mark in advance of the general sale.

The 30 films have been sold to date to WOR-TV, N.Y.; WGN-TV, Chicago; and the six-station Triangle group—WFIL-TV, Philadelphia; WFBG, Altoona, Pa.; WLYH-TV, Lebanon, Pa.; WNBF-TV, Binghamton, N.Y.; WNHC-TV, New Haven; and KGRE-TV, Fresno.

Decision to release the 30 new post-'48s at this time, Harper stated, was in line with the company's policy of "orderly and gradual release" of the company's backlog. In 1961, the first group of MGM post-'48 features was released under the group title of "The Best of the '50s." That group, also consisting of 30 titles, has been licensed in 43 markets for a total gross of more than $2,500,000.

Included in the new group, 14 of which are in color, are such pix as "Mogambo" (Clark Gable, Ava Gardner, Grace Kelly) "Don't Go Near the Water" (Glenn Ford, Gia Scala), "The Last Time I Saw Paris" (Elizabeth Taylor, Van Johnson, Donna Reed, Walter Pigeon), "Scaramouche" (Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer), "Summer Stock (Judy Garland, Gene Kelly, Phil Silvers), "All the Brothers Were Valiant" (Robert Taylor, Stewart Granger, Ann Blyth) and "Crisis" (Cary Grant, Jose Ferrer).

WOR-TV, RKO General station, also licensed the "Best of the Fifties" features at the same time it licensed the new films, known as the "30/62 group." WGN-TV and Triangle had also licensed the first group some months ago.

Could Call It a Sky-Pilot For Dr. Peale on WPIX, N.Y.

WPIX-TV, Daily News independent in New York, will preem a halfhour pilot film for a proposed syndicated series featuring Dr. Norman Vincent Peale.

The show, "Turning Bad Days Into Good," was filmed at the Marble Collegiate church as Dr. Peale addressed the congregation. WPIX has slated the pilot airing for Sunday, Dec. 24, at 1:30 p.m.

"Turning" is produced by the Foundation for Christian Living with Robert Yarnall Richie, producer; Ruth Stafford Peale technical advisor; and Michael Ross, production supervisor.

ETMA Now Has Channel 13—If Nothing Happens

The transfer of ownership of New York's Channel 13 from National Telefilm Associates to Educational Television for the Metropolitan Area (ETMA) is due to take place definitely and irreversibly early today (Wed.)—unless somebody or something else drops another monkeywrench into the proceedings. But it appeared late last night (Tues.) at presstime that no hitches were in prospect to mar the closing at 10 a.m. this morning at the lawyers' office in New York.

At the closing, ETMA will be turning over $6,200,000 to NTA as the purchase price of the tv channel. ETMA raised the coin from eight philanthropic groups, plus contributions of $500,000 apiece from CBS and NBC and $250,000 apiece from WNEW-TV and WOR-TV. Monday night (11) the board of the web's parent company, American Broadcasting-Paramount Theatres, voted to contribute $250,000 to ETMA's kitty, the amount requested by the educational group.

WNTA-TV continued on the air right up to Tuesday night with filmed and taped programming. Its last remaining live show, "At Your Beck and Call" with Betty Furness as hostess, left the air last Friday night (8) when Miss Furness made a tearful farewell to a station which had been responsible for such outstanding tv fare as "The Play of the Week," and David Susskind's "Open End."

ETMA's actual broadcast operation is due to start in about three months. Richard D. Heffner, acting general manager of the educational station, has been looking for qualified personnel to staff the operation.

Thus, ETMA's takeover of Channel 13 brings the curtain down on a business cliff-hanger which saw the sale on the verge of collapse several times. But firm intervention of the FCC was one of the most potent factors in the consummation of the transfer.

REELECT McCARTHY AS TPEA PRESIDENT

John G. McCarthy has been reelected prexy of Television Program Export Assn., at the organization's recent annual meeting. Other officers elected were: vice-presidents, Alfred R. Stern, NBC, and George Elber, Four Star Television; treasurer, Harold Klein, ABC Films; George Muchnic, secretary.

Board of directors include: Lloyd Burns, Screen Gems; Bernard Weitzman, Desilu; John B. Burns, MGM-TV; Manny Reiner, United Artists; Merle S. Jones, CBS Films; Reni Castro, NTA; Danny Thomas, Herbert Stern, MCA, Alfred Stern, Harold Klein and George Elber.

Hawaiian Syndicate Buys Farrington AM-TV, Dailies; Deal May Hit $11,130,000

Majority interest in KGMB-TV and KGMB-AM, Honolulu, in the Honolulu Star Bulletin, and other properties belonging to the estate of Wallace Rider Farrington, has been sold to a group of Hawaiian businessmen.

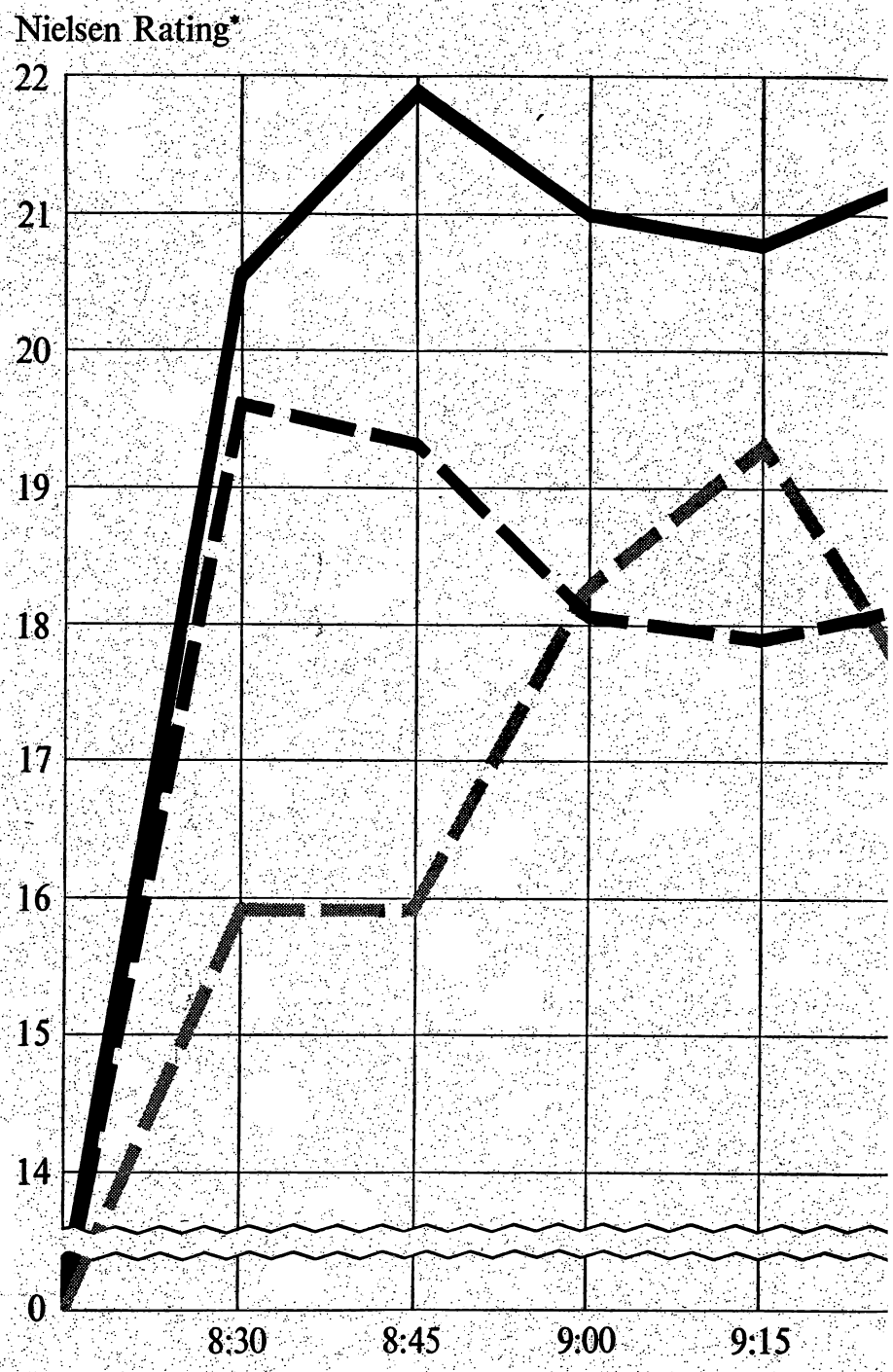
The transaction was negotiated by newspaper specialist Vincent J. Manno, associated with N. Y. tv station broker Howard E. Stark.

The Farrington interest in the properties was 51.4% which was bought from the estate at $53 per share. Deal involved $5,800,000. The properties, in addition to the Honolulu tv and radio station and newspaper, included satellite tv stations, KHBC-TV, Hilo, and KMAU-TV, Wailuku, as well as a printing plant in Honolulu. Joseph F. Farrington, son of Wallace Rider Farrington, had been Hawaii's delegate to the U. S. Congress. Joseph Farrington is now deceased.

Group of Hawaiian businessmen buying the Farrington interest in the group of properties has made a tender of $53 for the remainder of the stock. Indications are that the group's tender for the remaining 49.6% stock might be exercised, a development which would bring the total transaction to $11,130,000.

Composing the group of Hawaiian businessmen are J. Ballard Atherton, prez of Hawaiian Telephone Co.; Chinn Ho, prez of Capital Investment; John T. Waterhouse, v.p. of Alexander & Baldwin; William H. Hill, Hilo Electric Light Co. prez; William H. Heen, attorney; and Alexander Atherton, v.p. of Hawaiian Trust Co.

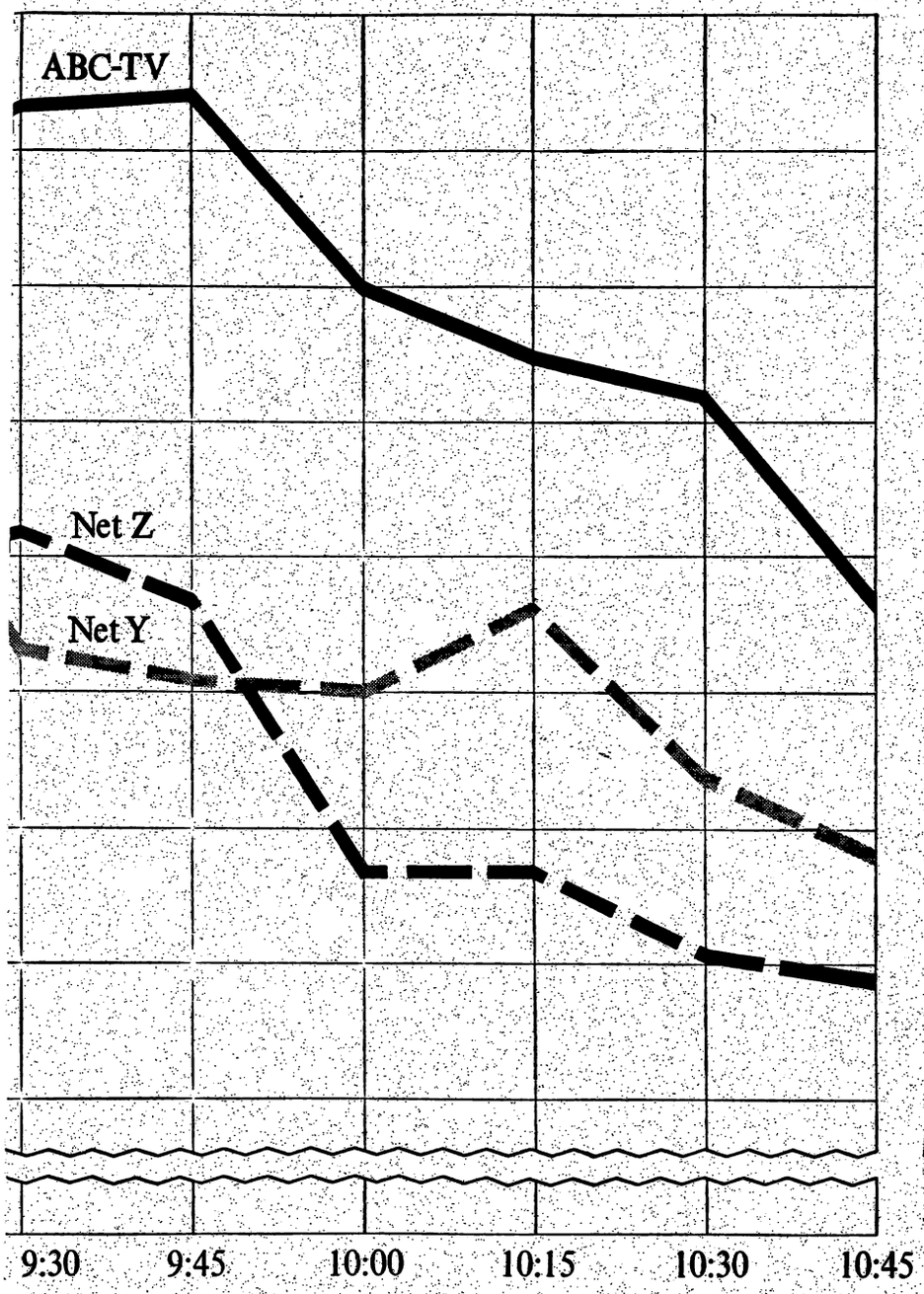
Others bidding for the Farrington estate stock included Scripps-Howard, Hearst, Ridder Publications, Newhouse interests, and Chicago Tribune.



Take yo

Study the numbers. Follow the lines to their inevitable conclusion. The #1 network as rated

*Source: Nielsen 24 Market TV Report, Average



ur time.

any and every quarter-hour between 8:30 PM & 11 PM, as averaged Monday thru Friday, is ABC-TV.*

*Audience, week ending December 3, 1961.

Toys' Brutal Battle of TV Blurbs Turning Into a Mechanical Waltz; —On Other Madison Ave. Fronts

By BILL GREELEY

The heavyweight sales battle on this year's Christmas toy front has been waged between video's mechanical monsters—the Great Garloo and Robot Commando.

On two occasions the referee, the New York Code Office of the National Assn. of Broadcasters, had to bust up the clinches—that is, call a hault to some of the tv commercial demonstrations—but crowd response has gone on unabated.

A fast check of Macy's, via a toy department toiler that calls the huge New York department store the "toy centre of the world," reveals that an estimated 2,000 Garloos and Commandos are being sold every day. "Every kid within a radius of 100 miles will have at least one of them by Christmas," says the Macy's spokesman.

Which one is selling best?

"Oh, it's Robot Commando by 10 to 1. It does more things. The Great Garloo appeals to a certain type of child."

What type child?

"A weird one."

Weird following or no, Ted Bates for the makers of Garloo, Marx Toys, had to remove some of the weirdness from the initial blurbs for the great one. A particularly ghoulish opening with Garloo looming out of a mist was axed for a theatre marquee that touts the toy. Later, because of further public and station resentment, the New York Code Office called for further alterations. This time a scene wherein Garloo walked through an electric train setup knocking it helter-skelter was cut. Now he performs like a pleasant geni, picking up other toys and getting a kiss from a femme tot to close the blurb.

Likewise, Robot Commando's tv exploits had to be cooled on two occasions. In original blurbs, Commando was depicted knocking out tanks with plastic pellets ("missiles") flung from his arms and also knocking out jet planes in free flight with a plastic rocket that pops out of his head.

Commando's visionary tv exploits were courtesy Grey agency for Ideal Toy.

There were a few stations who turned down the blurbs right from the start. Others yielded and complained after protest from viewers. NYCO, however, was lenient in revisions because both commercials were made before the office released its toy "guidelines" for agencies and advertisers last June.

Anyhow, parents can look forward to tamed monsters next Christmas, if the thousands of Garloos and Commandos haven't taken over the country, that is.

Living Color, Print Style

Dupont is publicizing its color tv Christmas special, "The Coming of Christ," the NBC-TV "Project 20" drama making a return this year Wednesday, Dec. 20, at 8:30 p.m., via free color-corrected, screen-separation negatives of four classic season's oil paintings to newspapers that have Run-of-Paper color production.

The service, which lowers color printing costs anywhere from $250 to $800, is being supplied by a new company, Polycolor, which has been providing similar publicity for industry and business, but never before in the show biz area. Company is now doing the same editorial promotion for the feature films "El Cid" and "King of Kings."

Despite a late start, Polycolor sales veepee Eliot Jackson says more than 30 newspapers in 18 states have requested the color-corrected negatives. The pix are available in three sizes, from 5 by 7 inches to 11 by 14.

Blame It on the Blurbs

It's the tv commercial that's giving advertising a bad name, declares Paul C. Harper, Jr., prexy of Needham, Louis & Brorby, Chicago-based ad agency.

Speaking recently before the Advertising Club of Denver, Harper said, "The airwaves are being flooded with too many commercials that are clumsily written, over produced, loud and impersonal and unreal. In short, they are not good selling."

Almost no one, said Harper, responds to a salesman who, "through tone of voice, words and gestures, exaggerates the importance of his proposition and underestimates his customer's knowledge of her own needs."

The speaker stated his three standards for commercial writing: be simple and direct; speak the prospect's language; and, a commercial's technique should underline the message, not embroider it—camera work, music animation should accent the story rather than obscure it.

Alors! Ted Bates

Ted Bates agency, which says its English affiliate, Dobson, Bates & Partners Ltd. of London, has tripled billings since its founding, has linked with Agence Francaise de Propaganda, Paris.

French shop will function autonomously with its present staff, but AFP-Ted Bates will have a "complete and reciprocal arrangement."

Adsville: Oliver Barbour, head of Ogilvy, Benson & Mather's Beverly Hills office, gets veepee stripes . . . Same for William T. Todd, creative director of Geyer, Morey, Madden & Ballard's Chicago and Racine offices . . . Bank of Ceylon to Grant Advertising's office in Colombo, Ceylon . . . Ticker tape media-calculation service of Central Media Service will be demonstrated at today's (13) session of the Radio & Television Executive Society . . . Boston Record to Kenyon & Eckhardt . . . Overseas: David C. Stewart, Kenyon & Eckhardt prexy, and Giancarlo Rossini, veepee in the agency's international setup, to London to meet with four new clients, then to Paris before returning to the U. S. for Christmas. Milburn McCarty, head of Milburn McCarty Assoc.'s, to Manila for the inauguration of his firm's client, Philippine president-elect Macapagal.

London Agencies

London, Dec. 12.

The 220-member Commercial Television Circle voted to support the Hollywood Advertising Club Festival next year . . . A test campaign for a new chocolate-form cough medicine for children has been launched by Benton & Bowles. Called Coftrol, the campaign is planned to be simultaneous with one running in the U. S. . . . Knowledge, a kiddies weekly paper, is to be relaunched next year with exactly the same contents via an intense tv campaign. Starting in January, Clark-Wilkinson agency is booking 45-second spots on all stations . . . If Britain enters the Common Market, big agencies will have some "wonderful opportunities" says Sir Cyril Osborne, Member of Parliament. But the smaller ones had better watch out, he warns . . . And some agencies here are arranging special marketing conferences to discuss the implications entry into the Common Market.

New detergent headed for the British market is currently in the Thomas Hedley & Co. Ltd hopper. Called Spic, the new a count falls to Benton & Bowles who will run a test campaign on tv in the New Year . . . Heinz has appointed a second agency, Dorland Advertising, to handle the Pasta and Baby Foods division of the company . . . A bid to stop tv cigaret ads reaching kiddies by certain members of Parliament was answered by Niall MacPherson, Parliamentary Secretary to the Board of Trade who says: "I canot see how it would be possible to apply a rule preventing tobacco advertising during the times when children are watching commercial tv programs—this would mean that the authority would be in breach of its regulations if a child happened to be viewing when most children are in bed." . . . Southern-TV is to up its rates from next February in line with an 18% rise in audience.

San Francisco—Richard E. Nason, g.m. of RKO General's KFRC since mid-1960, has resigned to take over post of general manager of independent WSAI, Cincinnati. Succeeding Nason will be Al Racco, now with RKO General's Frisco sales office and previously manager of KLAC-AM, Los Angeles.

Silver Lining

If DuPont isn't particularly happy about its "Show of the Week" on NBC-TV, it is also quite possible NBC-TV has its reservations about some aspects of the show, too.

DuPont has not been overjoyed at the rating returns for this NBC-produced Sunday-at-10 stanza, but now it develops that NBC-TV will probably have a chance to get a premium booking at 10 p.m. next season strictly on the strength of its 9-10 p.m. "Bonanza" leadin. "Bonanza," new to its present slot, has turned into one of the biggest rating-getters of the season.

DuPont only owns 40 weeks of time, and before the "Bonanza" bonanza this season, NBC-TV felt most lucky to get even 40 weeks out of a bankroller. Yet with a powerhouse like "Bonanza" for a leadin, the old network game applies—strong leadin should command nothing less than a firm 52-week contract from sponsors of any subsequent stanza.

RICHARD EGAN BOWS ON SG PILOT FOR NBC

Hollywood, Dec. 12.

Screen Gems signed Richard Egan for the starring role in its 60-minute "Empire" pilot for NBC-TV. It's the first video series for Egan.

The pilot goes into production next month, from a Frank Nugent script, with William Sackheim as exec producer. Egan owns a piece of the action. The "Empire" project, which will see Egan as head of a huge New Mexico ranch, in a modern story, is aimed at the 1962-63 season.

'Democracy in America' As NBC Radio Series

Hollywood, Dec. 12.

NBC Radio is going to do a series of 14 half-hour dramatizations called "Democracy In America," based on Alexis de Tocqueville's classic written in the 1830s by the French visitor.

Skein will begin, affils were informed, on Jan. 17, next year. It's a Wednesday and the show goes into an 8:30-9 p.m. slot.

Stanza, directed and researched by George E. Probst (associate professor at N.Y.U.), will also be aired via CBC in Canada.

NBC is providing material to schools in an effort to create a tune-in between "Democracy In America" and the academic curriculum.

Radio Review

"ASK THE LAWYER"
With Roy McCarthy
Producer: Jim Butler
45 Mins.; Friday, 1:10 p.m.
PARTICIPATING
KMOX, St. Louis

"Ask the Lawyer," the newest addition to KMOX Radio's all-talk format, "At Your Service," is beginning its second month and has caught on as fast with listeners as the rest of the talk and information segments of the show, now heard seven hours a day and two hours on Saturday morning.

"As the Lawyer" runs from 1:10 to 1:55 p.m. each Friday and opens with a discussion by a prominent Missouri attorney on a single law topic. This is followed by a question and answer period during which the phones at KMOX are opened to listeners. Average number of calls during the 45-minute program is 95.

Opening the new program was a discussion of "The Court System" on both the state and national level. Succeeding programs have been concerned with "Criminal Law," "Starting and Defending a Civil Lawsuit," "Juvenile Courts" and the "Probate Court." Future topics will include "Wills," a three-part program on "Constitutional Law," "Taxes," "Adoptions" and "Divorce."

The program is presented in cooperation with the Missouri Bar Association. Guests each week are selected by the Association and include attorneys from the state of Missouri. The Association regards the show as "one of the most productive areas of public relations in which the Missouri Bar Association can engage." *Bob.*

TV-Radio Production Centres

IN NEW YORK CITY

Cara Williams and **Dick Van Dyke** will guestar in CBS-TV's hour-long special "Henry Fonda and the Family" on Feb. 6 . . . **Jackie Cooper** signed to star as the young husband in "The Fourposter," upcoming "Golden Showcase" special on CBS-TV . . . **Tyree Glenn**, trombonist with **Jack Sterling's** WCBS Radio quintet, had his horn stolen from his car while visiting with **Duke Ellington** at the Apollo Theatre in Harlem last week . . . **Robert Goulet**, of "Camelot," and **Elaine Stritch** will be heard on **Lee Jordan's** WCBS Radio's "Music of Broadway" in two weeks. He taped both actors backstage at their respective theatres this week . . . WPIX weathergirl **Gloria Okon** makes her next singing debut on **Dick Shepard's** WMGM stanza right after the first of the year . . . **Sherril Taylor** and **Jory Nodland**, prez and v.p. respectively, of Taynod Productions, to start four new pilots within next five weeks. Taynod packages the "Kukla & Ollie" five minute strip on NBC-TV . . . "Pied Pipers of Harlem," WCBS Radio documentary exposing slum landlords will be broadcast Sunday (17) and repeated the following day in early evening . . . As a farewell salute to "The Threepenny Opera," which will close Dec. 17 at Theatre de Lys, **Bob Dixon** of CBS Radio, will have **Lotta Lenya**, Kurt Weil's widow on Friday (15). Some of Kurt Weil's music will be played on the program, "At Your Service" . . . Belgian singer-actress **Monique van Vooren** to be starred on "DuPont Show of Week" Sunday (17) . . . **May M. Dowell**, director, special projects, CBS News; **Edith B. Bonneville**, mail and messenger supervisor for CBS-TV; and **Marion S. Sheppard**, assistant music librarian of WBBM Radio, Chicago, were honored with CBS Foundation grants given to various colleges. Plan is designed to recognize the service of women employees of CBS . . . **Marvin L. Shapiro** has been named eastern sales manager for Television Advertising Representatives . . . **John Walsh**, former CBS-TV publicist, and **Patti Goldstein**, former NBC-TV publicist, have joined forces with ex-Life staffer **Virginia S. Addison** to organize Addison, Goldstein & Walsh, public relations firm . . . National Educational Television is now developing a six-part tv series, "Creative Man" for broadcast on the etv network. Institute of Personality Assessment and Research of the U. of California is participating in the project . . . Former ad agency exec and tv producer **Elliot Saunders**, now operating out of Paris, has affiliated with Pilots Productions, radio-tv production firm.

Louis Nye, **Jim (Mr. Magoo) Backus** and word analyst **Bob Brown** signed as regular on ABC Radio's "Flair" . . . WABC-TV's weather gals, **Jan Crockett** and **Penny Wright**, following the dipping thermometers and start reporting on latest ski info Dec. 20 . . . **Bessie Love**, the silent screen star, inked to appear in the "Gunpoint to Shannon" episode of "Zero One," MGM-TV's half-hour series now filming in London . . . **Fred Robbins** has **Billy Wilder**, **Susy Parker**, **Rudy Vallee**, **Sophia Loren** and **Danny Thomas** as guests on syndicated "Assignment Hollywood" show this week . . . **Duke Ellington** orch to entertain at the annual Radio & Television Executive Society Christmas Party Dec. 19 at the Hotel Roosevelt ballroom Veterans Hospital Radio & Television Guild will be beneficiary of the affair . . . **Arthur Storch**, veteran tv actor, is now enjoying the role of being a director of a click off-Broadway legit offering, "Two By Saroyan," now passed its 50th performance . . . **Bill Sheehan** is the new anchor man on ABC-TV's 6 p.m. news show, replacing **Al Mann** who's now on roving assignment . . . **Herb Oscar Anderson**, WABC disk jockey, pinchhitting for **Don McNeill** on the Chicago-originated "Breakfast Club" when the latter takes his Christmas vacation starting Dec. 27.

WBAI-FM, Pacifica Foundation's New York noncommercial station, will devote its entire Sunday, Dec. 17, schedule to British Broadcasting Corp. programs . . . CTV Television Network Ltd., new Canadian web, has opened New York offices at 535 Fifth Ave. . . . **Pete Fisher** moves over as a publicist at CBS Radio to a similar slot with CBS-TV news, pubaffairs division.

IN CHICAGO

Red Blanchard of the "Barn Dance" cast emceed the annual Christmas party of Chi Broadcast Ad Club yesterday (Tues) . . . **Bill Kephart**, announcer of 30 years tenure at WNBQ-WMAQ, is in Hinsdale Hospital for surgery. **Del Clark** is spelling him . . . **Fred Niles'** Communications Center notches its sixth anni this week. It was started on $5,000 and now has plants in Chi, New York and Hollywood . . . WBBM-TV will drop the post of executive producer when **Don Dillion** leaves at the year's end . . . WGN Radio received an Americanism award from Independence Hall Assn. for consistent contributions to responsible citizenship . . . **Rogan Jones**, formerly of the Paul H. Raymer reppery, joined the WBBM-TV sales staff. He fills the spot vacated by **Russ Barry**, who went up to CBS national sales . . . WGN-TV plucked the Big 10 basketball games from Saturday afternoon telecasting, starting Jan. 26 . . . **Studs Terkel** will star in a production of "My Heart's In the Highlands" at Goodman Theatre . . . WNBQ is souping up **Harry Volkman's** weather shows with animated symbols in a new process called Technamation. Patented technique is making its debut on the station.

IN LONDON

Dennis Dick, Grampian-TV's first press officer, quit to join BBC tv-and-radio program paper "Radio Times" . . . CBS has asked Welsh indie contractor, TWW, for the film clip taken by cameraman **Bob Edwards** as he fell out of an airplane . . . TAM (Ireland) Ltd., under manager **John Watchorn**, is to operate audience measurements in the Republic of Ireland . . . Actress **Faith Brook** picked to be chairman of the judging panel on Southern TV's Young Outlook Drama Contest . . . BBC Sound collected public opinion on local broadcasting after a four-day experiment at Portsmouth . . . Deejay **Sam Costa** made his debut as a quizmaster on Westward-TV's "Treasure Hunt" . . . **Katya Douglas** got the femme lead in the Metro-BBC-TV coproduction "Zero One" now shooting at Elstree . . . Comedienne **Hylda Baker** makes her BBC-TV drama bow on Fri. (15) in "Where the Difference Begins" . . . Associated TeleVision prepared a Christmas special with **Max Bygraves** . . . **Fred Perry**, three times Wimbledon singles champion in the 1930s, has joined Associate-Rediffusion as sports liaison officer.

IN WASHINGTON

CBS' News glamour gal **Nancy Hanschman** will be wed on Feb. 10 to **C. Wyatt Dickerson**, Leesburg, Va., banker, real estate man and horse raiser . . . **Bryson Rash** of NBC News elected vice president of the National Press Club, and **Lewis W. Schollenberger** of ABC, to the Club's board of governors . . . CBS, with acting Washington bureau manager **Bob F. Allison** hosting, tosses its Christmas blast Monday (18) . . . **Adm. Arleigh A. Burke**, ex-chief of Naval operations, elected to Capitol Radio Engineering Institute board . . . WINS, N.Y., owner **Elroy McCaw**, an Air Force reserve colonel, has been in town on two weeks active duty . . . Metropolitan Broadcasting news chief **Martin Weldon** honored at party given by WTTG-TV manager **Donn Collee**.

IN BOSTON

WBZ-TV's vice-president **W. C. Swartley** addressing Newton Rotary on tv and audience attitudes Monday (18) . . . Boston singer **Bob Dini** signed for new radio show five times a week on WXMN, Nashua, N.H. . . . New England Broadcasting Executives club holding Xmas party

(Continued on page 42)

Tele Follow-Up Comment

American Musical Theatre

Sigmund Spaeth and Stanley Green were Earl Wrightson's guests on "The American Musical Theatre" over WCBS-TV (N.Y.) Sunday (10). Instead of the former songsmiths ("and then I wrote") and/or musicomedy performers ("and then I sang"), the musicologists made for a sprightly pair with their "and then I observed and criticized" commentary. What risked being static proved otherwise, thanks to the savvy Ned Cramer-Ethel Burns production and Anthony Farrar's direction because they insured against this with forethought. One, booking Ray Bloch instead of the usual Antonini maestroing gave it a little fillip, plus his own version of a popularized classic, at the moment when Dr. Spaeth got around to pop song adapatations of the classics. In addition, the "tune detective" himself is no slouch as a pianologist and musicommentator, after so many years in lecturing, tutoring, radio-tv and his 22d season with the "Metropolitan Opera Quiz"

Stanley Green's lone work, "The American Musical Theatre," which will be periodically updated, of course doesn't compare with Dr. Spaeth's 31 books on the music business (capped by his "50 Years With Music") but he was a savvy young man who made his anecdota about Berlin, Romberg, Rodgers et al. count. While not having the performing abilty of Spaeth, nor his pop song medley (the Dr. got in a few plugs also), he wasn't overshadowed too much although it was natural that the N.Y. City high-school kids, who make up the live audience of this vidtaped CBS puffairs 45 minutes, should address more of their questions to Spaeth. Green's intimate associations at camp and school with Rodgers, Frank Loesser, Charles Strouse ("Bye Bye Birdie"), Dick Adler and Alan Jay Lerner made it natural for so much music savvy to rub off on him. Green recalled that Rodgers, at 14, wrote his first song, "Dear Old Wigwam," when both were at Camp Wigwam, Harrison, Maine, "so Rodgers' decision to write both his own lyrics to his upcoming 'No Strings' is no departure," he added.

Both accented the maturity of the present-day legit musical, with greater accent on book and the closer integration of choreography —"a fusion of all the arts"—as against the yesteryear makeshift librettos. "Who would have dared to tell Ziegfeld we're working on a musical based on juvenile delinquency?", he observed, refering to "West Side Story" of course. Green traced the "growing-up stage" of Broadway musicals from the old Princess Theatre (Bolton-Wodehouse-Kern) days and singled out Kern, Gershwin and Rodgers as the "greatest contributors" to that evolution. Spaeth interposed, "And don't forget Cole Porter." From the teeners' viewpoint, all their questions also indicated a savvy insight on legit musicals.

Abel.

Bell Telephone Hour

The Bell Telephone Hour as delivered over NBC-TV Friday (8) appeared to be an Ed Sullivan Show on an egghead level. It had musical variety designed to catch all classes of people, namely most of those listed in the telephone directory, and it had sufficient quality to achieve its aim.

The show had two brilliant focal points, the pas-de-deux of Dame Margot Fonteyn & Michael Somes, who came in from England especially for this session, and the Joan Sutherland rendition of Verdi's "Ernani Involami" from "Ernani." The Australian diva projected this aria with impeccable technical brilliance. She has range, power and perception as well as dramatic ability. She's this season's magnet of the Met and seemingly has transferred her lure successfully to the video spectrum.

Dame Margot & Somes were similarly artists in the grand sense of the word. In this difficult passage occuring in the first act of Stravinsky's "Firebird" both highly endowed dancers perform with warmth and skill and handled this classic brilliantly.

The others on the show were in a popular idiom. Dorothy Collins accomped by Raymond Scott & His Quintet charmed her way through a catalog of standards, while dual pianists Luboshatz & Nemeroff hit it off well in selections from "Die Fledermaus." Roy Rogers & Dale Evans were extremely pleasant projecting a homespun quality in a passel of tunes, most of which were from the cow-country. Donald Voorhees accompanied with his accustomed excellence. *Jose.*

Theatre 62

Feature pictures seem to lose something in adaptation to tv. At least "Notorious" did in its transference to "Theatre 62" on NBC-TV last Sunday (10). It lost the style that Cary Grant and Ingrid Bergman brought to the 1946 original, the plot development and the suspense that usually comes with a topgrade spy meller.

What emerged was just routine melodramatics that fell into familiar patterns and something that whetted the appetite for a replay of the original. There's plenty of meat in a yarn concerned with the breakup of a Nazi ring in Rio de Janeiro by American Secret Service agents but the tv telling didn't take advantage of the basics. The buildup was skimpy and adapter Sumner Locke Elliot seemed to be rushing through the story to get it over with in his hour of limitation.

A stalwart cast was assembled for this workover but little thesping magic emerged. George Grizzard was leaden as the Secret Service man with romantic inclinations, Barbara Rush presented a pretty picture and little else. Cathleen Nesbitt wasn't too convincing as the wily mother of one of the top spys and Joseph Cotten played the spy chief with familiar hokey touches.

In this instance, "Film 46" stayed way ahead of "Theatre 62." *Gros.*

YOUR RIGHT TO SAY IT
With James H. McBurney, Benjamin C. Willis
Producer: Robert W. Thomas
Director: Jerry Gregoris
30 Mins., Wed., 9:30 p.m.
WGN-TV, Chicago

So far as last week's outing was concerned, the title of WGN-TV's prime time pubaffairs series might as well be "Your Right *Not* to Say It." The topic was racial integration in the public schools, and the subject Supt. of Chicago Schools Benjamin C. Willis. The only information that came from the half hour question-and-answer session was that Willis is a smug, arrogant, slick and doubletalking executive and a most unwilling interviewee.

He came armed with pat answers and impatience. He dodged the pertinent questions with involved "smiles" that were riddles, and he kept resorting to common knowledge responses, such as that there is a terrible teacher shortage vis-a-vis the population growth in the city.

James McBurney, Dean of Speech at Northwestern U., was an inept interviewer, weak in the clinches and unable to put Willis on the spot and pin him there. Courteous to the point of a fault, he seemed more anxious not to offend the Supt. of Schools than he was to pull any answers out of him. In the end, he buttered Willis up to the extent of saying, if it means moving students from one neighborhood to a school in another district, Willis let on that this was his position. (Willis, by the way, is the highest paid municipal official in the country, having a greater income than the President of the United States).

It was exasperating to the viewer who had tuned in for answers that Willis took a sort of Fifth Amendment ("there is a shortage of teachers") on practically every question asked. WGN-TV has had more successful shows in this series, but the Willis episode came highly touted and is prominent in the local news. *Les.*

'LONE RANGER' TO WABC-TV

The "Lone Ranger" rides again in the New York area.

WABC-TV has bought the series for Saturday nights at 6:30 p.m., starting Jan. 6.

THE GREAT CHALLENGE
With David Schoenbrun, moderator
Producer: Warren V. Bush
Director: Bill Linden
60 Mins.; Thurs., 10 p.m.
CBS-TV (taped in Paris)

"The Great Challenge," CBS-TV News department series which returned last Thursday in a prime evening slot with the first of four symposiums on world problems, is performing one of television's key informational assignments. It is educating the American people to this country's unavoidable global responsibilities through vigorous exchanges of opinion by qualified political experts.

The first show, taped in the formal setting of a public building in Paris, was a penetrating and provocative discussion of the perspectives of Western European unity and America's role in such a confederation. This was by no means a simple matter to explore in an hour, but a remarkable amount of light was shed on such thorny questions as the Common Market, German re-unification, European conferedation, the atomic deterrent, etc., in a freewheeling encounter among some highly articulate experts from the U.S., France, Britain and Germany.

The distinguished panelists included Walt W. Rostow, head of the U.S. State Department's Policy Planning Staff; Raymond Aron, French author and sociology professor; Denis Healy, Labor Party Member of Britain's Parliament; Karl Theodor Baron zu Guttenberg, member of the Foreign Affairs Committee of the West German Bundestag; and Etienne Hirsch, president of Euratom, the atomic energy committee of Western Europe. That's quite an authoritative package of global pundits and policymakers to assemble in one's living room.

David Schoenbrun, CBS-TV's Paris correspondent, moderated the discussion with a keen understanding of the issues and due regard for the fact that a large part of the audience would have some difficulties in following the full argumentation. *Herm.*

AN OUNCE OF PREVENTION
With Art Amadon, narrator
Producer: Mel Bernstein
Writer: Harry Durning
30 Mins., Sun. 7 p.m.
SPERRY & HUTCHINSON
WBZ-TV, Boston (film)

"It was a beautiful clear morning. At 8:15 Tokyo time the bomb was dropped. Forty-three seconds later the bomb detonated and the city disappeared from view. It was just that simple."

This stark opening by the pilot (Army Air Force pilot Robert Lewis) of the plane which dropped the A-Bomb on Hiroshima set the theme for WBZ-TV's compelling, and often frightening, analysis of local and national civil defense.

The Westinghouse outlet made excellent use of such stock footage as the Hiroshima devastation and CD's participation in the Nevada A-Bomb tests, supplemented by Bob Cirace's local lensing of Northeast CD headquarters operation, private and public fallout shelters, and "Ban the Bomb" pickets on Boston Common.

Mel Bernstein's production techniques and Harry Durning's scripting were superbly melded to emphasize the need for functional and effective CD (e.g. script cited CD officials' early 1950's plan to evacuate Hub citizens from target area, as the telescreen showed a CD "Evacuation Route" sign supered over a typical rush-hour highway traffic jam out of city.)

Show pointed out the uncertainties of current U. S. CD policy ("The Government's hope is to find shelter accommodation for 50,000,000 Americans . . . The official estimate is that this program would save 10-15,000,000 lives, at a bargain cost of $15-$20 a person. But obviously a program designed to accommodate a fourth of the population and save less than a tenth of it cannot be the entirety of a national Civil Defense effort").

While calling on Federal Government to do more to provide public shelters and establish a clear, coherent CD policy, program stressed need for strengthening state and local CD units.

If ever a documentary could be labeled a "public service," this factual, thought-provoking opus was it. *Guy.*

More TV Reviews On Page 38

BING CROSBY SHOW
With Bing Crosby, Terry-Thomas Dave King, Marion Ryan, Shirley Bassey, others
Producer: Bob Wynn
Director: Peter Croft
Writers: Bill Morrow, Howie Leeds
60 Mins., Mon., Dec. 11, 9 p.m.
MOTOROLA; U.S. TIME
WABC-TV (tape)
(Leo Burnett; Warwick & Legler)

This first of two Bing Crosby specials for ABC-TV may have been thin and tired in theme and some of its comedy, but the hour managed to provide some easy-going and bright musical moments.

Vidtaped on London locations and at Associated-Rediffusion's Wembley studios with Crosby and an all-British cast, it opened and closed effectively, but sagged in the middle in sequences that had the vet crooner seeking out his British ancestry.

Highlights were the opener, a song-and-dance number in the traditional Crosby style aided by comedian Dave King and singer Marion Ryan; a Crosby and Terry-Thomas comedy bit in a Somerset House setting; songs of Welsh blues belter (and a looker) Shirley Bassey (although marred by poor dubbing); and a windup pub scene with Crosby and the Happy Wanderers, a buskers group, with a string of songs in the Mitch Miller sing-a-long vogue.

Crosby closed with "White Christmas," natch, backed by the Norman Luboff Choir. *Bill.*

MISTER TONY BENNETT
(Great Music From Chicago)
With Tony Bennett, Bob Hamilton Dancers, Joe Eich Singers, Jim Conway, Robert Trendler Orch
Producer: Bob Hamilton
Director: Dick Doerschuk
Writer: Fran Coughlan
60 Mins.; Sun., 9 p.m.
TALMAN, MAGIKIST
WGN-TV, Chicago (tape-color)
(RMO Assoc.; Greenwood Adv.)

"Great Music From Chicago" let its hair down for one installment and presented—good music from Tony Bennett. In both musical genre and class, it was a drastic departure from the regular, elite format of this three year old syndicated series. As a pop offering it probably drew a bigger audience than any of the symphonic or operatic shows in the series, but it was simply not in their league.

In what amounted to a one-man show, Bennett essentially did his nightclub act, a strenuous unspooling of some 20 consecutive songs. It may be clicko in the cabarets, but it didn't translate fluently to the more intimate medium of television. The showmanly devices that work so well in clubs seem phony on tv, and it grew tiresome to watch Bennett remove his tie and jacket for certain numbers and put them back on for others. Similarly, the stock nitery patter he used had an insincere, unnatural ring, and in a classy showcase like "Great Music," Bennett's grammatical inaccuracies were severely jarring.

Bennett is an excellent pop singer who has a knowing way with a song, but an hourlong, unscripted show of straight singing was just too much for him to carry. *Les.*

PLAZA 13
With Bill Luxton, Lloyd McQuiggan, Claire Donovan, Champ Champagne Trio, guests
Director: Bob Black
65 Mins.; Mon.-Fri., 3:25 p.m.
CJOH-TV, Ottawa

Plaza 13 is on channel 13 here, an afternoon show using live and filmed interviews, gab items, news and music. Tunes are provided by the Champ Champagne Trio with bass, guitar and 88 plus organ and vibes by doubling. Necessarily aimed at housewives by its air time, stint is kept moving with no hectic flurry by director Bob Black, and includes a short bit on kitchen activities. Show caught had Miss Mandarin Orange as guest, moving her into the kitchen set to gab about what housewives could do with mandarin oranges. Femme had a tasty story, too, having spent several years in Japan with her diplomat dad and learned to speak Japanese by living with local families and exchanging lessons in English. Also Miss Ottawa Rough Rider, local contestant in the Miss Grey Cup competition, was interviewed on film. News was made up of unusual items, made more unusual in this stanza by several camera goofs. All-in-all, Plaza 13 is a solid entertainment item for afternoons. *Gorm.*

GOLDEN SHOWCASE
(The Picture of Dorian Gray)
With John Fraser, George C. Scott, Susan Oliver, Louis Hayward, Margaret Phillips, Robert Goodler, Carrie Nye, Norman Bowler, Robert Walker, others
Exec Producer: David Susskind
Producer: Jacqueline Babbin
Director: Paul Bogart
Writer: Oscar Wilde
Adaptors: Babbin, Audrey Gellen
60 Mins.; Wed. 8:30 p.m.
JOHN H. BRECK, INC.
CBS-TV, N.Y. (tape)
(Reach, McClintin & Co.)

The eerie "Picture of Dorian Gray" was carried off with flair and polish in this video version of the Oscar Wilde classic. It had flourishes of excitement, rumbles, ever so civilized, of man's hedonistic corruption, portrayed with style and insight.

That the hour drama, telecast Wednesday (6) night at 8:30 on CBS-TV, proved less than a theatrical adventure lies in the nature of the property. Oscar Wilde's conceit, on which the whole drama is based, now is quit an old hat. Other dramatists have taken off where Wilde stopped, putting "Dorian Gray" in the category of a period piece. Today we have "La Dolce Vita."

The period piece, though, as mounted by producer Jacqueline Babbin still proved absorbing. John Fraser as Dorian Gray brought a physical handsomeness to his role and, for the most part, suggested the corruption in his soul. It wasn't an easy assignment to achieve the depth needed, limited as he was to the hour rendition. He did well, though. George C. Scott proved to be an engaging villain, as Lord Henry Wotton, cynical, unscrupulous, hedonistic, decadent, and witty. Louis Hayward was effective as the artist and Susan Oliver was comely and winning in her two roles. Margaret Phillips, Robert Goodier, Carrie Nye, Robert Walker, and others in the supporting cast lent their individual talents ably.

Burr Smidt was the real-life artist who did the evolving Dorian Gray paintings. They were arresting, but some of the degradation reflected in the paintings might have been even more arresting if more was left to the viewers imagination. Blood dripping from the hands of Dorian Gray in the painting, in one sequence, shown as an actuality was less than effective. Such a reality on the screen impinged on the acceptance of the conceit.

Producer Babbin and Audrey Gellen evidenced a fine hand in doing the adaptation. Director Paul Bogart caught the weird magic in the Wilde work. Sets and costuming were lavish. *Horo.*

WESTINGHOUSE PRESENTS
("Come Again to Carthage")
With Piper Laurie, Maurice Evans, Ina Balin, Ann Harding, Arthur Hill, Joan Hackett, Ruth White, Gordon Peters
Producer: Gordon Duff
Director: Jack Smight
Writer: Robert Crean
60 Mins., Friday, 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y.

On the dusty charts of video's so-called "Golden Age," this original hour drama would get an "A" for effort and a "C" in just about every other department.

An exception would have to be the performance of Piper Laurie, who injected a lot of dramatic significance into her lead role as the nun who returns home during a family crisis. Miss Laurie has come a long way since her emergence from Hollywood's technicolor harems.

But Robert Crean's dark gray script about a transgressor father who is dying, a boozing mother and an unhappily married sister who alter the philosophy of the nun lacked tonal variance and was clumsy in character exposition. An hour-long death scene with Maurice Evans was too much to ask of the vet emoter. Ann Harding as the mother was tipsy, and Arthur Hill was a mumbling estranged husband. More than adequate work, however, was turned in by Ina Balin as the sister and Joan Hackett as the nun who accompanied Sister Maria Joseph (Miss Laurie) home. Jack Smight's direction was excellent, if inclined to arty twoshots.

Needless to say, Miss Laurie and the church landed on their feet, but for nontheological viewers, the Freudian future was far from certain. *Bill.*

Texas to Tanganyika

The group of 35 Peace Corps volunteers now working in Tanganyika includes geologists, civil engineers and surveyors. But there isn't an actor in the bunch.

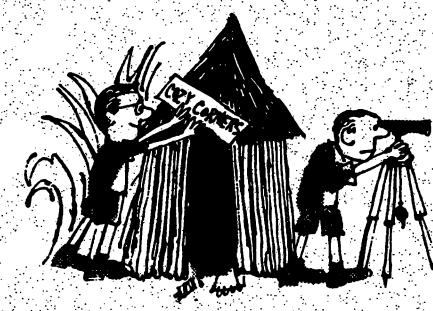
That will be obvious to every viewer watching this Friday night's NBC News special, "The Peace Corps in Tanganyika." For the sincerity of the young Americans that comes through in this color documentary is, in a phrase, too good to be untrue.

It's an attitude that's apparent from the film's start to its finish—from the group's rugged preparatory work in Texas and Puerto Rico to the actual beginnings of its stay in Africa.

There was nothing remotely soft about the preliminaries. At one point, even Ray Scherer, NBC's on-the-scene reporter for the film, was moved to wonder aloud as to whether a training camp smack in the middle of the Puerto Rican rain forest might not bring some unwelcome changes in some of the Corpsmen.

Scherer got his answer to that one from the Rev. William Sloan Coffin, who'd set up the camp. "We don't change people," said Coffin. "We reveal them. We're not going to add an inch to a man's height, but we'll insist that he rise to his full stature."

As the documentary points out, no one can be sure how the 35 American specialists in Tanganyika will fare over the long pull, or precisely how much they'll contribute to the advance of their host nation (which, by the way, gained its independence exactly five days ago).



But we do believe the film will give viewers an extremely fair picture of how the young visitors are approaching their tasks and their problems in this largely undeveloped land of nine million people.

For NBC Producer Gerald Green and his crew, this was a "first exposure" to Tanganyika. They were delighted to find the weather wasn't nearly

as hot as it had been in Texas or as rainy as it had been in Puerto Rico, where heavy downpours had played havoc with their earlier shooting schedules.

Something else they hadn't expected was the group of African tribesmen who insisted on being paid every time a camera turned in their direction. These were the Masai, whose profitable experiences with Hollywood location crews in the past had taught them to start waving spears and acting "colorfully" whenever they heard the whirring of a camera.

Green's director, Joseph Zigman, reports that there are only about 45,000 Masai in the entire country, but that their showboating tactics have made them a source of embarrassment to the rest of the Tanganyikans, who consider them "professional primitives."

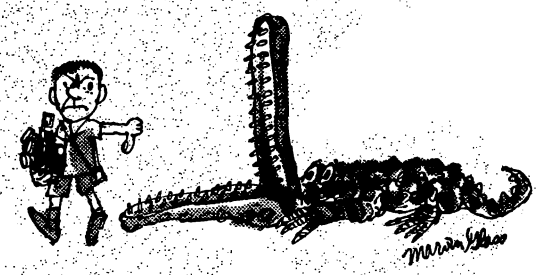
Another thing the NBC crew learned during its African assignment was that Tanganyikans are strangers to the art of rhythm drumming. Viewers will share that discovery when they watch a film sequence made at an after-hours social club at Tengeru, at the base of Mt. Kiliminjaro.

There, they'll see Jack McPhee, a former RCA physicist from Portland, Oregon, introducing his African friends to the art of the bongo (talk about your switches). As the scene will also show, the natives are much more adept at the American guitar, from which they can make pretty music within minutes after picking one up.

But the sound of neither bongo nor guitar can obscure the seriousness with which the Corpsmen in the documentary look upon their two-year hitch. Why, exactly, had they joined up in the first place? Well, a young surveyor from Boston—Dennis Galvin by name—may have given correspondent Scherer the most representative answer.

"I can't help feeling," declared Galvin, "that there's no escaping the obligation that all of us—especially Americans—have to our history. I guess that's why I'm here."

("The Peace Corps in Tanganyika" is the last of three documentaries sponsored by the Elgin National Watch Company under the title "Now In Our Time." The other two: Last month's program on "The Good Ship HOPE" and last Thursday night's "Sentry Abroad," an analysis of our overseas military defenses.)



It might be noted in passing that Friday night's film report happily avoids shots of African wild life. Except for some very brief footage (or neckage) of the giraffe—which happens to be Tanganyika's national symbol—this is a story about people, and not a brochure from a safari agent. Which happens to suit us just fine. Truthfully, now, has a shot of a yawning crocodile ever made you want to do anything but yawn right back?

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: OCTOBER 15-28, 1961.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Bonanza (Sun. 9:00-10:00)	WLWT	41
1.	Wagon Train (Wed. 7:30-8:30)	WLWT	41
2.	Real McCoys; Feathertop (Thurs. 8:30-9:00)	WKRC	35
3.	Sing Along With Mitch (Thurs. 10-11)	WLWT	33
4.	Perry Como (Wed. 9:00-10:00)	WLWT	31
5.	Car 54 (Sun. 8:30-9:00)	WLWT	30
5.	Perry Mason (Sat. 7:30-8:30)	WCPO	30
5.	Target (Fri. 10:00-11:00)	WKRC	30
6.	Red Skelton (Tues. 9:00-9:30)	WCPO	29
6.	Untouchables (Thurs. 10:00-11:00)	WKRC	29

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Fascinating World (Wed. 7:00)	WLWT	Teledyn. Inc.	20	54
2.	Mr. Magoo (Wed. 6:30)	WCPO	TV Pers. Inc.	19	48
2.	Pony Express; Maverick (Sun. 7:00)	WKRC	NBC Films	19	39
3.	Death Valley Days (Thurs. 7:00)	WKRC	U.S. Borax	18	47
3.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	18	46
4.	Dangerous Robin (Tues. 7:00)	WKRC	Ziv-UA	16	41
4.	Third Man (Tues. 9:30)	WCPO	NTA	16	27
4.	Yogi Bear (Mon. 6:30)	WCPO	Screen Gems	16	41
5.	Phil Silvers (Mon. 7:00)	WKRC	CBS Films	15	38
5.	Quick Draw (Tues. 6:30)	WCPO	Screen Gems	15	33

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Tracy	WKRC	10
News; Weather		
Huntley-Brinkley	WLWT	18
Lassie	WCPO	18
Mounted Police	WLWT	11
News; Weather		
Huntley-Brinkley	WLWT	18
Dix. Sports Show	WLWT	13
Dick Powell	WCPO	16
News; Weather		
Huntley-Brinkley	WLWT	19
Powell; Hong Kong	WLWT	15
News; Weather		
Huntley-Brinkley	WLWT	20

ATLANTA, GA.

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: OCTOBER 15-28, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WSB	43
2.	Bonanza (Sun. 9:00-10:00)	WSB	40
3.	Andy Griffith (Mon. 9:30-10:00)	WAGA	33
3.	Flintstones (Fri. 8:30-9:00)	WLWA	33
4.	Perry Mason (Sat. 7:00-8:00)	WAGA	32
4.	Rifleman (Mon. 8:30-9:00)	WLWA	32
4.	77 Sunset Strip (Fri. 9:00-10:00)	WLWA	32
5.	Gunsmoke (Sat. 10:00-11:00)	WAGA	30
6.	Cheyenne (Mon. 7:30-8:30)	WLWA	29
6.	Danny Thomas (Mon. 9:00-9:30)	WAGA	29
6.	Rawhide (Fri. 7:00-8:00)	WAGA	29

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	29	67
2.	Whirlybirds (Wed. 7:00)	WSB	CBS Films	28	52
3.	Brave Stallion (Tues. 7:00)	WSB	ITC	24	63
4.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	23	77
5.	Yogi Bear (Mon. 6:00)	WSB	Screen Gems	22	61
6.	Quick Draw (Tues. 6:00)	WSB	Screen Gems	21	66
7.	Brannigan; Manhunt (Thurs. 7:00)	WSB	CBS Films; Screen Gems	19	53
7.	Deputy Dawg (Wed. 6:00)	WSB	CBS Films	19	63
7.	Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	19	39
7.	Shannon (Wed. 8:30)	WSB	Screen Gems	19	32

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Peter Gunn	WAGA	10
Mr. Ed	WAGA	23
Everglades	WAGA	11
Peachtree Playhouse	WLWA	4
Peachtree Playhouse	WLWA	9
Peachtree Playhouse	WLWA	7
Frontier Circus	WAGA	13
Peachtree Playhouse	WLWA	7
Rawhide	WAGA	29
Checkmate	WAGA	26

GR'NV'LE—ASHV'LE—SP'TENBURG

STATIONS: WFBC, WSPA, WLOS. *SURVEY DATES: OCTOBER 15-28, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WFBC	49
2.	Bonanza (Sun. 9:00-10:00)	WFBC	46
3.	Price Is Right (Mon. 8:30-9:00)	WFBC	38
4.	Tall Man (Sat. 8:30-9:00)	WFBC	37
5.	National Velvet (Mon. 8:00-8:30)	WFBC	32
5.	Laramie (Tues. 7:30-8:30)	WFBC	32
6.	Dr. Kildare (Thurs. 8:30-9:30)	WFBC	31
7.	Alfred Hitchcock (Tues. 8:30-9:00)	WFBC	29
8.	Joey Bishop (Wed. 8:30-9:00)	WFBC	28
9.	Cimarron City (Mon. 7:00-8:00)	WFBC	27
9.	Dick Powell (Tues. 9:00-10:00)	WFBC	27

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Cimarron City (Mon. 7:00)	WFBC	MCA	27	45
2.	Manhunt (Thurs. 7:00)	WFBC	Screen Gems	24	50
3.	Sea Hunt (Tues. 7:00)	WFBC	Ziv-UA	21	40
3.	Third Man (Wed. 7:00)	WFBC	NTA	21	53
4.	Mike Hammer (Sat. 7:00)	WFBC	MCA	19	38
5.	Miami Undercover (Fri. 7:00)	WFBC	Ziv-UA	17	38
6.	Yogi Bear (Tues. 5:30)	WFBC	Screen Gems	13	68
7.	Deputy Dawg; Montys Rascals (Fri. 5:30)	WFBC	CBS Films	12	48
7.	Deputy Dawg; M Squad (Fri. 6:00)	WFBC	CBS Films	12	48
7.	Huckleberry Hound (Thurs. 5:30)	WFBC	Screen Gems	12	60
7.	Ripcord (Mon. 7:00)	WLOS	Ziv-UA	12	22

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Ripcord	WLOS	12
Cheyenne	WLOS	18
Assignment Underwater	WLOS	9
Blue Rdg. Quart.	WSPA	16
Straightaway	WSPA	9
Grand Ole Opry		
Safari	WLOS	12
Early Show	WLOS	3
Early Show	WLOS	17
Early Show	WLOS	17
Early Show	WLOS	5
Cimarron City	WFBC	27

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. *SURVEY DATES: OCTOBER 15-28, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	WDAF	37
2.	Andy Griffith (Mon. 8:30-9:00)	KCMO	35
2.	Hazel (Thurs. 8:30-9:00)	WDAF	35
3.	Bonanza (Sun. 8:00-9:00)	WDAF	33
3.	Perry Como (Wed. 8:00-9:00)	WDAF	33
3.	Red Skelton (Tues. 8:00-8:30)	KCMO	33
4.	Danny Thomas (Mon. 8:00-8:30)	KCMO	32
4.	Flintstones (Fri. 7:30-8:00)	KMBC	32
5.	Rifleman (Mon. 7:30-8:00)	KMBC	30
6.	Sing Along With Mitch (Thurs. 9-10)	WDAF	29

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Tues. 8:30)	KCMO	U.S. Borax	23	41
2.	Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	20	47
3.	Popeye (Mon.-Fri. 5:00)	KMBC	King Feat.	16	15
3.	Quick Draw McGraw (Wed. 5:30)	KMBC	Screen Gems	16	43
4.	Yogi Bear (Mon. 5:30)	KMBC	Screen Gems	15	50
5.	Man From Cochise (Mon.-Wed.-Fri. 6:00)	KMBC	NTA	14	38
6.	Jeff's Collie (Sat. 5:30)	WDAF	ITC	13	54
6.	King of Diamonds (Wed. 9:00)	WDAF	Ziv-UA	13	24
7.	Highway Patrol (Mon.-Fri. 5:30)	WDAF	Ziv-UA	11	33
7.	Jim Backus (Thurs. 8:30)	KMBC	NBC Films	11	18
7.	Sea Hunt (Fri. 6:30)	WDAF	Ziv-UA	11	22
7.	Shannon (Fri. 7:30)	WDAF	Screen Gems	11	20

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Powell	WDAF	22
News; Sports		
Huntley-Brinkley	WDAF	18
Early Show	KCMO	4
Highway Patrol	WDAF	11
Highway Patrol	WDAF	13
Highway Patrol	WDAF	8
News; Sports		
Huntley-Brinkley	WDAF	17
Cimarron City; Fbl.	KMBC	7
Steel; Circle	KCMO	24
Yogi Bear	KMBC	15
Quick Draw	KMBC	15
Popeye	KMBC	15
Hazel	WDAF	35
Rawhide	KCMO	23
Defenders	KCMO	26

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. *SURVEY DATES: OCTOBER 15-28, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Mason (Sat. 7:30-8:30)	WISH	35
2.	Candid Camera (Sun. 10:00-10:30)	WISH	32
3.	Andy Griffith (Mon. 9:30-10:00)	WISH	31
3.	Danny Thomas (Mon. 9:00-9:30)	WISH	31
3.	Flintstones (Fri. 8:30-9:00)	WLWI	31
3.	Wagon Train (Wed. 7:30-8:30)	WFBM	31
4.	Gunsmoke (Sat. 10:00-11:00)	WISH	29
4.	Red Skelton (Tues. 9:00-9:30)	WISH	29
5.	Bonanza (Sun. 9:00-10:00)	WFBM	28
5.	Ed Sullivan (Sun. 8:00-9:00)	WISH	28
5.	Perry Como (Wed. 9:00-10:00)	WFBM	28
5.	77 Sunset Strip (Fri. 9:00-10:00)	WLWI	28
5.	To Tell The Truth (Mon. 7:30-8:00)	WISH	28

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Yogi Bear (Fri. 6:30)	WLWI	Screen Gems	23	52
2.	Death Valley Days (Sat. 7:00)	WISH	U.S. Borax	21	47
3.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	18	41
4.	Ripcord (Fri. 7:00)	WLWI	Ziv-UA	17	39
4.	Whirlybirds (Sat. 6:30)	WISH	CBS Films	17	45
5.	Everglades (Tues. 7:00)	WLWI	Ziv-UA	15	31
6.	Quick Draw (Wed. 6:30)	WLWI	Screen Gems	14	35
6.	Sea Hunt (Thurs. 7:00)	WLWI	Ziv-UA	14	33
7.	Brothers Brannigan (Mon. 7:00)	WLWI	CBS Films	13	27
8.	Assignment Underwater (Tues. 7:00)	WISH	NTA	11	23
8.	Manhunt (Wed. 7:00)	WLWI	Screen Gems	11	26

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Franes Farmer-Pres.	WFBM	10
Huntley-Brinkley	WFBM	15
Midwestern Hayride	WLWI	11
News; Weather	WISH	14
Huntley-Brinkley	WFBM	16
Early Report	WFBM	17
Weather; Headlines	WFBM	17
Wrestling	WTTV	9
Early Report	WFBM	16
Weather; Headlines	WFBM	15
News; Weather	WISH	11
Huntley-Brinkley	WFBM	16
Early Report	WFBM	16
Weather; Headlines	WFBM	15
Early Report	WFBM	19
Weather; Headlines	WFBM	18
Early Report	WFBM	16
Weather; Headlines	WFBM	15
Early Report	WFBM	14
Weather; Headlines	WFBM	13

CBS BUYS 'MADE-IN-N.Y.' LABEL

The New 24-Market Nielsen

(Week Ending Nov. 5)

It's a neck-and-neck race in the new 24-city Nielsen report for the week ending Dec. 3 with less than half a rating point separating the three television networks on a Monday-through-Sunday basis from 7:30 to 11 p.m. NBC has 18.5, a fractional lead over CBS and ABC, tied at 18.1

Importantly, NBC maintained its lead—and this may well account for why it was marginal—in a week in which it's hottest shows were preempted: "Wagon Train," "Laramie," "Perry Como," "Hazel" and Mitch Miller.

Following are the Top 20:

Flintstones (ABC)	28.2	Perry Mason (CBS)	24.1
Bonanza (NBC)	28.0	Dennis the Menace (CBS	23.7
Gunsmoke (CBS)	27.4	My 3 Sons (ABC)	23.1
Ben Casey (ABC)	26.5	NBC Movies (NBC)	23.0
Garry Moore (CBS)	25.7	Red Skelton (CBS)	22.6
Int'l Showtime (NBC)	25.7	Rifleman (ABC)	22.5
77 Sunset Strip (ABC)	25.3	Ed Sullivan (CBS)	22.3
Golden Years (NBC)	24.9	Joey Bishop (NBC)	22.2
Margie (ABC)	24.8	Real McCoys (ABC)	21.9
Car '54 (NBC)	24.7	Price Is Right (NBC)	21.9

Boston 'Blackout of '61'—Act II

Mass. Governor Sees CBS-TV Bookie Expose and Asks Hub Police Chief to Resign

By GUY LIVINGSTON

Boston, Dec. 12.

CBS-TV's blacked-out-in-Boston "CBS Reports—Biography of a Bookie Joint" has precipitated the biggest uproar in Boston since the Tea Party. Developments came tumbling one over the other since its showing to the rest of the nation.

As the furor kept erupting over the tv show, showing a key shop operating as a bookie joint and patronized by Boston police officers, the governor asked the police commissioner to resign, and the police commissioner said "no."

The governor viewed the film, which showed 10 Hub policemen visiting the betting parlor, at WHDH-TV, the CBS affiliate here, and demanded the commissioner's resignation. A CBS tv crew spent nearly two hours at the state house Friday (8) filming Gov. A. Volpe reading and rereading his statement asking police commissioner Leo P. Sullivan to resign, for use on that night's Douglas Edwards news program. The film was not used on the program apparently because it did not reach New York in time.

In the meantime, Arkansas Sen. John L. McClellan, heading the Senate crime investigating subcommittee, said he has heard enough about the police scandal "to want to know more," and now Boston looks to be the center of another probe. A grand jury probe starts next month. McClellan's staff is preparing a preliminary report on Boston.

Gov. Volpe, outraged after pri-

(Continued on page 44)

Still Big Void In Mex TV Viewing

Mexico City, Dec. 12.

An independent survey, undertaken by Telesistema Mexicano, revealed that 70% of the Federal District Population (this city now approaching the 5,000,000 mark) and 85% in the provinces lack television receivers. High costs ($200 dollars and up) are factor keeping public from buying, the survey reported.

Emilio Azcarraga, head of Telesistema, in major bid to expand tv audience, is attempting to corral the vast potential middle and lower middle class audience, as well as workers in lower social scale, via construction of cheap sets.

A model set has been constructed which Azcarraga intends to retail at $80 to $96, with very liberal terms. Set is not fancy, has no frills, but is allegedly perfectly functional and structurally solid. Azcarraga especially hopes to place several hundreds of thousands of sets initially in the provinces, where wide gaps in tv audience exist.

DGA Ratifies 4-Year Pact

Hollywood, Dec. 12.

More than 90% of the Directors Guild of America membership ratified the four-year pact with NBC, CBS and ABC by a mail vote tallied over the weekend.

Agreement, retroactive to Jan. 1, last, covers 2,200 members, 400 of whom are in teevee and radio.

Star-Owned Firms Grind 20 Telepix Series for Webs

Hollywod, Dec. 12.

Telefilm's trend toward production companies owned by stars has resulted in 20 network series this season produced by such vidfilmeries. A trend which shows no signs of abating, it originated 10 years ago, when the Four Star vidfilmery was formed by Dick Powell, David Niven and Charles Boyer; Desilu by Lucille Ball & Desi Arnaz; Mark VII by Jack Webb.

Four Star today is producer of five series, Desilu of one. Mark VII has none, but is producing a pilot for CBS-TV.

Other actor-owned telefilmeries are Bing Crosby Productions, Danny Thomas' Marterto Productions; Jackie Cooper's company for "Hennesey"; Todon Productions, owned by Donna Reed and Tony Owen; Arness & Co., owned by Jim Arness.

Also, the Robert Young-Eugene Rodney company; Dale Robertson's outfit, and Ozzie Nelson's Stage 5 Productions. Jack Benny's J&M Productions was sold to Revue recently.

SOME PILOTS FOR ABC IN COLOR—JUST IN CASE

Hollywood, Dec. 12.

ABC-TV has that color bug in its eye, and is making plans to convert to tint for some of its programming next season.

The network has advised some production companies of its plans and some pilots are being turned out in tint as a result. Among them: Warner Bros.' "Lone Sierra," with Art Lund, Kathy Bennett, Merry Anders and Evan McCord.

Jim Sirmans to G-T

Jim Sirmans, manager of CBS-TV special projects publicity, is resigning to move over to Rogers & Cowan. No replacement to Sirmans at CBS-TV has been announced as yet.

At Rogers & Cowan, Sirmans will handle the Goodson-Todman account.

SEE 100% HIKE IN TWO SEASONS

By MURRAY HOROWITZ

Things are looking up for New York as a production base for network programming. It's the forecast of Mike Dann, CBS-TV v.p. in charge of network programming in the east, that the amount of programming with N. Y. originations will double in the next two seasons. The made-in-N.Y. tag now accounts for about 20% of CBS-TV's nighttime schedule.

Dann, in making forecast, feels he isn't whistling in the dark. He has more than nebulous signs to point to, and for the first time, the upward curve of made-in-Hollywood film, which all but inundated the programming schedules of the three webs, seems to have reached a plateau and facing a downward curve. At least that's the case at CBS-TV.

On the Coast, NBC's toppers Bob Sarnoff and Bob Kintner saw no swing away from Coast programming for NBC-TV. Speaking for ABC-TV, programming topper Tom Moore said he foresaw no programming swing to the East.

Looking toward next season, CBS-TV at this stage has from two to three times more pilots and developmental programs with a made-in-N.Y. production tag than last year. In short, unlike the past four years, the door is open for N.Y. originations and the cry "Go West" has been stilled.

Dann and others sharing his sentiments aren't predicting the demise of Hollywood vidfilms on the networks. They are saying though that what's shaping up for the future is a greater balance between the production arms of the two coasts. More new shows such as "Candid Camera," "Sing Along with Mitch," and "The Defenders" will find themselves on the webs.

Among the properties carrying a made-in-N.Y. tag being developed by CBS-TV for next season are these: A comedy series hour to be produced by Max Liebman; a visit to various top lined night clubs, under the title of "A Wonderful Evening," with Don Hewitt as producer; a new Bob Banner show, in the variety hour format, titled, "TV Tonight," to be helmed by Dennis Weaver; a project now in the script stage, titled "Crimes of the Century," with producer David Susskind; two projects with producer Herb Brodkin, currently helming "The Defenders." The two Brodkin projects are a comedy series, titled, "Wake Up, Stupid," starring Larry Blyden; and an hour vidfilm series, "Diary of A Nurse."

Other signs, perhaps more nebulous, but still of consequence for the future is the recognition by

(Continued on page 43)

'Accent,' General Foods In Timely CBS 1-Shot

"Accent," which is expanding to an hour format for a nighttime one-shot on Jan. 4, has picked up a blue-chip sponsor in General Foods, Young & Rubicam is the agency.

CBS-TV series, regularly scheduled Saturday afternoons in its half-hour format, for its 60 minute run, will be titled "Accent for 1961—A Public Memoir." It will be a year-end review of the cultural and sociological mileu, featuring some vidtaped segments, one of which will star Negro comedian Dick Gregory. Poet John Ciardi, regular host of the series, also will be host for the one-shotter.

Slotting the special Jan. 4, in the Thursday 9 to 10 p.m. period, solves a problem for the web. "Investigators," the current series in that slot, is due to be axed the week previous to Jan. 4. "Mrs. G Goes to College" and "Tell It to Groucho," the two half-hour shows slated for that time period, aren't due to start until the following week. Now along comes "Accent" and General Foods to make the transition neat, indeed.

Dave Gordon's 'Go Big & Go Wide'; Sets Deal With Gleason-Philbin

'Wagon Train' on Sun.?

There is speculation now that ABC-TV will try to fit "Wagon Train" into the Sunday sked next season.

Chief reason is that ABC-AV needs something time-tested and strong to bolster the prime time sked in '62-'63. And it should be remembered what "Wagon Train" did to upset the Walt Disney eminence (then on ABC-TV) a few years ago, at 7:30 on Wednesdays (over NBC-TV). Now that positions are reversed—and Disney is gobbling up 7:30 Sundays for NBC-TV—it could be ABC will recall this as an object lesson; maybe "Wagon Train" can do it twice.

"Wagon Train" might also help ABC-TV hold onto that large hunk of Kaiser Industries Sunday biz next season.

Recently, Jory Nodlund and Sherrill Taylor told how they thought two small, indie packagers could break into the biztime of tv: Give 'em five and 10-min tv program concepts. This week, another indie Dave Gordon offers another, evidently disparate idea: "If you're going to go at all, go big and go wide."

Since Nodlund and Taylor and Gordon, too, have had some measure of success in their early stages as packagers, it proves, obviously, there is more than one way to skin a cat. But in neither instance, does the producer figure he'll ever get ahead if he tries to compete with Warner Bros., Metro, Four Star or MCA.

Gordon some months ago sold Ed Sullivan on an International Festival of Performing Arts, a kind of "talent Olympics," with performers (so far from 23 countries) competing, and the winners ultimately appearing on Sullivan's CBS-TVer.

Gordon recently signed a new deal with the Jackie Gleason-Jack Philbin "Idees Grande" production company. It's not for a network tv stanza, that's for sure, and all Gordon is really empowered to say, although rather subjectively at the moment, is that it is for a genuine idee grande. He did add, though, that Gleason and Philbin hope with him to create "a new method of tv programming and possibly even a new and major facet of the television industry."

Carlton-International is the new company formed to handle Gordon's "wide" tv ambitions. He's in it with several financial types, he disclosed. Carlton was formed to busy itself in everything from programming to real estate, presumably the latter to bolster the former.

Gordon, who syndicated the Oscar Levant tv tapes last year, was also hired recently in an unusual tv capacity: Ruder & Finn, one of the larger publicity houses in the country, signed him on as a radio & tv consultant. Paid consultants are, needless to say, not new to broadcasting, but they are unusual in publicity.

An adjunct of this consultancy is the fact that Gordon has lately been involved in producing short industrial films for tv in behalf of American Oil, a Ruder & Finn client. He's doing 39 five-minuters for the industrial giant and he's doing 50 one-minute "Bowling Tips of the Day" for a company called Bowl-Mor. Ruder & Finn would like Gordon to develop other ideas for their clients and presumably

(Continued on page 44)

Menzies Blast At Australian TV's Election Program

Melbourne, Dec. 12.

The Australian Broadcasting Commission, the Government body which runs the national tv and radio web here, came in for a blasting from Prime Minister Robert Gordon Menzies this week for its decision to continue with an electioneering program called "The Candidates." Menzies' reigning Federal Liberal Party had refused to take part in the electioneering series—first of its kind here—because they said it would create an opportunity for Communists and other minor parties to obtain free time on tv alongside parties with major representation.

Prime Minister Menzies described the ABC's attitude as "stupid." He said that the decision favored the Communist party and he would "not have a bar of it." He also accused the ABC of "gross discourtesy" in not consulting him for the political organizations involved in the program.

"I have a Communist opponent in Kooyong, my electorate," Mr. Menzies said. "I always have them. I attract them. They hate me like poison. But the day has not come when I am going to sit down on a television program with a Communist. The position is that if you were a Communist—and I will be sorry to think that was so—and you were told by the ABC that all you had to do was to nominate as a candidate for a seat to get a guarantee of three minutes free time on television, what would you do? As any schoolboy knows you cannot buy three minutes of tv time for £25—the deposit required from candidates to stand for a seat. If this goes on at the next election you will find a Communist candidate in every seat because he will know that for a trifling £25 he is guaranteed an appearance on the national tv program."

After the Prime Minister's blast, the ABC announced that "The Candidates" would not be screened after the present election campaign. The acting chairman of the Commission, E. R. Dawes, said that because of sheer weight of numbers, the program would be impracticable

Labor leaders in Australia ridiculed Prime Minister Menzies stand on the tv series. The Federal President of the Australian Labor Party, W. R. Colbourne, commented: "Mr. Menzies is putting on a Greta Garbo act. He wants to be alone on tv so that everyone can admire his profile. He is relying on the old 'red smear.'"

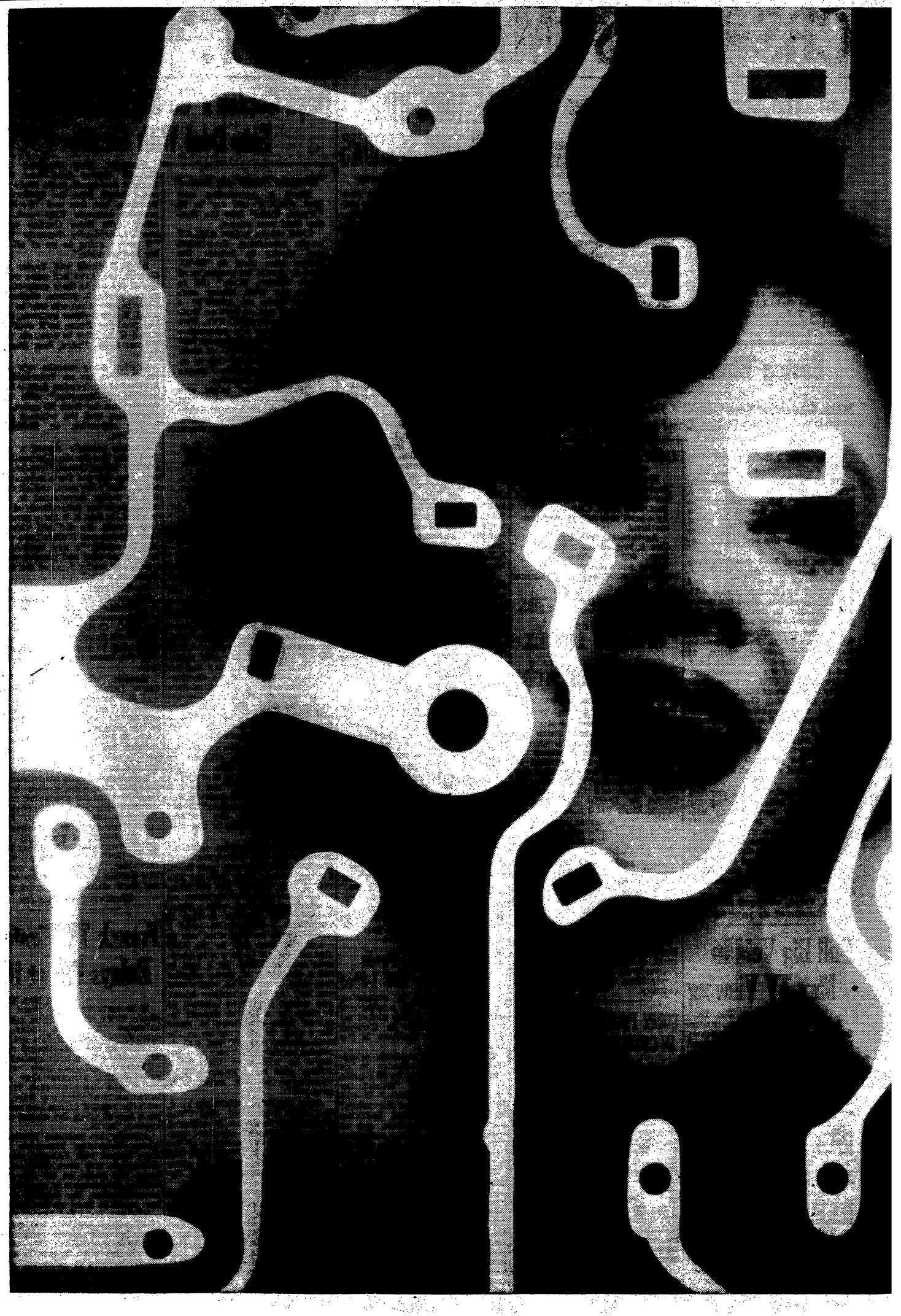
French TV Pirate Relays Put at 100

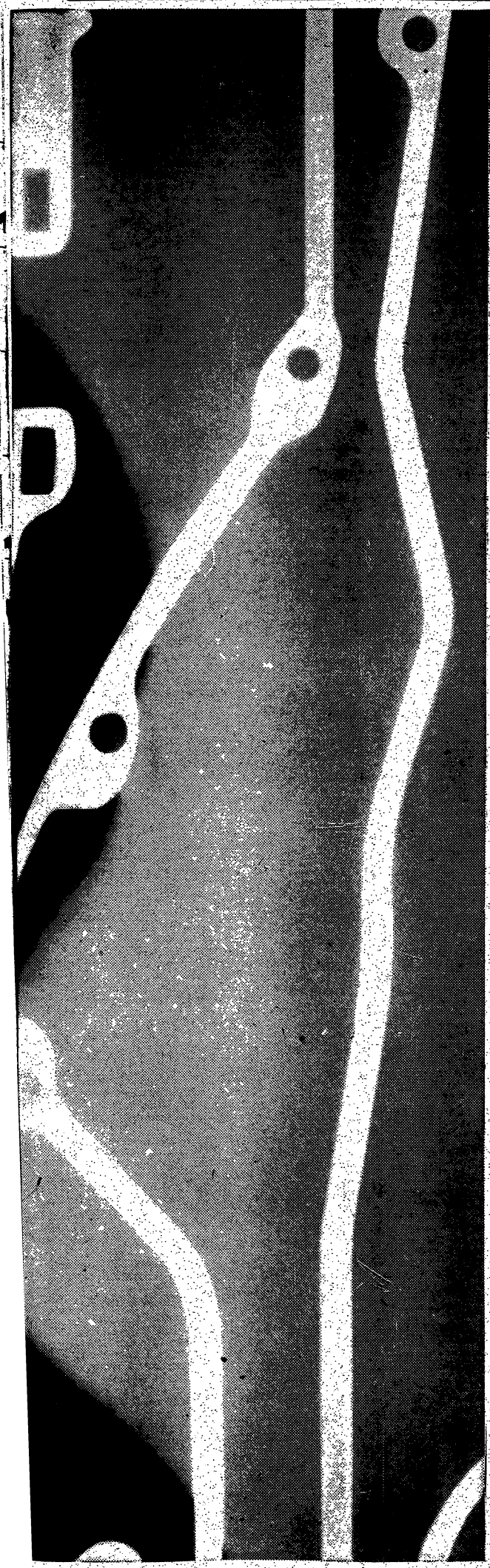
Paris, Dec. 12.

It is estimated that about 100 pirate video relay stations are in existence in France today in sparsely populated regions not yet serviced by the one-channel state setup. Many have been spotted by national tv men but none prosecuted as yet. However they may be cracked down on soon for it is felt some of them can interfere with the regular system and would be a hazard when the second web appears in '63.

Actually the national Radiodiffusion-Television Francaise has been lenient with detected unofficial relays and even taken some over. But under an old law forbidding interference in any official communication, the bootleg emitters could be fined up to $8,000.

RTF also fears bad images since many are set up with old equipment by enterprising electronics people or merchants. This would all die out when France is completely covered by video emission, which is another reason why the RTF is not too severe. And there is no real detection service either.





Not yet in people... a printed circuit

It's a miracle in predictability... the printed circuit. In a few squiggles of metallic ink, you can compress all the myriad impulses and responses of a modern radio or TV set... and be certain that message output equals message input to an electronic eyelash.

But there's no way to predict how the *animate* circuit in people sitting in front of that radio or TV set will react, respond, record or relay to any input message.

This job requires a very special kind of *human* alternating current... a private wave length of understanding... between you and someone attuned to your personality. That's *The Personal Approach.* A good way to open people's eyes, ears, minds, hearts, and pocketbooks, too.

McCANN-ERICKSON, INC. • THE PERSONAL APPROACH

YOUNG PEOPLE'S CONCERTS
With Leonard Bernstein, N. Y. Philharmonic
Producer-Director: Roger Englander
Writer: Bernstein
60 Mins., Fri., 7:30 p.m.
SHELL OIL
CBS-TV, from N.Y. (tape)
(*Kenyon & Eckhardt*)

It is evident that the products of today's educational systems must be far superior, musically at least, to those of a generation ago. How else, would they sit still for a full-fledged rendition of Debussy's "La Mer." But then again, there weren't many tutors then of the calibre of the N.Y. Philharmonic's Leonard Bernstein, who painstakingly and entertainingly gave an insider's viewpoint of the intricacies and hidden raptures contained in the Debussy opus.

This particular Young People's Concert was unusual inasmuch as it was telecast via tape on prime time, which made it available to both adults and youngsters. Who would get more out of a concert of this calibre is difficult to assess, but its appeal was universal. The gifted conductor wrote the script for the session, dwelt on fascinating detail, was pedagogic without being pedantic, provided entertainment without condescension, and gave new insights to the era of the French impressionists. The three movements of the Debussy opus were illustrated with examples from "Daphne & Chloe." Per usual, Bernstein disected the secret of the delicacy and wispy notes through whole tones and bitonality. This school of composers painted for the ear through impressions rather than bold strokes. He pointed out Monet's Cathedral of Rouens to contrast with a photograph of that edifice, in order to illustrate the difference between impressions and hard representational depiction. All this was not only germane and edifying but vastly engrossing. The final effort was Ravel's finale from "Daphnis & Chloe." Per usual, the Shell commercials delivered by the prexy, were also impressionistic rather than hard sell and it left an uplifting image of the company. *Jose.*

THE MAN WHO WAS THERE
With George Grim
Producer-Director: Ed Swanson
15 Mins.; Sunday, 10:15 p.m.
FEDERATED INSURANCE
KMSP-TV, Mpls.-St. Paul

After a two-year absence from tv, the veteran, highly regarded Minneapolis Tribune columnist and foreign affairs authority George Grim is back on the air with his Sunday night, 15-minute news commentary program. For many years it was a well rated entry on NBC affiliated KSTP-TV, but now it's in the same time slot but on a different station, 20th-Fox's KMSP-TV, local ABC affiliate.

Inasmuch as Grim boasts a large readership following, has covered assignments for his newspaper in every part of the globe and is considered a leading student of and authority on international conditions, he seems assured of a set-owner's welcome. Program's title, "The Man Who Was There," impresses as an apt description of the commentator. Show follows a regular KMSP-TV 15-minute, 10 p.m. newscast.

The new series' preem found Grim examining the Berlin crisis, how it became its present challenge and what it may portend. He sat at his desk in front of a fireplace and in ad lib fashion related interestingly and educationally the entire history of the current war threatening development.

It has been made clear that Grim returned to the air on condition that his subject matter would not be censored either by the station or his sponsor—that he would be completely free to express his views and opinions based on observations, probings and studies on the scene in countries throughout the world. Strongly in his favor are a pleasing personality, the ability to express himself in simple, easily understandable language and a voice which registers well on the air.

Grim also handled the commercials for Federated Insurance, his previous sponsor for seven years, and did it in the best of fashion. *Rees.*

Foreign Television Reviews

SHELLEY BERMAN
Producer: Helen Winston
Director: Bryan Sears
45 Mins., Sun., 9:15 p.m.
BBC-TV, from London

Without the elaborate boost that heralded Mort Sahl, Shelley Berman had fewer advance prejudices to conquer and filled a satisfying stint with yocks. The session, produced for Nirene Productions by Helen Winston and directed for BBC-TV by Bryan Sears, was content to let Berman have his solitary head, without decorating him with the trappings of jazz and songs that halted Sahl when he was getting groovy.

Berman, in fact, came up with a prolonged monolog, chief feature of which was his witty debunking of those anguished moments that afflict one and all. Like recovering from a hangover and checking on the party that caused it, discovering that he'd outrageously assaulted much of the available livestock. Or finding himself in a hotel room apparently without windows, doors, or light switches. Or romantically lighting two cigarettes with a single match and forgetting to give one to the girl he was out to impress.

With such material, arousing sympathetic response even before he'd said anything funny, Berman was surefire. His wild laugh and restless delivery added to the impact, and he moved around the unfurnished stage as if he owned the joint. Which, finally, he did, explaining to his captive audience the technical terms of tv. He closed with some nice insults for individuals in said audience, which had even the victims roaring.

Maybe Berman was somewhat slow to warm up, but the freedom and versatility of the last half of the show was consummate and it was captured neatly by director Bryan Sears. It made the most impressive one-man show of its kind since Victor Borge. *Otta.*

EIN MANN UND EIN KLAVIER
(One Man and a Piano)
With Victor Borge
65 Mins.; Fri., 9:05 p.m.
West German TV, from Berlin (film)

This show marked Victor Borge's German tv debut. It was done last Aug. 2 at West Berlin's Congress Hall and put on film as a joint production of Norddeutscher Rundfunk (NRV) and Sender Freies Berlin (SFB) and finally broadcast (from Berlin) over the West-German television on Fri. (24).

The show itself was one of the funniest ever seen on this country's television. If some critics didn't enjoy his "comedy in music," it wasn't the entertainer's fault, as Borge's wit is somewhat special.

Borge did his show in German which may have been a handicap. The timing, for which he's famous, was not as superb as it would have been in English. Also, his style would have been more polished in English—in German, it appeared uneven at times. Nevertheless, there were no dull moments in the show. It feemed with gags and witty sequences. The medley of melodies requested by the audience was a delight. The Shakespearian recital with the sound punctuations proved perennial slapstick at its best. One wishes to ee Borge again, but unfortunately, he's said to be very, very expensive, probably too expensive to get him back on German video. *Hans.*

THE ESCAPE OF R.D. 7
With Barbara Murray, Jennifer Wright, Ellen Pollock, Derek Waring, Roger Croucher, Bernard Goldman, Joan Newell, Victor Platt, Eddie Malin, John Moore, Monica Evans, Ian Gardiner, Basil Beale, Raymond Hodge, Patrick Connor, Doel Luscombe, Tony Bronte, Nigel Arkwright, Michael Collins, Robin Wenthworth, Arthur Skinner, Fred Rawlings, Fred Hugh, Philip Holles
Producer: James Ormerod
Writer: Thomas Clarke
45 Mins., Tues., 8:30 p.m.
BBC-TV, from London

BBC-TV seems to have settled for a science-fiction skein as regular Tuesday viewing. Following the spotty "A for Andromeda," the five-part "The Escape of R.D. 7" showed little sign, on the one caught, of causing a stampede of jitters up and down the land. Idea was that Dr. Anna Hastings (Barbara Murray) was keen on devising a virus that would kill plague-bearing rats but wouldn't harm other animals or humans who'd been bitten by them.

A laboratory assistant had been chewed by a rat dosed with the R.D. 7 virus—and the question was whether he would survive. If he did, Anna had made a world-shattering discovery. She whipped him away to her country retreat, but he, distrusting her assurances that all would be well, escaped.

That was the gist so far, but it was tricked out with some strictly novelet stuff about Anna being in love with another doctor who was loved by a researcher, and about the head of the lab not supporting Anna's experiment. This sent down the temperature to near freezing-point, and the fiction, in fact, was on the verge of killing the science.

Barbara Murray was okay as the medico, although the part was too glossily conceived. Other thesp support was neat, and James Ormerod's production was too slow-paced to stretch any nerves. *Otta.*

THE BENNY HILL SHOW
With Benny Hill, Ivor Emmanuel, Janie Marden, Lionel & Joyce Blair, Stanley Meadows, Peter Vernon, Tony Sympson, Jennifer Browne, Sally Smith, Cyril Ornadel Orch
Producer: David Croft
Writers: Hill, Dave Freeman
45 Mins., Sat., 7:15 p.m.
BBC-TV, from London

Benny Hill, more sparing of his tv appearances than most local comics, came up with the second of three programs which showed a decided falling-off in point and wit. The format was conventional, and Hill, who specializes in parody of the idiot modern phenomena, seemed lost in a welter of take-it-or-leave-it song-and-dance.

Latter consisted of thrush Janie Marden, clad in an ungainly and over-decorated garment, concealing her accustomed girl-next-door appeal in attempted sophistication; some passable terping from the Blair brother-and-sis team in "Let's Face the Music"; charming mouth-work by harmonica-wielder Ronald Chesney; and stalwart warbling from Ivor Emmanuel, who delivered an unsuitably jaunty "Lonesome Road" and recovered with "All the Things You Are." Emmanuel would be more watchable if he didn't use his arms as if directing invisible traffic.

Benny Hill's chief contributions were a modest takeoff of a spaceman, a feeble and misconceived private soldier's reaction to Henry V's stirring speech at Agincourt, and a more engaging bit of satire at the expense of a star being interviewed in one of those film-clip programs. The clips were pleasantly absurd.

But the show didn't have much flavor, and Hill's talent needs a wittier context. David Croft produced competently. *Otta.*

CHARLIE CHESTER MUSIC HALL
With Charlie Chester, Morey Amsterdam, Vic Perry, Lena Martell, Paul & Peta Page, the Vernon Girls
Producer: George Inns
Director: Leonard Michell
45 Mins.; Sun., 9:15 p.m.
BBC-TV, from London

Most startling thing about "The Charlie Chester Music Hall" was that George Inns, producer of the top prizewinning "Black and White Minstrel Show," steered this one, too. For as the "Minstrels" were polished, slickly-routined and original, so the Chester show was unimaginative, corny and lacking in atmosphere of any kind.

BBC pulled Chester in from the Middle East (where he was entertaining troops) to host the bill, but the onetime radio favorite never really made first base. His seaside-trouper approach is as outdated as a ration book and although it may aisleroll the boys in uniform it doesn't measure up to video '61. His songalog, in which he enlisted the aid of the Vernon Girls and the studio audience, was indicative of the era Chester has never seemed to leave. They were: "Bye Bye Blackbird," "Slow Boat to China," "My Blue Heaven" and "If I Had a Talking Picture of You."

Supporting Chester was American comic Morey Amsterdam who was more successful than the host. Despite his U.S.-flavored material he raised some hefty guffaws as he sat behind a 'cello and fired out quickshot gags. Others on the bill included Paul & Peta Page, a puppet act that used a pair of scuffy mutts which were manipulated too rapidly in an unoriginal song-and-dance routine. Vic Perry, billed as the king of thieves, picked a couple of neat pockets and even swiped a volunteer's suspenders with near disasterous effects.

Lead femme attraction was Lena Martell, who strained badly through "Birth of the Blues" and made a brave but over-ambitious attempt at the bilingual "Le Vie en Rose." Judging from this outing Miss Martell has some way to go before she makes top grade. *Watt.*

Foreign TV Followup

Sunday At London Palladium

Two sweat-soaked and panting performers wound up this edition of "Sunday Night At The London Palladium" by crawling around stage in near exhaustion—and in triumph. The strike-hit show which lost its chorus line early on, came through again as a mass entertainment of considerable appeal thanks to emcee Bruce Forsyth and Norman Wisdom.

With no other help whatsoever, these two romped, gagged, danced and sang through 60 minutes at such a cracking pace the audience's yocking merged into an almost constant roar and the ovation at the finale as the breathless duo crawled off must have been the loudest the Palladium has witnessed in some years.

The reservoirs of talent and energy in Forsyth who was constantly matching star attractions dance-step-for-dancestep, gag-for-gag, was equalled, if not topped, by the pint-sized Wisdom. The latter's most hilarious spot as a solo act was a sequence of terping with imaginery partners of huge dimensions. But the greatest moments of the show — and there were plenty — came when the comics combined and waded into what must be some of the best slapstick ever to shake the theatre's old-time boards.

Standout was a house-decorating scene in which Wisdom took many an eyeful of paste as he and Forsyth had fun hanging a sheet of wallpaper. Another moment of high glee was Wisdom's vain attempt to spout "When Irish Eyes Are Smiling" amid falling curtains and shifting scenery.

Throughout the duo used the stage to full advantage and had plenty of ideas on how to hold it. For instance, as Wisdom played through a range of seven instruments, any danger of the "turn" falling flat was eliminated by Forsyth who ferried the instruments to his buddy with top rate clowning.

The hour never slackened in pace from the off and the usual supporting acts were not missed—mainly because Forsyth and Wisdom covered most of their ground anyway. Val Parnell, Associated TeleVision's exec producer on the show, took no chances in giving these comics their head, no chances at all. *Watt.*

CBS-TV's Daytime Sales

S. C. Johnson has bought 120 minutes in CBS-TV's morning plan and 34 quarter hours in the afternoons. The buy becomes effective after the first of the year. Johnson's afternoon buy includes quarter hours on "Love of Life," "Verdict Is Yours," "Millionaire," "Bright Day," "Secret Storm," and "House Party."

"Captain Kangaroo," in the meantime, has picked up some Christmas biz. Kenner Toys has bought four alternate quarter hours on Saturdays and Rainbow Craft has inked for four alternate quarter hours in the weekday "Kangaroo" series.

TWENTY YEARS AGO
With Capt. Henry S. Parker, Jr., narrator
Producer-Director: Stan Berk
30 Mins., Wed. 10 p.m.
WBZ-TV, Boston (tape, film)

At 7:55 a.m. on the morning of Dec. 7, 1941 more than 300 Jap planes attacked Pearl Harbor, and in minutes immobilized just about every single military installation.

"Twenty Years Ago" recreated that "day of infamy" through the eyewitness accounts of more than 20 New Englanders. It was a penetrating biography of chaos, confusion, courage and death.

Narrated by Capt. Henry S. Parker, Jr. (USNR), of Freeport, Me., who was a PT boat skipper at Pearl, the documentary effectively used captured Japanese films of the attack to illustrate the somber and vivid descriptions of servicemen and their families caught in the holocaust.

A Naval corpsman told of a man who came aboard his ship carrying a man on a stretcher. "He put the stretcher down and just sort of sat right down beside the stretcher and died right there on the quarter-deck." A Navy officer, who was four-years-old at the time, told of hiding in a cane field with his mother and brother as his father ran off to a sea plane ramp—where he was killed by a strafing Jap plane.

Though the audio was poor in spots, producer-director Stan Berk did an excellent job of selecting his subjects (from some 200 who had replied to his call), editing their comments, and putting together a show which brought continuity out of chaos.

If there was any moral to be drawn from the show, Captain Parker stated it in his closing: "If this program serves as a reminder that indifference cost the lives of so many, then they won't have died in vain." *Guy.*

PERSPECTIVE
(The Dark Corner)
Producer-Narrator: Rolf Hertsgaard
Director: Leonard Levin
90 mins., Mon., 8:30 p.m.
WBAL-TV, Baltimore

"Dark Corner," third in the Perspective series produced by WBAL-TV, is by far the best of the lot. A study of mental retardation, it was a clinical, probing examination of a problem that touches most of the nation in one way or another.

Unusually long by local standards, it was technically smooth and professionally presented and was nicely narrated by Rolf Hertsgaard who also researched, wrote and produced it.

Hertsgaard, who spent many months in preparation, told viewers that three percent of the nation's population is mentally retarded then went on to examine causes of retardation, talked to families affected by it and reported on research being done in the field.

Only major criticism was that the program probed a little too deeply at times, more than was necessary, into the lives of families involved.

However, it was handled with care and the total effect was very good. Camerawork was excellent and Hertsgaard's narration was effective.

Some of the scenes made at the Rosewood Training School were not nice to see, but then mental retardation is not a pleasant subject.

About 18,000 feet of film were shot for "Corner." Only 3,200 was used in the final presentation. *Ced.*

Doris Day Maps 4 Shows Under Arwin Banner

Hollywood, Dec. 12.

Martin Melcher and Doris Day's Arwin Productions will enter television production via four shows to start the actress, but no effort will be made to line up sponsor or network affiliation until at least two are completed, according to producer.

Quartet will be made under the tab, "See America First," each to be taped on a different location and developed around a story of the area's history and contemporary advantages. Initial seg will peg the upcoming Seatle World's Fair, to be followed by jaunts into New England, the South and the Amish country of Pennsylvania. Start of program, which Arwin will wholly finance, is skedded for next June.

Why WKTV bought Seven Arts' Volumes 1 and 2... and is waiting for Volume 3

Says Gordon Gray:

"Our credo calls for giving the viewing public only the very best of feature films. With the outstanding titles and star roster of the Warners' Films of the 50's, we consider that these groups really

TOP THE POST-50'S"

Gordon Gray, President and General Manager, WKTV, Utica-Rome, New York

Seven Arts' "Films of the 50's"
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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

After 35 Yrs. Standard Oil's School B'casts 'Tampers' With New Format

San Francisco, Dec. 12.

The oldest—and probably cheapest in cost-per-thousand—national radio show is gradually broadening its horizons and streamlining itself.

The show is the Standard School Broadcast, a half-hour weekly program which has been on the air continually since 1926 with the same producer and is now being aired on 98 American radio stations from Sitka, Alaska, to El Paso, Tex., Boston, Mass., and New York City (WQXR, Thursdays, 10:30 a.m.).

It's a show which has used many name artists—among those used more recently have been Rosemary Clooney, Bing Crosby and Mary Costa—and this year is costing the giant Standard Oil Co. of California "under $250.000." Standard, understandably, is a trifle shy about specifying an exact figure.

And it's a show which today has a guaranteed audience of 2,500,000, because it's beamed into 100,000 American classrooms every week. Assuming no one else listens, that brings the cost-per-thousand down to under one cent. However, those close to the show estimate the audience at around 9,000,000 to 10,000,000.

The producer, or program manager, as he's billed, is Adrian Michaelis, who's been with Standard Oil 41 years. The show is written and produced directly for the oil firm, and the only involvement of Standard's agency, BBD&O, is to buy radio time. Indeed, Michaelis generally tells the agency on what stations he wants the time.

Change in the Standard School Broadcast has been very gradual, but definite, over the past several years. One basic change came three years ago when Michaelis, who had up till then written all the scripts, hired Willard Davis, former writer-producer in both tv and radio, to assist him in turning out the required scripts and to help handle some of the production load. They now split the job about 50-50, though Davis continues to rely heavily on Michaelis' encyclopedic memory and taste.

A second change, inaugurated about the time Davis was hired, was to pitch the show more to adults — without forgetting the youngsters in the classrooms.

One result was that the name, Standard School Broadcast, has been completely dropped from the show except for one reference during the half-hour, primarily because of the show's union contracts. Thus, this year's show is entitled "Music—Passport to the World," and the 26 programs cover centers of population all over the globe. An earlier 26-week cycle covered U. S. national parks and Michaelis and Davis right now are working for 1962 and 1963. As Davis says:

"We always have three series going—the one that's on, the one we're writing for next year and the one we're thinking about for the year after."

Music on the show tends to be light classical, with a heavy infusion of folk and ethnic tunes often performed on native grounds. Typical is Thursday's (7) West Indies show, which includes a Jamaican calypso number, Lecuona's "Siboney," a Trinidad steel band tune and a Bahaman quadrille.

The trick seems to be to keep both music and script interesting enough to appeal to adults without forgetting the youngsters from fourth to eighth grades at whom the show is also pitched.

"We try to offer something to stimulate the kids' interest," says Davis, and one way in which this is done is to print a sort of syllabus of each year's programs. This syllabus, brightly colored, with excellent maps, supplementary material and summaries of the programs' musical selections, is distributed each fall to the schools. Standard Oil gets only the chastest identification in it, but it's there and week after week undoubtedly is creating an "image" which will remain when these youngsters reach driving age.

The School Broadcast began in 1926 because the Frisco Symphony needed $10,000. Standard put up the money by sponsoring the symphony on radio and then began to realize that an explanation of the symphonic works was needed. So it started the school half-hour, and Michaelis was put in charge "because he played the piano."

Direct U.S.-Germany TV Under Discussion

Bonn, Dec. 12.

Latest international project looming in the television field is a plan now under discussion to arrange a direct television transmittal between the United States and West Germany.

The West German federal post office is now making basic negotiations in that direction.

The town of Raisting is being considered as a receiving center, because there is no interference in this section from the radio safety controls for the international airlines. Some construction on the receiving center may begin next spring, officials noted.

Reelect Harris As NBC Affil Bd. Head

Hollywood, Dec. 12.

Jack Harris of KPRC-TV, Houston, was reelected chairman of the NBC-TV affil board of delegates here last week.

A. Louis Read, WDSU-TV, New Orleans, was reelected secretary-treasurer. Harold Grams, KSD-TV, St. Louis, and Joseph Bryant, KCBD-TV, Lubbock (Tex.) were elected veeps.

Vanocur

Continued from page 25

limited by time, but totaling what we put out in a week and comparing it to what many information-starved citizens read in their daily newspapers in many of our cities, I think there is no question but that at the end of the week the person who has faithfully tuned in . . . has a much better picture of what is going on in this world than the person who has to depend on many of our newspapers."

Broadcasters, he said (in an effort to put the lie to an old canard about abbreviated broadcast news), "somehow manage to strip away the meaningless detail, to give our listeners the essence and meaning of a story."

Vanocur called to the attention of affils that Washington, including President Kennedy, has made a big case of seeing that station owners meet their public service obligations, "that stations devote time to news and public affairs." This was the key to his pitch—total clearances for NBC News radio output.

NBC News

Continued from page 25

service, now consisting in good part of news and news features, particularly in a Sunday night three-hour block under reporter Frank McGee that was added a few weeks ago.

This interrelated NBC Radio-NBC News picture has other reflections. NBC Radio is contributing, finally, a reasonably decent share of the support of NBC News. The way that $24,000,000 outlay could—on a long shot—be paid off (and even show a profit this year) is if NBC Radio and NBC-TV sell out every minute of time available between now and the close of the year. This, informed sources say, seems remote—but possible.

Gross for NBC News is expected to near $28,000,000, some $5,000,000 more than spent. But the gross does not necessarily reflect profit.

Irish TV

Continued from page 1

set-up—should produce immediate figures for viewing audiences.

Despite studio problems, service will provide six hours viewing a night, from 5 to 11 p.m., the first hour being for children. In initial phases most program material will be filmed with about 15 hours out of weekly 42 being "live." Roth, with British-born Michael Barry, BBC-TV drama head, who's on loan to Ireland for three years as Controller of Programmes, plan to step-up content of home-produced material as quickly as possible.

First transmitter will serve about 350,000 homes in Dublin area, and in part of area will be competing against BBC-TV transmissions from Northern Ireland and commercial service from Ulster Television. Advertising rates range from $22.40 for a 5-second slide to $259.60 for 60 seconds of peak time on Sundays. Transmitters to cover whole country are to be operational late next year.

Hits Scram

Continued from page 25

not NBC. And why, they further questioned, didn't NBC fight hard enough to keep the Academy Awards?

They didn't get any answers, but obviously they were concerned that, for all the present glories redounding to NBC, "it's just as vital to look ahead to '62-'63 and to be tough about it."

Whatever the misgivings expressed at the closed meeting of the affils, they were minor when contrasted with the overall tenor of the convention. For this, unquestionably, was a "happy convention." And later, at the network's official presentation on future aims and aspirations, the Bob Kintner-Walter Scott-Mort Werner stories elicited nothing but enthusiasm.

JANE WYMAN REPEATS ON ABC-TV'S DAYTIME

ABC-TV is slotting "Jane Wyman Show" repeats into its daytime schedule starting Jan. 2 on a strip basis at 2 p.m. The network bought 156 half-hour segments of the dramatic anthology from MCA's Revue Productions.

The new entry knocks "Number Please" off the ABC-TV daytime roster.

Segelstein Veeped As B&B Radio-TV Mgr.

Irwin Segelstein has been named manager of Benton & Bowles' radio-tv department and elected an agency veepee.

With the ad shop since 1945, Segelstein has been head of film operations, associate program director and director of program administration.

NBC's Pilots

Continued from page 25

a 60-minute NBC pilot called "333 Montgomery."

In his speech, Werner did mention that the web was "working with" other producers on proposed series. One was Bob Banner, and it's believed that this producer, usually associated with CBS-TV, is working for NBC-TV on a previously announced skein known as "Kings of Broadway."

Werner also mentioned a new show produced by Frank Telford, and while he didn't specify the name or type of pilot to affils, it's believed Telford is working on a 60-minute telepic starring Cliff Robertson. Dave Dortort, producer of "Bonanza," is understood to be working on a pilot spinoff from that very series—it's one of the several possibilities mentioned to replace "Wagon Train" Wednesdays at 7:30.

Bob Kintner, NBC prexy, told affils that the situation comedy would probably be the big thing in '62-'63 and that the network had already signed for a pilot of television's very first hourlong situationer. (It was previouly reported that NBC had signed with MCA and producer Peter Tewkberry of "My Three Sons" to produce an hourlong situationer called "The Young Men.")

In speaking of Metro's "Montgomery," which last season was a property held by Screen Gems and then dropped, is in the throes of finding a lead for this lawyer series. One of the original bids for a "333" fronter went to Richard Egan, but Egan finally signed to head another NBC pilot. Screen Gems' hourlong "Empire."

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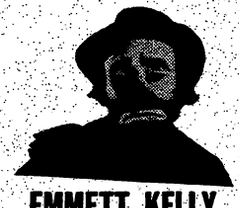

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Big Wilson says, "OK for William Morris, GAC, and MCA to fight over me."

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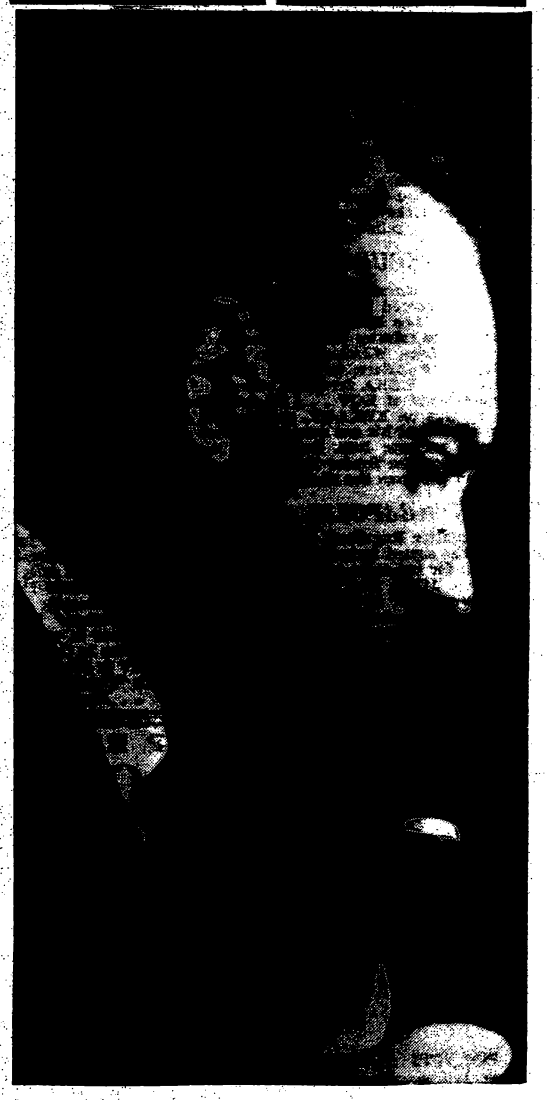

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From The Production Centres

Continued from page 30

at Sheraton Plaza Monday (18) under chairmanship of **John Crehan**, veep and general manager WCOP . . . Northeast Region civil defense h.q. received print of WBZ-TV's CD documentary, "An Ounce of Prevention" for showing at personnel briefing session . . . WHDH-TV scene of several private showings of the blacked out of Boston CBS documentary, "CBS Reports—Biography of a Bookie Joint" for high level enforcement brass . . . Catholic Pilot's survey of Boston radio and tv, resulting from an eight part questionnaire sent to media editors and critics in Boston, causing much comment. Quality ranges from "junk" and the "mediocre" to the "magnificient" on radio, and from "backward" and "stereotyped" to "wonderful" on tv. **George Ryan**, drama critic of the Pilot, made the survey . . . **Ed Pearle**, newly wedded press chief of WBZ radio, is residing in Concord . . . News coverage of all three tv stations has been stepped up in line with several major cases breaking in Boston.

IN MELBOURNE . . .

Norman Spencer, producer-director, and **Buster Fiddess**, star comedian, key men of HSV7's "Top of the Town" weekly spec, under doctor's orders and away from the show with chronic gastro-enteritis and gallstones respectively . . . **Oscar Whitbread**, ABV2 producer, and wife **Corinne Kerby**, ABV2 MC, have inked for another series of their successful "Let's Make a Date" variety series . . . **Arthur Young**, musical director, and **Horrie Dargie** vocal quintet, have resigned from GTV9 to establish jingles biz . . . 3AW and 3UZ are extending their traffic congestion reports from aircraft to shark air patrols during summer months for the use of station listeners on metropolitan and Peninsula beaches . . . 3AR and 3LO, the two State radio stations, are upping their power soon from 10,000 to 50,000 watts . . . ABV2 working on special Australia Day program on Aussie bard **C. J. Dennis**, author of "The Sentimental Bloke."

IN PHILADELPHIA

WFIL's **Phil Sheridan** has been selected to record "Books for the Blind" by the Overbrook School for the Blind. Books will be made available to sightless children in the area . . . Procter & Gamble has purchased alternate weeks' sponsorship of "Concept" (WRCV-TV, Tuesdays 7-7:30 p.m.). Series produced in cooperation with local educational institutions, features **Marciarose** as hostess . . . Hour-long Christmas fantasy for children, "The Pied Piper of Hamelin," will be presented on WCAU-TV (Friday, 6-7 p.m.) starring station personalities **Gene London** and **Pixanne**, with Philadelphia Civic Ballet, Columbus Boychoir, of Princeton, N.J., and Philadelphia Orchestra Quintet . . . WIP has been asked by Radio Free Europe to make a tape of the Mummers' Parade, Philly New Year's spectacle, describing the event and taping the music of the string bands for broadcast behind the Iron Curtain . . . The Metopera Saturday afternoon broadcasts have returned to WFIL-FM and AM for the 22d consecutive year . . . WCAU farm director **Hugh Ferguson** to accompany U.S. Secretary of Agriculture **Orville L. Freeman** to the American Farm Bureau Federation meeting in Chicago this week . . . **George Dessart** has been named director of public affairs for WCAU-TV . . . **Earl Wood**, formerly with WROC-TV, Rochester, has been added to the announcing staff at WCAU-TV . . . **Tom Brookshier**, injured defensive halfback for the Philadelphia Eagles, is sportscasting for WCAU radio daily at 8:30 a.m. . . . **Jim Leaming**, sports director of WIP, broadcasts his first "Bowl" game (16) when Miami U. meets Syracuse U. here for Liberty Bowl match. Event will be carried over NBC in color.

IN DETROIT . . .

WGPR-FM takes to the air this week, with broadcasting scheduled for 7 a.m. to 1 a.m. across the board and 10 a.m. to 12 midnight Sunday. Station prexy is **Ross Muholland**, former disk jockey, and is located in suburban Grosse Pointe . . . **Bill Guy**, vet of more than 20 years on the airways, is the new host of WWJ-TV's "House Detective" series, succeeding **Jim Blair**, who joins the station's sales staff . . . A conflict between a Red Wing hockey game and the preem performance of the Met Opera was resolved in favor of "Lucia di Lammermmor" when hockey game sponsors Stroh Brewery and Speedway Petroleum gallantly relinquished their time.

IN PITTSBURGH

Mike Wallace and **Joyce Davidson** in town annual Golden Quill awards, sponsored by Pitt Press Club. Winners in radio and tv categories were **Lee McInerney** of the Post- Gazette for the best radio, tv or theatre column; **William Nogasch**, KDKA-TV, for tv spot reporting; **Jim White**, WJAS, for radio spot news reporting; **Ray Stewart**, WIIC, for tv feature; to WJAS, for radio feature; KDKA-TV for tv editorial and KDKA for radio editorial . . . **Larry Aiken** is the new music director at KQV . . . **Ed Schaughency**, who is the traditional Santa Claus on KDKA-TV, got his own gift this week in renewals from all five of his sponsors of his news shows . . . WAZZ-FM, with program manager **John Eastman** at the mike, is now doing a jazz remote from The Tender Trap, the city's toniest cocktailery. He plans a second one from the Pink Cloud starting January 5.

IN MINNEAPOLIS .

Sportscaster **Ray Scott**, becoming increasingly entrenched in Twin Cities, has signed to handle Minnesota Twins baseball broadcasts and telecasts for two more years. Scott is also taking a turn as daily newscaster on WCCO, local CBS affiliate . . . Time-Life's WTCN-TV, only indie tv operator in Twin Cities, continuing to go in heavily for film oldies with purchase of Screen Gems-Columbia Pictures' "Post-48" package of 275 motion pictures Slating of the films in prime time promises tough competish for the three web affiliates in the area . . . New public affairs director of 20th-Fox's KMSP-TV is **Jim McGovern**. Vet Twin Cities newsman will produce station's "Expedition" shows which alternate with ABC-TV's "Expedition". . . Local tv stations stepping up their skeds of public affairs shows. Two new entries this month are KMSP-TV's "The Man Who Was There" with Minneapolis Tribune columnist **George Grim** and WTCN-TV's fresh Sunday offering featuring **Dr. Harold C. Deutsche**, vet radio news analyst and University of Minnesota history professor . **Don Marlowe**, host on WTCN-TV's daily film offerings, has left the station to return to the West Coast. His duties have been taken over by **Frank Seifert**.

IN SAN FRANCISCO . . .

KTVU hired **Budd Weiner**, ex-KIFI-TV, Idaho Falls, as traffic and sales service manager . . . The lowercase hungry i's **Enrico Banducci** is reported working on a syndicated nitery tv show . . . KRON's starting a new interfaith half-hour, weekly, on Saturdays . . . KGO-TV bought 61 old feature films . . . Frisco chapter of the TV Academy tossed a Christmas party at New Fack's . . . KYA added a new sportscaster, **Scoop Winkoop**.

IN MILWAUKEE . . .

Milwaukee Journal's radio station WTMJ was off air for 90 minutes Monday (4) after lightning hit near transmitters on West Blue Mound Road . Following telecast Sunday (10) of Green Bay Packers-49'ers game, a new documentary "Packer Panorama," with **Dick Johnson**, WISN-TV sportscaster hosting, covered Western Division Champs (Packers) from inception in 1919 to 1961. The Dairy Committee of Greater Milwaukee sponsored "Packer Panorama". . . WITI-TV (Milwaukee) and other Storer Broadcasting stations, have taped "Voices of Freedom" series of short radio programs, based on patriotism of noted people from Aristotle to present . . . Freedom Foundation at Valley Forge cooperated on series available to all radio stations as a public service . . . WFMR recently broadcast taped **Pablo Casals** musicale made before President Kennedy Nov. 13 . WISN-TV on Dec. 22 will host "junior" members of East-West Circle, Inc., new organization (non-profit) consisting chiefly of Korean brides of G.I.'s of Korean War and families with adopted Korean children.

Group is furthering racial understanding, with 75 Wisconsin families adopting Korean orphans . . . WRIT's **Lee Rothman** hosts, commentates fashions, spins disks on "Schuster's Swingers," "live" from Schuster's, South Side store, Saturdays, 11 a.m.-11:30 a.m. A live band and teen fashions, spins disks on "Schuster's Swingers," "live" from Schuster's, Swingers". . ."Sweet Success," now Sundays, 6 p.m. on WXIX-TV documenting capsule rundown of selfmade U.S. notables . . . WOKY's Morning Show 6 a.m.-10 a.m., 'cross-the-board, now hosted by **Jim Stagg**, with **Art Zander's** "Skywatch," and news by **Raymond E. Spencer**.

You Win, But Don't Cry

The prizewinner on the Sonny Fox "On Your Mark" juve show on ABC-TV Saturday (16) has to be the saddest kid in the world. Show is giving $40,000 worth of prizes to the youngster who is selected in a "I want to be a millionaire" contest. Hitch is that this "millionaire" must first demonstrate his philanthropic talents so he will have to donate all the prizes to various worthy charities.

The prizewinner is getting a taste of plutocracy via a Rolls-Royce that will be made available to him while he distributes the largesse. Show's sponsors, Emenee Toys and Bonomo Candy, are contributing the bulk of the giveaways.

K.C. Listeners Eat Up WHB Boyles' Promotion

Kansas City, Dec. 12.

A new twist on radio promotion came last Friday (8) when Chuck Boyles, WHB's "Night Beat" jockey, had over 400 of his listeners gather at a dinner party at the Park East Hotel. It all started in an on-the-air conversation with a listener who phoned in to say he would like to meet Boyles "face-to-face," and suggested they get together for dinner. Boyles took the listener up on the idea, and others listening clamored for the same privilege.

As a result, WHB took over the ballroom of the Park East, arranged for a sumptuous buffet at $3.50 per head, and Boyles invited listeners to come "Dutch threat." The "Night Beat" show is a chatter session between Boyles and listeners who phone in. For this occasion he did the first hour of his nightly two-hour stint from the ballroom. Adding some special interest to the session, hizzoner Mayor H. Roe Bartle and other dignitaries showed up for the event. George Armstrong, station manager, and staff figure it all a very worthwhile promotion.

TV Out of 'Wasteland' — Minow

Continued from page 1

is the increase in public affairs shows, Minow observed.

"There is in television programming," he continued, "a growing sense to be conscientious. And I don't think these signs of responsibility are hurting financially."

Minow is toying with some new and significant ideas:

—He would be "very sympathetic" with any reasonable proposal to permit networks to get together on the scheduling of "extra effort" programs (as Minow calls unusual artistic or public service offerings). Televiewers, in his opinion, should have been able to see all three of the recent simultaneous productions, Miss Harris, Montand and "CBS Reports."

Minow says he believes a plan can be developed to permit "cooperation" between the webs in such scheduling, without fear of antitrust or other Washington bugaboos. He also would like to see public service programs run at different times and not in competition with one another, as has been the case on Sundays.

—He is giving "serious thought" to a method for reducing the number of AM stations. Already, FCC has imposed a semi-freeze on FM stations (see separate story).

"The problem," Minow commented, "is that we have too many radio stations and too few television stations."

Reduction of Radio Stations

As things stand, a reduction of AMs is in the "thinking" status, with no plan of action crystallized.

Minow said he received a post card from a lady the other day which, in full, read: "Dear Mr. Minow, Television programs are better this year. Thank you."

"I agree with her, although I don't claim credit," Minow said. "The trends are all pretty good. Progress is being made when 20-odd stations refused to clear a network program they believed to be objectionable. That is for the individual stations to decide. They are now doing it."

(He referred to the "Bus Stop" segment starring Fabian.)

On the subject of FCC passing judgment on the acceptability of certain programs, Minow confided that he was amused during option time oral arguments before FCC.

"One of the network people," he said, "made the point that network programs are better than the product from syndicators. I couldn't resist pointing out that I had previously been led to believe the networks felt the quality of programs wasn't the FCC's business."

Minow won't discuss his favorite programs or talk specifically about individual shows.

"If I did," he said, "there would be justification in accusing me of being a censor."

Actually, he attempts to spend enough time before his tv set "to get a real perspective of all types of programs being offered." He has one tv set in his FCC office and two at home. The children have one set at home (and what they watch is regulated by him and his wife) and he has the other.

Minow feels that progress has been made toward what is perhaps his foremost goal as FCC chairman —that of expanding the range of services tv renders for the televiewing public.

Happy About Channel 13

"I am very happy about the outcome of channel 13 (Newark) which will bring educational programming into the New York area," he said. "That is what we want, to bring educational programs to those who want it—and generally to encourage a wider range of television services."

Fitting into this goal, too, is greater use of UHF which FCC encouraged with a series of actions earlier this year.

Minow feels that things are going smoothly within FCC itself, with commissioners freed of a number of timetaking tasks burdening them heretofore by the law Congress enacted this year.

"One oldtimer at the commission commented the other day," Minow said, "that there hardly has been a time when the seven commissioners were further apart on policy matters but closer personally in being able to work together."

A professional management survey of the commission is due for completion before the New Year, and Minow hopes that will result in additional legislation from Congress which will further simplify FCC's red tape problems.

"I said in a speech to the University of Pennsylvania Law School alumni," Minow chuckled, "that our greatest hope is that Russia will adopt the administrative procedures act."

Isle of Man TV

Isle of Man, Eng., Dec. 12.

Roy Thomson, Canadian newspaper magnate, head of the Thomson Newspapers Organization in the U.K., has joined the board of directors of Radio Manx Ltd., the company sponsored by the Isle of Man Government to set up a commercial tv station.

The Isle of Man, lying between Northern Ireland and Northwest England, is a popular holiday island, and has its own government. At present it receives television from Ireland, Border-TV at Carlisle, northwest England, and from BBC and ITV stations at Manchester, England.

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Larry Parks being sought for lead in filming of "The Big Wilson Story."

TV's Battle of Economics

Continued from page 25

for many of the stations a 90% or 95% sellout status, which seemed to be the prevailing digital boast, is something many hadn't known for years.

And so, while on the surface the Bevhills convention was all sunshine-larded peace and harmony, with the managerial Bobs—Sarnoff and Kintner—paid due respect and tribute, nonetheless the "out, damn spot" undercurrents, coupled by Sarnoff's warning of "growing maladjustments that threaten the television economy from within" were a definite blot on an otherwise clean slate of intramural discussion and activity.

Specifically what Sarnoff was lamenting was the "mounting economic burdens that benefit but are not shared by the stations," words that suggested that not only NBC but CBS and ABC as well will be forced into demanding that their affiliates hold still for revisions in the compensation structure.

Thus, in the Sarnoff declaration that "the networks are grossing more now but enjoying it less," the battle was joined. For all the statistics piled up by Sarnoff to support his argument of "the imbalance that has steadily cut down the rewards of the networks while increasing the fortunes of the stations," it could be a battle of possible years' duration and increased tensions.

"The networks," Sarnoff told the affils, "have had to bear more and more of the mounting costs of the improving service of news, information and entertainment—costs which cannot be recovered in their entirety from advertisers. Over the past five years the unrecovered program costs of the three networks have climbed to the enormous figure of $118,000,000—an increase in NBC's case of almost 80%.

"The only source on which networks can draw to meet this huge deficit is their revenue from time sales. And although network gross time sales have been rising year by year, this increase has been substantially offset by almost 100% increase in discounts over the past five years, dictated by the economic realities of an intensely competitive market.

"On the other side of the equation, the stations share neither the burden of the networks' unrecovered program costs nor the burden of the networks' discounts. Yet these two elements contribute directly to the increase in station earnings. For it is network program costs that underlie the service supporting the stations' spot revenue; and it is network discounts that help maintain the gross billings on which compensation to stations—their other main sources of revenue—is based.

"Continuing development and improvement of network service is essential to the vitality of all television. There is no question that this service will be impaired if the networks' risks and costs keep growing while their returns keep shrinking . . . The industry's lopsided economics is placing the networks at a mounting disadvantage.

In the interest of everyone with a stake in television, this industry problem must be recognized and a reasonable solution sought."

'Made-In-N.Y.'

Continued from page 35

the vidfilm houses themselves that they should establish "live" wings based in N.Y. The roster of vidfilm houses establishing "live" wings now includes MCA's Revue, Four Star, Metro-Goldwyn-Mayer, and Screen Gems.

Helping to open the doors to N.Y. originations is the rating disenchantment with many of the actioners this season on the webs. It's the feeling at CBS-TV that some of the lessened interest in the actioners paves the way for drama accenting character excitement, such as found in "Defenders." N.Y. with with its live theatre is considered a natural to feed such a development.

Television has gone through many cycles, the big name variety form, "live" drama, panel and quiz games, and since '56, the contemporary action series a la "77 Sunset Strip" and the westerns. It was in '56, with the rating popularity of the Hollywood originations proving themselves, that the cry went out to "Go West!" For what was popular, the east couldn't duplicate the 6 o'clock sun for filmmaking, nor the locations for westerns, nor the studios for a "77 Sunset Strip."

Since then, though, the east is doing quite well with vidfilms such as "Naked City" and "Defenders," proving for some type vidfilm fare the east is just as economical and feasible as the Coast.

Now the east feels it has the climate to compete and balance what the west has to offer, introducing some new, non-Hollywood program forms in the process. Whether the east makes it depends on the caliber of the shows, now being blueprinted. The climate, though, says Dann, is right for N.Y. again to come alive.

ABC-TV Juicing Up Orange Bowl Coverage

ABC-TV has added to its Orange Bowl game and festivities coverage with an "Orange Bowl Football Preview" 15-minute show Jan. 1. Show will be sponsored by General Mills through Knox Reeves Advertising. Bob Wolff will be commentator.

Show will give a pregame analysis of the game between Louisiana State and Colorado.

San Francisco — Alfred Racco, who joined RKO General in August as a salesman in the new National Sales Division, San Francisco office, has been named general manager of RKO's KFRC here.

He replaces Richard Nason, who moves to WSAI, Cincinnati, as prexy of Jupiter Broadcasting.

Air Force Radio and TV Expanding With 'Suitcase Radios' in Europe

By HAZEL GUILD

Wiesbaden, Dec. 12.

Garry Moore, Rosemary Clooney, Bing Crosby, Arthur Godfrey, The Breakfast Club, Ira Cook, "Gunsmoke," "Capitol Cloakroom" and "Meet the Press," in the older editions, will soon be putting their words of wisdom out to Air Force personnel and their families in the remotest areas of Europe and the Near East.

The Air Force's Radio and Television Service in Europe has just received a chunk of money from the Pentagon to put 21 new "suitcase radio stations" into operation. And the portable setups are now being actually constructed in Europe, and the strange new contraptions will be utilized at remote locations of the 65th Air Division in Spain, at isolated bases in Libya and in Morocco.

Proposed automatic radio stations will also be set up at Brindisi, Italy; Signorella, Sicily; plus Trabazon, Sarnisir and Karamurel, Turkey, when all the new facilities are constructed, according to an official in the European headquarters of the Air Force's operation center for the radio and television services.

These "suitcase radio stations," as the Air Force terms them, are actually a unique device consisting of a tape recorder that puts out 18 hours of shows, along with a system for cutting in with local news and service programs. So the same old radio shows that are utilized by the military, through the Armed Forces Radio and Television center in Hollywood, will be sent out to these small Air Force outposts. And the men will be able to get whatever recent news can be picked up on shortwave radio or tele and then relayed over the suitcase radio to the listeners in the area.

The Air Force in Europe is currently operating FM radio stations with three setups in Spain at Zaragoza, Torrejon and Moron, plus stations in Sidi Slimane, Nouasser, Ben Guerir, North Africa; Athens, Adana, and Diyurbakir, Turkey. It currently has one of the suitcase radio stations going in Peshwar, Pakistan.

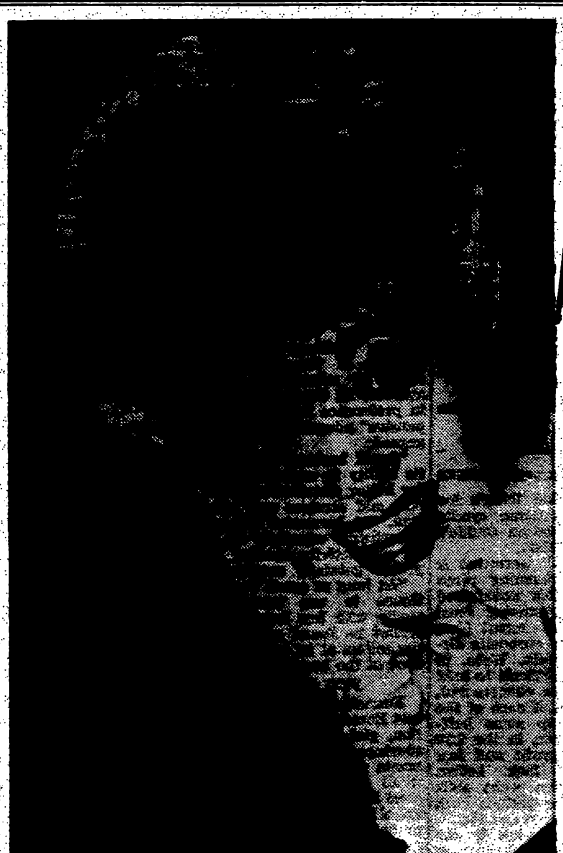
Besides that, the Air Force in Europe also operates several television stations in Germany, beaming out Stateside television shows which are relayed to it via the Armed Forces Radio and Television Service in the States. Basic stations are now at Ramstein and Spangdahlem, in Germany, and the latter transmits via closed circuit to Hahn and Bitburg, Germany

While the aims of the Air Force's overseas network to entertain and inform the troops are basically the same as the well known military-operated Armed Forces Network (AFN) radio station broadcasting in Germany, the Air Force unusual set up in Europe is being received by about 500,000 people—of whom only about half are members of the American forces overseas.

The unusual international listening audience also includes about 10,000 members of the Allied troops (British and French and Canadian) who can hear the shows, plus 30,000 American tourists travelling throughout Europe and picking up the English-lingo shows with delight and amazement, and a local listening audience of about 200,000 members of the home population. In Greece, Spain, Turkey, France, North Africa, the local population's English-speaking members tune in on the American shows, and hence arises a very special problem—trodding on local sensitivities.

"You have to be very careful in a newscast when you refer to 'nationalists' or 'rebels'," Air Force headquarters official Captain George Kent, explained. "We even have to watch out for older American radio or television shows that might make errors in contempor-

(Continued on page 44)



MR

MARION RYAN
LONDON PALLADIUM
LONDON W.1.

My Dear Bing,

Thank you for the pleasure and privilege of appearing with you on your television show which will be shown in America on December 11 - it was a delightful and thrilling experience.

Last week our show at the London Palladium closed after a wonderful run ..... and on December 15 I shall be arriving in New York for a holiday visit.

I look forward to seeing you again soon.

Sincerely,

Marion Ryan

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Boston 'Blackout of '61'

Continued from page 35

vately viewing the tv film and receiving reports from Frank S. Giles, state public safety commissioner, of "substantial" gambling and prostitution, declared to Sullivan: "We cannot tolerate an odor of apparent graft and corruption, malfeasance, misfeasance, inefficiency, or refusal or failure of a police department head to investigate his own department or to correct any shortcomings in its operations."

The police commissioner had announced his refusal to investigate further the men pictured on the tv show on the grounds they were unidentifiable.

In Boston, the governor, not the mayor, appoints the police commissioner. The police commissioner, who was appointed by former Gov. Foster Furcolo, has now turned down two demands by the chief executive to resign. He says he will fight to the end to keep his police post and is readying his defense against a probable public hearing for his removal.

Editorial Comment

The Boston Globe said editorially Saturday (9): ". . . Because the controversial tv show has helped give Boston an unhappy national image, all the more must the facts be disclosed. The city can remake that public image by showing that the traditional enforcement procedures in the state are sound; that no extraordinary agency is needed to clean house. If dirt has been swept under the rug, Boston must show that it can roll up the rug and scour the floor."

The tv film was viewed by a party of VIP's at WHDH-TV on closed circuit but was not shown to the press Thursday (7). The party included the governor, police commissioner and finance commission chairman. A report of police supt. Francis J. Hennessy on the film, which he viewed Nov. 7 at WHDH-TV, states that neither he nor a lieutenant from division 16 was able to identify any of 10 members of the police department reportedly in the picture. This was disclosed by atty. John V. Bonner, legal adviser to the police commissioner, who reviewed the report.

The closed circuit tv showing of Thursday (7) was held behind locked doors at WHDH-TV. An hour before the afternoon show, the lobby of WHDH-TV was thronged with news, radio and tv reporters seeking to see the film. A station official produced bales of a mimeographed statement by CBS, which said: "Because of certain pending legal proceedings, CBS sometime ago decided it had an obligation not to exhibit the program in this geographical area. The viewing today was arranged . . . at the request of the governor's party." The decision was CBS's, not WHDH-TV's, it was pointed out.

When the official audience of 24 men had filed into the locked screening room, the station's monitors went dead.

"We figured it wasn't fair for our own newsmen to see this show if you couldn't," Robert Cheyne, promotion manager of the station, told the press.

The furor over the CBS documentary besides leading to a series of charges and countercharges by officials also led to a war of words between Richard Cardinal Cushing, who believed the film "betrayed" Boston, and Protestant and Jewish clerics, who believed that publicizing the link between bookies and police might help bring reforms in the department.

Betrayed

Cardinal Cushing defended the Boston police at the annual Boston Police department ball at Boston Garden before 6,000, Monday (5). The text of the Cardinal's talk included: "My dear friends, I did not see that television presentation, but I would like to know when the pictures were taken, from where they were taken, why they were taken and what is the overall thinking behind a national presentation as the type referred to. . . We have been discredited across the nation and someone betrayed us. I would like to know who is responsible."

The Cardinal also said: "Gambling exists everywhere. And no one can deny it. The United States Army wouldn't be a sufficient law enforcement body to stop people from gambling. In my theology, gambling in itself is not a sin any more than to take a glass of beer or of hard liquor is a sin."

CBS issued a statement defending its Boston bookie show. Fred W. Friendly, executive producer of the program, said: "This program was not done to indict the Boston police. It was produced in an effort to show the public the national picture—the picture that exists in every major city across the country, and we said so in the documentary. We reasoned that the best way to do this was to show an organized gambling operation in one community."

Meanwhile, Dwight Strong, executive secretary of the New England Citizens Crime Commission, who assisted CBS in initiating the tv expose, urged that Cardinal Cushing see the film, and said that he would like to offer the Boston prelate his services "in making the film available to him so that he would have first hand knowledge of its contents."

In the meantime, the Boston tv critics have yet to see the show.

Burbank Studios

Continued from page 25

MGM-TV, Revue Productions, Walt Disney Studios.

It was a bitter pill for NBC to swallow in detouring Burbank, erstwhile home of the brave "live" entertainment and now, relatively speaking, reduced to virtually a ghost town status, with only a bare minimum of originations.

However, since CBS Television City appears to be on the upgrade on live originations, as result of a number of "back east" daytime shows transplanted on the Coast, NBC is now planning to ditto. For example the new "First Impressions" daytime show, which premieres at the beginning of the new year, will be berthed cross-the-board at Burbank. Then NBC plans moving one of the New York-based daytime entries to Burbank.

At the present time only Bob Newhart among all the prime nighttime shows emanates from Burbank, save for some isolated specials such as Dinah Shore, Bob Hope. There are presently only two daytime shows berthed in the giant Burbank studios—"It Could Be You" and "Truth or Consequences." Occasionally NBC will pick up a few bucks through a "lend-lease" arrangement on tape facilities, as with Danny Kaye CBS show and the Bing Crosby ABC show, both taped at Burbank.

It's costing NBC thousands of dollars daily just to turn the key and put on the lights, so it figures it would make sense to put the studios to more use.

Air Force Radio

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ary history such as referring to French Morocco."

And even such a boo-boo has occurred as putting on a public service announcement regarding Israeli war bonds, and broadcasting the spot spiel in Saudi Arabia. But such a slip is rare.

The Air Force personnel dealing with the locations throughout Europe, North Africa and the Near East are trained in several basic points—that their local listeners are intensely national, hypersensitive, and have differing social, economic, political and religious beliefs, none of which must be offended.

Hence, planning the newscasts and shows for the border-line listeners is even more complicated that serving up the program of what the American airman away from his home and his family would like to hear of good old Stateside living.

The Air Force television stations in West Germany are now feeding 60 hours of programming a week, and the radio stations coming up with 126 hours weekly. Despite the stiff censoring, the current split is 75% on entertainment, and 25% on information, education and the news, Capt. Kent stated.

Dave Gordon

Continued from page 35

consult also on regular radio and tv programming.

Gordon is also working (gratis in this one case) on an "Entertainment Capital of the World Day," a promotional plan aimed at the New York City fathers. Pitch is to set up an annual parade, with the help of the networks, film companies, theatres, unions, etc., in N.Y.C. so they can plug their own talent and at the same time plug the Big City.

As for working on a staff anywhere, ever again (Gordon was once a staffer at an ad agency and a "semi-staffer" as a promotional consultant for CBS-TV daytime programming), the packager said, "Working for a network or an ad agency is like having Big Daddy taking care of you. But if you make up your mind to go out on your own, you can't rely on one project; it becomes too finicky."

Syndies' Blues

Continued from page 27

new properties. One thing's for sure, according to some syndie execs, the time situation couldn't conceivably get tighter.

Another issue still unsettled is the network programming plans for next season. It's understood that network programming from 7:30 to 11 p.m., the current bloc, in the main, has its economic disadvantage to the webs. Webs, in many slots, find it difficult to hold up program and time charges and, it's argued by some, if each of the webs would give up some half-hours in the schedule, in the 7:30 or 10:30 periods, profit and loss statements might look better. Whether in '62, the webs shift some half-hour time periods back to affils, now is an open question.

Year of '61 was tough in the first-run field; '62 outlook appears to depend largely on more local time granted to stations for any marked revival.

Dallas—Human relations in the Dallas-Fort Worth area is the theme of a new public service series. "The Human Ingredient," Sundays on WFAA-TV. The first panel presented "The Growth of Good Will," with moderator Harry Crutcher Jr., major general chief of staff of Texas Air National Guard.

Inside Stuff—Radio-TV

The New York Academy of TV Arts & Sciences kicks off its 1961-62 forum program tonight (Wed.) with five simultaneous discussions to be held on various aspects of television programming and management. Over 60 Academy members will participate in the five-part palaver which will be chaired at various times by Gene Accas, Fielder Cook, John Wray, Larry White, Stickton Hellfrich, Walter Kiernan, Jan Miner, Charles Mountain and Herb Sussan. Wallace A. Ross is originator and producer of the program.

Bell & Howell, sponsor of the ABC-TV documentary series, "Close-Up," has been chosen for the 1961 Human Relations Award from the Chicago Commission on Human Relations. The company was cited "for its courage to break ground in presenting television documentaries which provide new and deep insights into the problems of human relations. Chicago Mayor Richard Daley made the award Friday (8) to Peter G. Peterson, Bell & Howell prexy.

A new Videotape Accumulator System, which eliminates the running time limitations of videotape recorders and permits continuous operation over an extended period of time has been developed by ABC engineers. While a normal type reel permits recording or playback for up to 90 minutes, the VAS permits operations indefinitely without interruptions for changing tapes or switching to another machine.

Frank Marx, ABC v.p. over engineering, said the new system in effect doubles the effectiveness of the web's videotape facilities. System works via a special attachment for each side of the recorder, complete with accurately pre-set roller devices, which runs the tape from a reel through the rollers and into a trough where video tape is constantly accumulated. The reserve trough gives the operator enough time to change and splice reels when the original tape reel runs out. ABC-TV currently has 10 such devices in operation.

Rep. Alford Can't Find Hook

Continued from page 24

placed by a news program), were among such "victims."

—One of the most forceful and picturesque witnesses was a constituent of Alford's—Little Rock meatpacker Chris E. Finkbeiner. Despite his countryboy airs, Finkbeiner didn't go over as a "small businessman." His was an ordinary "family business" grossing about $10,000,000 annually, Finkbeiner averred, and spending as much as $150,000 on advertising a year. He apologized at the outset for his lack of preparation. He had prepped himself while flying his own plane from New York and the automatic pilot had had difficulties in the bumpy weather. In New York, he had attended the convention of National Assn. of Manufacturers, of which he is a board member.

—Neither the staffers nor the Subcommittee members appeared to have done much homework. They had only a foggy idea of what option time was and showed no knowledge of its mechanics. One staff counsel showed his freshness to the field of communications law by asking seriously whether networks were not in fact common carriers. Rep. William Avery (R.-Kans.), onetime member of the House Communications Subcommittee, often took the lead in questioning, but showed little of the expertise, as they call it here, he should have acquired. As for Alford, it was obviously all new to him.

The hearings opened with Norman Cash of the TV Bureau of Advertising who contended that his big problem was selling the efficacy of the medium to the small fry advertisers. Latter, he averred, let time go begging on tv in preference for other "more expensive" advertising vehicles. Cash argued:

"Small business has not proven its ability to understand the need for better distribution of its products and services and has, therefore, not harnessed the power of advertising, especially tv, to keep its productivity moving and our people gainfully employed.

"As long as small business continues to use more expensive media with less impact, the fault cannot be found at the hands of the sellers of tv, but rather at the door of the buyer."

FCC Presentation

Kenneth Cox, chief of the Broadcast Bureau, made FCC's presentation, gist of which was that the shortage of VHF channel assignments makes tv pretty costly for small business. Until the UHF band is opened up (and he plugged for all-channel receiver legislation to help make it possible), there's not much to be done. Even abolition of option time, if and when, won't cure the situation because the nets, in all likelihood, will still be able to get their clearance during the peak hours. He was very dubious about FCC's authority to force licensees to allot time to local advertisers.

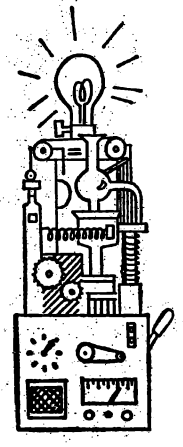
But there's always radio, said Cox, who pictured the medium as tailor-made for the ad requirements of the corner grocer, tailor etc. with a limited budget. By and large, he said, tv is geared for the national advertiser, and radio for the local.

Kevin Sweeney, president of Radio Advertising Bureau, gave, in a machine-gun delivery which one lawmaker rated the fastest he'd ever witnessed, took advantage of the hearings to make a pitch for radio. He heaped statistics, charts and surveys to prove his point that local advertiser can hardly get more for his money than through a radio spot. As a witness for the assigned topic of the hearings, however, Sweeney was a flop. He said he didn't have a right to speak out on tv authoritatively.

Lawrence Webb of Station Representatives Assn. appeared "by request" and was obviously not anxious to testify, although his outfit is fighting the webs on the option time issue before FCC. He submitted for the record SRA's FCC option time comments and said he'd stand pat on them. Under repeated prodding, he said little in the way of elaboration.

Frank Reel, of Ziv-United Artists, was one of those subpoenaed. He had no prepared statement but was more voluble than Webb, reiterating Ziv's arguments before FCC on the option time case. Plugging for a two-and-a-half hour ceiling on web time (and abolition of option time), he predicted that the syndie business, now on the skids, might flourish once more if access could be opened to prime time. Under questioning from Alford, whose hometown is being wired for pay television, he gave the lawmaker the answers he wanted by saying tollvision has its good points and Ziv will have no reservations about supplying product to pay-see enterprises.

George Burger, v.p. of National Federation of Independent Business, said, without elaboration, there is a problem for the small businessman to gain entry in tv. Most of his statement consisted of a lengthy quote from a friend of his in the advertising business.



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WALL ST. LURING DISKERIES

TV Show on Disk Counterfeiting Stirs ARMADA-RIAA Row Over Billing

The "Armstrong Circle Theatre's" survey of the record counterfeiting racket with a show called "Spin A Crooked Record" on CBS-TV last Wednesday (6) stirred up some inter-industry tirades.

Art Talmadge, president of United Artists Records and the American Record Manufacturers & Distributors Assn., took offense that total credit for enacting the first productions on record counterfeiting was given to the Record Industry Assn. of America. In fact, Henry Brief, RIAA's exec secretary, was on the show at the close to stress the importance of breaking up these counterfeiting rings that are milking the disk industry of about $20,000,000 annually.

Talmadge explained, "I do not think that RIAA should take credit for a job well done by ARMADA. Everyone in the record industry knows that the first arrest of record counterfeiters in Northern New Jersey took place in June, 1960, and not in April, 1961, as pictured on the tv program."

He further states that it was ARMADA that initiated the war upon counterfeiters and it was because of ARMADA's investigation and prosecution that an action by the counterfeiters of records of RIAA members came to light. "We believe," he said, "we are entitled to the credit for so doing and believe it is unfair of RIAA which later jumped on the bandwagon, to now claim credit for initiating it."

Another squawk came from Cy Leslie, president of Pickwick International. He took strong exception to what he termed a "slander against the entire children's record industry." The ring of record counterfeiters, on the show, was depicted as using a children's record firm as a front. Leslie objected to the facts that intimated that there is something crooked in the children's record business and that these crooks implied that children's records are per se bad records.

Despite the followup uproar the show was really a boaring affair that probably was of some interest to the civilian viewers. The documentary-type format gave it a semblance of reality and kept it running at a front page clip. Ron Cochran was efficient as the host narrator and the cast headed by Mindy Carson, Edmond Ryan and William Smithers were okay, too. Gerald Hiken's portrayal of a hopped-up sound engineer was ludicrous and if any further squawks about the show should come they should emanate from the sound engineers. *Gros.*

NARAS' N.Y. Branch Elects 2 New Board Members

The New York chapter of NARAS (National Academy of Recording Arts and Sciences) has elected two new members to its board of governors, vocalist Felicia Sanders and recording studio head Dick Olmsted.

In the membership area, NARAS has added several new members. They include Andy Wiswell, Norman Lubinsky, George Wein, Goldie Goldmark, Jimmy Jones, Martin Williams, Carl Prager, Jack Elliot, Duane Eddy, Leslie Uggams, Ben E. King, Eugene Lowell, Dick Katz, Peggy Simon, Patrick Williams, Al Masler and Adam Garner.

Irv Trencher to Cont'l As District Sales Mgr.

Irving Trencher has been named district sales manager of Continental Records. He will be headquartered in New York and report directly to Irv Jerome, the diskery's national sales manager.

Trencher was formerly district sales manager for Rank Records. He will leave shortly on a trip to hold meetings with Continental distribs and appoint new outlets in territories where needed.

GERMAN VERSION GIVES 'MFL' 6 ORIG CASTERS

There are now six original cast versions of "My Fair Lady," the Alan Jay Lerner-Frederick Loewe musical, available around the world. Latest to join the fold is the Philips release of the German cast. The German version preemed in Berlin Oct. 25.

In addition to the Broadway version, released by Columbia, "MFL" casts in Denmark, Sweden, Mexico and Buenos Aires put the tuner into the groove. Col's Broadway cast set, incidentally, has now topped the 3,500,000 sales mark.

20th Adds New Classical Series

20th-Fox Records is adding a classical line to its operation. Called the Master Arts Series, it is being produced by the husband and wife team of Kees Kooper and Mary Louise Kooper, both of whom are instrumentalists and will also record for the line.

Plans for the series call for recordings from all over the globe by noted musicians. 20th won't send engineers for the sessions but will have a local company do the recording for 20th's exclusive release. In addition to this, the diskery plans to build a classical artist roster and, along with the Koopers, has signed the New York String Sextet.

The Sextet has waxed the "Brahms String Sextet" and the "Shubert Quintet, op. 163 in C Major." The group will record quartet, quintet and sextet literature, eliminating members to suit the occasion. Also set for release is a two-sleeve set of five Handel Organ Concerti played by Albert De Klerk with the Amsterdam Chamber Orchestra, conducted by Dr. Anthon Van Der Horst. The latter set was recorded in Holland.

'GOING PUBLIC' NOW A TREND

By MIKE GROSS

The record industry is now revolving around a Tin Pan Alley-Wall Street axis. Tin Pan Alley, for the most part remains the source for material but Wall Street has emerged as an important source for financing as more and more disk companies are "going public."

In the past year, a half-dozen diskeries took the "public" plunge and after operating as private companies for years, many more indie labels are now mulling the advantages of public ownership. The diskeries that went on the market in the past 12 months are Beltone, Cosnat, Golden Crest, Liberty, Pickwick International and Premier Albums.

Cy Leslie, whose Pickwick International made its first public stock offering in October, says there are several basic motives which causes a company to become publicly-owned. "Mounting costs have made records a big business," he says, "and it takes a lot of money nowadays to prepare and distribute a new release. The days of the shoestring operation are behind us."

Cites Rising Costs

"Four-color jackets, quality stereo recording, quality record pressing are all necessary to any successful record. These cost more than one or two color packets, on-location monaural recordings and pressings in scrap—and the cost on all of this continues to go up. The cost of distribution continues to go up, too. Independents need capital if they're to continue and the best possible source is a public stock issue."

Another factor contributing toward the "going public" trend is that today's record manufacturer has to wait so long for his payments from the distributor that he's got to be financed adequately. The average distributor takes a minimum of 90 days to pay his bills. During that time, the manufacturer must either have the capital he needs to pay his own

(Continued on page 48)

U.S. May Ratify Rome Copyright Meet Within 5 Yrs., Opines British Delegate

London, Dec. 12.

There is a good chance that America will ratify the Rome copyright convention within the next five years. That is the view of Stephen Stewart, director general of the International Federation of the Phonographic Industry, who headed the British delegation at the meet.

He believes the U.S. is moving towards the "rest of the world's way of thinking" on copyright protection although he says there is little fear of an overnight change of attitude. One of the main reasons for Stewart's opinion is the American delegates' change of outlook.

"They were obviously impressed when the majority of the big countries outside of Western Europe went along with the European system," Stewart says. Previously, he points out, America had always shouted down the European plan as one that suited Europe only. But when a dozen undeveloped and uncommitted nations showed distinct leanings towards the European system (along with such weight-carrying countries as India, Argentina and Brazil), the Yank delegation did some rethinking.

Stewart goes on to state that if and when the U.S. does ratify the convention—requiring some major changes in law—the country is almost certain to turn down Article 12. (Under the convention each country is allowed to reject one of the 34 Articles but can still ratify the convention). Article 12 states that residuals (royalties) should go to performers and producers if their disks are publicly broadcast in more or less any field.

As of now the broadcasters—one of the convention's biggest opponents—have too much influence for the government to take any speedy action, estimates Stewart. But the American Federation of Musicians and other performers were all in favor of the proposed changes. Producers other than those controlled or owned by broadcasts were also in favor of the convention, says Stewart.

From America's point of view there is another thorny prospect arising from the Rome conference. That is the tit-for-tat clause which means, in effect, that if America refuses to pay residuals on, say, jukebox plays, then other countries are not obliged to pay such residuals to the U.S.

NARAS-NYU SLATE INDUSTRY LECTURES

A series of eight lecture-discussion meetings on the record industry will be conducted by New York U., in cooperation with the National Academy of Recording Arts & Sciences. The lectures will be presented and discussions led by top figures of the disk biz and will cover an overall view of the basic issues and problems of the industry and predictions of its future.

Series begins Jan. 24, meeting weekly on Wednesday evenings through March 14 at the university's Washington Sq. Center. Among topics to be discussed are artist and repertoire responsibilities (classical, jazz and pop), record sales (retailing, clubs, racks, one-stops), promotion, publicity, advertising, packaging, artwork and engineering. Registration is open to both industry members and the general public.

Tooters Hit Bias At Brit. Terpery

London, Dec. 12.

Racial discrimination at a Mecca Ballroom in Bradford has been deplored by the Musicians' Union exec council and the MU has instructed members to take all possible action to see the practice is stopped. A union spokesman said the situation would "boil up" later this week and it was possible that the musicians would refuse to work in the place.

Trouble started when the dancehall refused entry to "unaccompanied colored males," although Negro couples were allowed in. MU says the situation would be ludicrous if it wasn't so annoying in view of the frontpage pictures of Queen Elizabeth II dancing with Ghana President Nkrumah.

Aussie R&R Promoter Cancels U.S. Rock Acts

Melbourne, Dec. 12.

Jim Noall, owner of Melbourne's Embers nightclub and promoter of r'n'r shows, has cancelled his proposed show here which was to star Yank rockers Crash Craddock and Del Shannon because of poor ticket sales. Noall, who came into the rock biz when it was on the slide, says he won't attempt any more shows of that nature in Aussie.

He recently promoted the Everly Bros. and Bobby Vee in a round-Aussie whirl, and before that had a tour headed by Jack Scott, Dion and Ray Peterson. "And they were definitely not a financial success," says Noall who has brought a lot of talent Down Under including Ella Fitzgerald, Mel Torme, Benny Carter and Oscar Peterson Trio.

The current recession affecting Australia is blamed by Noall as one reason for the failure of the rock. "I even reduced my prices to help the kids," he said, "but they still wouldn't come in the numbers they did a year ago. On top of that the tv exposure of some of the artists has killed them as boxoffice draws."

As well as parting with big fees to obtain U.S. rock talent, Down Under promoters are also hit with hefty fares. The average rock tour of 10 days around the State capitals has been costing promoters up to $40,000.

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Sahl's 'Relationships,' Shaindlin's 'Movies,' Top New LP Releases

MORT SAHL: "ON RELATIONSHIPS" (Reprise). Relationship with the female sex is the main topic under discussion in this new comedy LP and Mort Sahl makes it a rib-tickling tract. He doesn't let the dames go to his head, though, and he manages to throw in some sure political and sociological barbs in his hesitant but always accurate manner. His dissertation on femmes runs a gamut from Jackie Kennedy to some anonymous but opinionated secretary.

JACK SHAINDLIN ORCH: "50 YEARS OF MOVIE MUSIC" (Decca). Jack Shaindlin has come up with a package that will amuse and tease the motion picture buffs and one that will supply the deejays with plenty of interesting programming material. He traces pic music from the days of the "chase" sequences of the silents to the modern thematic style used in "The Man With The Golden Arm." In between there are melodies that will bring back plenty of fond memories and Shaindlin has treated 'em all with solid orch-arranging techniques.

NINA SIMONE: "NINA AT THE VILLAGE GATE" (Colpix). This is Nina Simone's fifth album for Colpix and it's another winner. The Village Gate, a cellar club in New York's Greenwich Village, is practically her home base and she makes a listener feel at home in this jazz-folk roundup. She swings from Broadway's "Just In Time" through "Children Go Where I Send You" with delight, in a repertoire that covers standards and folk items. Her vocalizing is supplemented by Al Shackman's guitar, Bobby Hamilton's drums and Chris White's bass.

MARTHA SCHLAMME: "IN CONCERT" (MGM). There's been a steady surge of interest in folk music, and Martha Schlamme, especially in concert, has been an important contributor to the boom. There's plenty of reason to see why in this new potpourri that covers a wide and consistently interesting range. She has warmth and wit and handles such varied material as the Kurt Weill-Bertolt Brecht "Surabaya Barbara," Milton Schafer's zany "Crazy Barbara" and a gay "Tarantella" with an appeal that holds.

KING CURTIS COMBO: "THE TWIST!" (RCA Victor). This is pegged to "Arthur Murray's Music For Dancing" with samples of the basic positions in text and photos on the back cover. Aside from these innovations, it's the same old Twist and the King Curtis Combo pounds it out in no uncertain terms. The beat is fast and hot and Curtis beefs up such oldies as "The Huckle-Buck," "Stompin' At The Savoy," "Honeysuckle Rose" and "Jersey Bounce" in a way that is sure to please the Twisters.

MAVIS RIVERS: "SWING ALONG WITH MAVIS" (Reprise). This is a pleasantly swinging set featuring the hip vocal techniques of Mavis Rivers. Her stylings have a pleasant bounce on the uptempo material, which dominates this package. Her ballad work on such as "Things to Do Today" also has a nice quality. The tune selection for the set has some less-heard-from tunes done up in bright arrangements by Van Alexander who also conducted the 31-piece orch for the session. Miss Rivers does an enjoyable job on such tunes as "Another Human Being of the Opposite Sex" and "Love and the Weather" which all add up to a right-sounding swing along set.

BILL BLACK'S COMBO: "LET'S TWIST HER" (Hi). The Twist beat and Bill Black's Combo are coupled solidly on this set of 12 tunes, some of which have been written by the leader. Backed by a punching drum beat, Black's arrangements which feature sax and organ, offer a pulsating sound for the terp set in various twistable tempi. The result is well-suited for the hoof craze that marks a plus entry in the Twist sweepstakes. The platter should also benefit from SRO attendance at the Roundtable, N. Y., where Black is heading the nitery's Twist policy.

HENRI ROSE & BOBBY STEVENSON: "STEINWAYS STAGED FOR STEREO!" (Capitol). The duo-piano team of Henri Rose & Bobby Stevenson is in a solid sound setting to display nifty keyboard wares. The package is part of Capitol's "Staged For Stereo" series (special plastic boxes, etc.) and it should draw a lot of audio buffs to it. Among the programming bets are "Cuban Love Song," "Too Late Now," "Slaughter on 10th Ave" and "Satin Doll."

CHORDETTES: "NEVER ON SUNDAY" (Cadence). In addition to the album's title number, the Chordettes lend their harmonic vocal stylings to themes and tunes from several other pix. It is a nice outing for the foursome, backed by lush string orchestrations. Working with nicely-designed, uncluttered arrangements, the group displays pleasant phrasing and solidly-listenable interpretations on "Hi Lili, Hi Lo," "Never on Sunday," "Que Sera, Sera," "Fascination," and the themes from "Moulin Rouge" and "Summer Place." On the back of the jacket there is the plus of biogs of the tunes and their films.

JOSE FAJARDO ORCH: "MISTER PACHANGA" (Columbia). Despite the current terp passion for the Twist, a new Latino album still makes sense. It's an especially worthwhile effort when the man at the helm is Jose Fajardo, a maestro-composer-arranger out of the wilds of Cuba. The Latino crop of cha cha, pachanga, bolero and guaracha make it continually zippy.

PAUL LAVALLE'S BAND OF AMERICA: "THE SPECTACULAR SOUND OF SOUSA" (MGM). The band-music buffs will get quite a stir out of this one. Firstly there's Sousa's music, which always whips up enthusiasm, and then secondly, and importantly, there's Paul Lavalle's martial interpretations. "Stars and Stripes Forever," "The Washington Post March" and "El Capitan" pack plenty of audio punch.

THE CARPETBAGGERS: "DIXIELAND WITH A TWIST" (Chancellor). Well, why not? The Twist has taken over practically everything else so why shouldn't it move in on Diexieland. And, it isn't too bad, either. Russ Faith has brought together a lively bunch of boys, which he dubbed The Carpetbaggers, and they shoot across the grooves with a happy sound. The burlap covering on the front jacket should attract some over the counter interest.

YAFFA YARKONI: "RUMANIA, RUMANIA" (Columbia). Israeli Yaffa Yarkoni has developed an international reputation via her global concert work and she's also made a dent in New York appreciation via her work at the Cafe Sahbra nitery. She's a forceful singer with an artistic mien that hurdles any lingo barriers. In this package she pours out a string of Yiddish songs that are quite enchanting whether they are in a gay or melancholy mood. Glenn Osser also rates a bow for his arranging-conducting chores.

THE JAZZTET: "THE JAZZTET AT BIRDHOUSE" (Argo). For the first time in its disking career (three previous LPs), the Jazztet has been recorded "live" and it should set up a pattern for future sessions. For in this "live" take, taped at Chicago's Birdhouse, the group is in an exciting jazz mood that usually is a reaction to the audience's acceptance. Once again Art Farmer (trumpet and fluegelhorn) and Benny Golson (tenor sax) lead the way but Thomas McIntosh's trombone, Cedar Walton's piano, Thomas Williams' bass and Albert Heath's drums aren't to be dismissed easily. It's a group job and it's all fine.

"JACK OF ALL TRADES" (Caedmon). This is the third in the series of "The Folk Songs Of Britain", collected and edited by Peter Kennedy and Alan Lomax. It's ethnic, entertaining and often enlightening. The songs are pegged on the trades, crafts and occupations of English, Scots and Irish, and it's a wide range, indeed. The package is authentic as well as authoritative and an important addition to the folk shelf. *Gros.*

LAWRENCE WELK

Latest Dot Album, **SILENT NIGHT**, and 13 other Best Loved Christmas Songs.

Zeitler Joins Cadence

Cadence Records has added a promotion man to its staff. He's Denny Zeitler who will work out of the New York office and report to Bud Dollinger, Cadence national sales and promotion manager.

Zeitler exits as sales manager for Musical Sales, a Baltimore one-stop, to take the new post. He was with Musical for the past four years.

Longplay Shorts

MGM Records playing up **Joni James'** "moods" with three new LPs currently on release. They are "The Mood Is Swinging," "The Mood Is Blue" and "The Mood Is Romance" . . . "Richard II," starring **John Gielgud**, is the leadoff item in Caedmon's December release schedule . . . Jazz pianist **Dave Grusin** makes his album debut on Epic with a workover of nine songs from **Jule Styne's** "Subways Are For Sleeping" score . . . MGM/Verve is rushing four new albums into market to cash in on the Christmas buying spree. Under the MGM banner are "Let's Do the Twist For Adults" starring label's artists & repertoire staffer **Danny Davis** and a special two-record package covering a collection of diskery's 1,000,000-seller singles. On the Verve label are "Chicago And All That Jazz" and a jazz interpretation of **Frank Loesser's** "How to Succeed in Business Without Really Trying" score by **Gary McFarland's** Orch.

The Atco label is getting into the Twist groove with a **"Twist With Bobby Darin"** LP . . . Elektra has just put **Theodore Bikel's** 11th album on the market. It's called "A Harvest of Israeli Folk Songs" . . . **Lonnie Johnson** brings his blues guitar into New York's Folk City Dec. 19 . . . MGM has tied in with Teen Screen mag for a special promotion on "Connie Francis Sings Never On Sunday" LP . . . **LeRoy Holmes**, artists & repertoire chief for the Everest label, heads for the Coast Jan. 3 to record an album with **Nelson Eddy & Gale Sherwood** . . . The **Barry Sisters**, out this week with a Roulette LP called "Shalom," are set for guest shot on **Ed Sullivan's** CBS-TV show Dec. 31.

Les Djinns Singers, a group of 60 French femmes who record in France for Pathe-Marconi, are released in the U.S. on ABC-Paramount and currently are represented by "60 French Girls Can't Be Wrong" . . . Riverside's first release from the Rank Records International catalog, for which they are exclusive sales agent, contains LPs by the Knightsbridge Strings, **Ernest Maxin** and the Merchant Academy Glee Club . . . Coral Records has released a **Teresa Brewer** waxing of two overseas clicks, "Sucu Sucu" ("Step Right Up and Say You Love Me") and "Pretty Lookin' Boy" . . . **Leon Bibb** will do concerts Jan. 11 at the U. of Texas, Jan. 19 in Montreal and Feb. 10 at Town Hall, N.Y. He's currently at Freddie's Club, Minneapolis . . . the **Modern Jazz Quartet** will give a Town Hall, N.Y., concert Dec. 23 . . . **Enoch Light** will release a second volume of his click package on Command Records, "Stereo 35mm," next month . . . **Erik Darling**, banjoist-vocalist with the Weavers, waxed a solo album for Vanguard Records called "True Religion."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MARK DINNING . . . . . IN A MATTER OF MOMENTS
(MGM) . . . . . What Will My Mary Say
Mark Dinning's "In A Matter of Moments" (Acuff-Rose†) is a lilting ballad with a fine, simple lyric which this singer handles in an attractive juve-angled style. "What Will My Mary Say" (Vanna) is another good teen-slanted slice due for spins.*

* * *

SAM FLETCHER . . . . . SWEET SLUMBER
(RCA Victor) . . . . . I Believe In You
Sam Fletcher's "Sweet Slumber" (Advanced) gives this fine young singer a fine old ballad to work over with a rocking beat that'll earn plenty of spins across the board. "I Believe In You" (Frank*), from the legit show, "How To Succeed In Business Without Really Trying," is a sharp piece of material with the sound of a standard.*

* * *

TROY SHONDELL . . . . . ISLAND IN THE SKY
(Liberty) . . . . . Tears From An Angel
Troy Shondell's "Island In The Sky" (Gil†) is a good, juve-angled ballad delivered in a way to continue this singer's hit pace. "Tears From An Angel" (Metric†) has an interesting beat to cop

* * *

FRED CARTER . . I CAN'T LEARN A THING ABOUT LOVE
(Decca) . . . . . This Time Tomorrow
Fred Carter's "I Can't Learn A Thing About Love" (Cedarwood†) is a good rocking ballad with an interesting lyric which this singer handles in savvy, countrified, blues style. "This Time Tomorrow" (Cedarwood†) is a pleasant ballad in a straight folk groove.

* * *

ROBERT GOULET . . . . . I'M JUST TAKING MY TIME
(Columbia) . . . . . One Life
Robert Goulet's "I'm Just Taking My Time" (Stratford), from the score of "Subways Are Not For Sleeping," is a nifty ballad belted in classy style by this legit singer. "One Life" (B.L.&H.*) is another fine ballad also handled very effectively.*

* * *

THE HOLLYWOOD STRINGS . . . . . THE COMANCHEROS
(Capitol) . . . . . Devil At Four O'Clock
The Hollywood Strings' "The Comancheros" (Robbins) is a solid pic song saga in a swinging orchestral and vocal setting that'll nab spins across the board. "Devil At Four O'Clock" (Sands*) is a pic theme entry in a conventional format.*

* * *

JACK HALLORAN SINGERS . THE LITTLE DRUMMER BOY
(Dot) . . . . . Mary's Little Boy Chile
Jack Halloran Singers' "The Little Drummer Boy" (Mills) turn up with a standout version of this fine addition to the roster of Christmas standards. "Mary's Little Boy Chile" (Schumann*) is another click seasonal entry, a Calypso-flavored number, handled in an okay style.*

* * *

THE WANDERERS THREE . . THE RIVER OF NO RETURN
(Corvair) . . . . . Clyde
The Wanderers Three's "The River of No Return" (Simon Houset) is an excellent folk-type song handled in a pleasing commercial style by this combo patterned after the Kingston Trio. "Clyde" (Pell Mell) is an amusing idea brightly handled.*

* * *

BUDDY THOMAS . . . . . IF ONLY TOMORROW
(Todd) . . . . . All Around Me
Buddy Thomas' "If Only Tomorrow" (Copar-Forrest†) is a simple, appealing ballad with a backwoods quality in the vocal. "All Around Me" (Copar-Forrest†) is another strong country ballad with pop chances.

* *

STANLEY BROS. . . . . JACOB'S VISION
(King) . . . . . Thy Burdens Are Greater Than Mine
Stanley Bros.' "Jacob's Vision" (Lois†) is a topnotch religioso delivered in fine form by this sincere-sounding, countrified combo. "Thy Burdens Are Greater Than Mine" (Lois†) is another entry in a similar groove.

*

DORSEY BURNETTE . . . . . DYING EMBER
(Dot) . . . . . A Country Boy In The Army
Dorsey Burnette's "Dying Ember" (American†) is a well written ballad handled in top form by this folk-oriented singer. "A Country Boy In The Army" (Lyle-Hollyio) is an okay topically pegged number with a Christmas angle.*

* *

NADINE LEWIS . . . . . O-TREM
(Pop-Side) . . . . . Edge Of The Sea
Nadine Lewis' "O-Trem" (Jazz Standard†) is a charming Latin-styled number which this songstress swings lightly against a good trumpet. "Edge of the Sea" (Sheldon†) is a pretentious ballad effort which doesn't come off against the thin background.

* *

CHARLIE ALLEN . . . . . SWEETIE PIE
(Portrait) . . . . . Wheelin' and Dealin'
Charlie Allen's "Sweetie Pie" (Darnel†) is a catchy rocking ballad belted zestfully by this singer against a twisting back ground which will help considerably. "Wheelin' and Dealin'" (Darnel†) is another rocking entry with plenty of bounce to the ounce.

*

THE MIDNITE RIDERS . . . . . TIGER LILY
(Imperial) . . . . . Danger, Soft Shoulders
The Midnite Riders' "Tiger Lily" (Post) is a driving instrumental with a rocking, ready attack that will catch the ears of the juves. "Danger, Soft Shoulders" (Post*) is more of the same.*

* * *

MELODY HEIRS . . . . . VIBRATIONS
(DeRose) . . . . . Tantalizing
Melody Heirs' "Vibrations" (Myers) is a rocking instrumental with the kind of new sound which will get attention in juve circles. "Tantalizing" (Myers*) is another arresting workout in the same vein.* *Herm.*

*ASCAP. †BMI.

SINGLES HIT HOT SALES PACE

Folk Artists Have a Solid Potential In 'Community Circuit': Wm. Clauson

There's a whole circuit, now primarily a longhair route, that has as yet not been discovered by many folk artists and groups but where there is a considerable market for their services. Almost every fair-sized community in the U. S. is involved in this belt and it is figured that an artist can make a substantial living from just playing what could be called the community circuit.

Whenever the name "community" is tacked on to an entertainment program, the usual image conjured up is that of an amateur summer stock type affair wherein something is produced on practically no budget and is mostly a vehicle for the local amateur thesp group. But this circuit is organized to a large extent and spends considerable money each year to bring professional attractions to its communities as a sort of cultural program.

Very much aware of this circuit is William Clauson, international troubador who travels this and other entertainment routes throughout the world. His material is of a folk nature, specializing in ballads and tunes primarily from England and Ireland. As a folksinger, he says that there is a market for folk attractions in these community programs but most folkniks haven't discovered it yet.

Special Agencies

There are booking organizations like Community Concerts in New York which do nothing but schedule for the communities. Some town organizations work independently if they are large enough, but the majority are linked together through organizations like Community.

Clauson relates that these community organizations offer good

(Continued on page 50)

Plenty of Pasta

Carnegie Hall (N.Y.) debut of Giovanni Buitoni was no Florence Foster Jenkins affair. Seventy-year-old head of the international pasta and chocolate (Perugina) empire achieved lifelong ambition to be basso in public with credible performances of three operatic selections, duets with Licia Albanese and Anselmo Colzani, and a solo aria from Verdi's "Ernani." The two Met stars, plus Margaret Roggero and Dino Formichini, also from 39th Street, sang a well-selected program surrounding the Buitoni numbers, all enjoyed con gusto by the invitees who filled the house.

Tab for the evening was around $7,500. Ensuing round-the-world news pickup hit an estimated 1,500 front pages.

No Trends Make Disk Biz Erratic, Say Pye Execs

London, Dec. 12.

There hasn't been a real trend in the British record industry since rock 'n' roll, assert Roger Threlfall and Louis Benjamin, joint toppers of Pye Records. Over the last few years, U. K. labels have been experimenting with many new ideas some of which have caught on initially but none has stayed the course.

For instance, the execs point out, the partial revival of music from the 1920s (via a group known as the Temperance Seven) was a gimmick that paid off for more than one disk. The style was imitated by other units. But the Seven's gimmick never matured past the first couple of numbers.

Other supposed trends are invariably cases where an experiment has met with one-shot success, is followed up by competitors and it's prematurely called a trend.

This trendless business, therefore, has become an erratic one. Name singers are far from automatic sellers while strictly minority artists—a la U. S. jazz pianist Dave Brubeck—can make the Top 20 charts here. Other instances of this are Laurie Johnson's "Sucu Sucu" and Cleo Lane's "You'll Answer To Me" which climbed to the top five bestsellers. Both artists haven't cut a hit platter for more years than they care to remember.

The turnover of newcomers on the British scene is high, too. Tyros or unknowns frequently appear for a couple of weeks then disappear.

Pye maintains that in this trade, where the big names don't mean much saleswise any more, it is "very satisfied" with sale of Frank Sinatra's Reprise label which Pye launched here two months ago. The initial disk, Sinatra's "Granada," was registered in tradepaper listings after only four days on the market and his album, "Sinatra Swings," also became an immediate hotseller.

Adriatic Music Files 25G Suit Vs. AMC Inc. in Tiff Over Rights to 'Prima'

Adriatic Music has filed suit in N. Y. Supreme Court against AMC Inc. in a dispute over ownership of the tune, "Come Prima." The action also seeks $25,000 damages.

The complaint states that in Jan., 1958, an agreement was drawn between Eddizzione la Cicola and AMC by which the latter agreed to pay royalties in return for assignment of the tune, "Come Prima," in the U. S. On Oct. 1, 1958, Eddizzione assigned all rights to the song to the plaintiff.

Adriatic claims that the defendant accounted for the royalties until March 31, 1959. But since then has failed and refused to pay all other royalties. At least $25,000 is alleged to be due.

Refusal to pay, the suit charges, constitutes a breach of contract and, by its terms, the Jan. 1958 assignment reverts to the plaintiff. Adriatic alleges that irreparable damages will result if AMC continues to claim ownership.

Absent 21 Wks., Yank Tunes Top British List

London, Dec. 5.

For the first time in 21 weeks American songs and singers are holding the first three places in the British hit parade. And, of the top 10, U.S. numbers have six places while four go to the U.K.

But the position is reversed when it comes to artists. After Elvis Presley, Bobby Vee, Jimmy Dean and Dave Brubeck.

'Liaisons' Track to Epic

Epic Records has latched on the soundtrack album rights of the French film, "Les Liaisons Dangereuse." Featured on the track are Art Blakey's Jazz Messengers and saxophonist Barney Wilson.

The pic, which is being released in the U.S. by Astor Pictures Inc., is scheduled to open at New York's Henry Miller Theatre Dec. 19.

BRIT. DECCA 'TEAMING' FOR POP DISK PROD.

London, Dec. 12.

An innovation in pop disk production technique has been put into practice by British Decca. In future all the diskery's pop releases will emanate from a team of four—an a&r man, his aide, a balance engineer and "an adviser" on teenage taste."

Headed by a&r staffer Dick Rowe, the team will be responsible for anything up to 20 disks a month. Teenage taste adviser will be Tony Meehan, ex-drummer of The Shadows instrumental group.

NEW ARTISTS KEY TO BIZ UPSWING

By EDDIE KALISH

The singles business appears to be considerably healthier than some gloom and doom talk around the disk beat would indicate. Spurred by the activities of several newcomers and backstopped by some old reliables, singles action has been busy and profitable for several diskeries, despite increased difficulties in the areas of promotion, distribution and the numerous coming and going labels.

RCA Victor is currently riding the crest of a singles selling wave which shows the biggest sales figures for a three-week period for the company since 1958. After 15 years of operation, the combined efforts of Atlantic, Atco and Stax reflect a 45% increase in singles sales over last year for the diskery. The London Records group, which started in the singles biz in 1957 with one label, Felsted, has burgeoned over the past year to a 23-label singles operation, with as many as eight tunes on the charts at one time over the months.

In all of these cases and many others, the emergence of new artists has spelled a great deal of the success, coupled by the development of hit and miss performers into more stable sellers. In

(Continued on page 50)

Marks Handling Par-TA Music

Edward B. Marks Music has inked a deal with Paramount-Talent Associates whereby the musical material written for P-TA shows becomes available to Marks for publication and promotion. That's just the BMI (Broadcast Music Inc.) material, of course. Par having its own ASCAP (American Society of Composers, Authors and Publishers) publishing firm in Famous Music.

Marks doesn't plan to set up a subsidiary outfit to handle this music as did Howard Richmond some years ago when he established Devon Music in a deal with TA, which was then operated by David Susskind. That arrangement was subsequently dissolved.

Under the direction of Marks general professional manager Arnold Shaw, the firm will try to develop some of the themes from the shows into singles and also plans to attempt some soundtrack LPs of the entire show's music. Also under consideration is a plan to record a whole show, dialog and all.

Yet another part of the program is for Marks to work with TA on merchandising tie-ins with the music and also the marketing of sheet music. In a case where the music for a particular show is not immediately identifiable with a given outing, Marks plans to try to get the material used for other programs.

According to the deal, P-TA gets a share in whatever additional income is created out of the sale and development of the music.

From London

Roger Watkins

details how the

British Music Biz Has Reasserted Its Lead Over U.S. Rivals

* * *

another important Feature in the upcoming of

VARIETY

56th Anniversary Number

Plus other statistical and data-filled charts and articles

UA's 1961 Gross Hits $5,000,000, A 100% Increase Over Last Year

United Artists Records closed the books of its fourth year of operation Dec. 1 with a $5,000,000 gross for 1961. It marks the biggest year in the company's history and more than doubled the 1960 take.

Art Talmagde, diskery's president, noted that the company's biggest growth was on the album front. Leaders during the year were "Great Motion Picture Themes," which has gone over the 450,000 sales mark; "Never On Sunday," with 350,000; "Golden Piano Hits," a Ferrante & Teicher package which went over 150,000 and F&T's current "West Side Story" which is already over the 150,000 figure.

Talmadge also noted that "The Highwaymen," with an album sale of 125,000 racked up a single sale on "Michael" of over 1,000,000 copies. "Exodus" by Ferrante & Teicher also passed the 1,000,000 mark as a single seller.

Looking forward to next year, Talmadge revealed that one of the projects already set for 1962 is the introduction of a new World-Wide Series, which will cover music of an international nature. The initial release will be in January and was recorded in Spain. The diskery will also expand its Silver Spotlight Series which it introduced in October.

Talmadge also noted that in the coming year, UA will continue to service the specially designed racks which feature selected, specially-packaged albums. These racks, which are handled through the UA distributors and are available to dealers, now feature the Ferrante & Teicher "West Side Story" album. More than 1,500 racks are now in use and more will be issued shortly after the New Year.

A&R Man's 3 Lives

Alfred Kasha, artist & repertoire producer at Columbia Records, is leading a triple life. Under his square handle, he's a&r'ed disks for Col by Aretha Franklin and Andy Williams, but as Billy Casher he's a singer in his own right for the Epic label and as Al Kasha, he's a songwriter who cleffed Bobby Darin's current Atco slice, "Irresistable You."

Kasha, who is 24 years old, says he switched to Billy Casher for his nom-de-disk because his real name didn't sound young enough. His first side for Epic with his juve-sounding handle is "No Matter What I Do."

Diskleggers Get Fines, Probation From L.A. Court

Hollywood, Dec. 12.

Three men accused of participating in a bogus record album ring were found guilty last week in L. A. Superior Court and sentenced by Superior Judge Lloyd S. Nix.

Edwin B. Atwood, chemical engineer identified as the leader of the ring, who was convicted of attempted grand theft and conspiracy to commit grand theft, and to cheat and to defraud was fined $3,000 and given five years probation.

Billy Gene Allison, Army Corporal, nabbed on a conspiracy charge, was fined $500 and given 180 days sentence. William Thompson, an engraver, had pleaded guilty before the trial of the others, to a charge of conspiracy to violate the business and professional code. He was fined $500 and given two years probation.

Three other defendants were absolved during the trial which ended Oct. 27. Albums allegedly swiped by the ring included "Inside Shelley Berman," "Outside Shelley Berman," "Persuasive Percussion" and "Provocative Percussion."

COAST CLG MEMBERS OKAY NEW UA TICKET

Hollywood, Dec. 12.

While eastern membership votes—still uncounted—are expected to be favorable, the western cardholders of Composers & Lyricists Guild overwhelmingly ratified a new pact with United Artists producers, prexy Leith Stevens reports.

Contract, which became effective Dec. 1, runs through Nov. 30, 1964, and is substantially similar to those previously signed with other major screen producers.

'Schweik' Revival Marks DeCormier Longhair Bow

Robert DeCormier will make his debut as a serious music director Saturday (16) at Town Hall, N.Y., where he will conduct a revival of the modern American opera, "The Good Soldier Schweik." With music by Robert Kurka and libretto by Lewis Allan, "Schweik" was first performed by the City Center Opera Co. in 1958.

The revival will feature a full orchestra with members of the Symphony of the Air making up the group. Leading roles will be performed by Norman Kelley, David Atkinson, Emile Renan, Miriam Burton, Evelyn Sachs and Patricia Brooks. "Schweik" is being staged by Ralph Alswang and presented by Harold Leventhal.

Little Dog Label Missing On Some Victor Singles But There's a Reason

Hollywood, Dec. 12.

That Little Dog label that's been the trademark for RCA-Victor all these years isn't there on a flock of singles disks sleeves now being distributed in the 11 western states.

But there's a reason, according to Steve Sholes, firm's Coast manager. He said, "There has been a jump of several hundred per cent in our singles sales with four big sellers. We pressed the disks but forgot to order enough labelled sleeves. Result is that we're using plain, brown envelopes and sleeves."

Four singles which have all hit the charts include: "The Lion Sleeps Tonight," "Moon River," "Happy Birthday Sweet Sixteen" and "Language of Love."

Houston Opera Opens 7th Season With 'Faust'

Mexico City, Dec. 12.

Houston Grand Opera Assn. opened its seventh season Nov. 30 and Dec. 2 with its first production of Gounod's "Faust."

"Faust" will be followed on Jan. 25 and 27 by Donizetti's "Lucia di Lammermoor" and on March 29 and 31 by Mussorgsky's "Boris Godunov." "Faust" will be sung in French, "Lucia" in Italian and "Boris" in English. Walter Herbert will conduct using the full Houston Symphony Orchestra.

Richard Verreau will sing the title role in "Faust" with Norman Treigle as "Mephistopheles" and Arlene Saunders as "Marguerite." Others in the cast will be Robert Kirkham and three local singers, Kate Gurwell, Sam Schafer and Virginia Steed.

"Lucia" will be sung by Gianna D'Angelo, with John Alexander and Enzo Sordello in the cast.

Jerome Hines will sing the title role in "Boris." Two local singers scheduled to appear in the spectacle include John Drury and Lorene Michalopulos.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	6	5	THE LION SLEEPS TONIGHT Tokens	Victor
2	3	5	RUN TO HIM Bobby Vee	Liberty
3	5	7	WALK ON BY Leroy Van Dyke	Mercury
4	4	9	PLEASE MR. POSTMAN Marvelettes	Flare
5	2	7	GOODBY CRUEL WORLD James Daren	Colpix
6	1	11	BIG BAD JOHN Jimmy Dean	Col
7	7	7	LET THERE BE DRUMS Sandy Nelson	Imperial
8	10	8	MOON RIVER Henry Mancini	Victor
9	19	4	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka	Victor
10	16	2	PEPPERMINT TWIST Joey Dee & Starlighters	Roulette
11	8	11	FOOL NUMBER ONE Brenda Lee	Decca
12	9	11	RUNAROUND SUE Dion	Laurie
13	15	2	THE TWIST Chubby Checker	Parkway
14	17	6	JUST OUT OF REACH Solomon Burke	Atlantic
15	12	18	YOU'RE THE REASON Bobby Edwards	Crest
16	11	8	CRAZY Patsy Cline	Decca
17	22	7	MOON RIVER Jerry Butler	Vee Jay
18	31	2	WHEN I FALL IN LOVE Lettermen	Capitol
19	32	2	WHEN THE BOY IN YOUR ARMS Connie Francis	MGM
20	26	5	I DON'T KNOW WHY Linda Scott	(CA)
21	—	3	'TIL Angels	Caprice
22	27	5	LANGUAGE OF LOVE John D. Loudermilk	Victor
23	14	7	TONIGHT Ferrante & Teicher	UA
24	18	10	TOWER OF STRENGTH Gene McDaniels	Liberty
25	—	1	THERE'S NO OTHER Crystal	Philles
26	—	1	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
27	13	12	I UNDERSTAND G Cleffs	Terrace
28	—	1	ROCK-A-HULA Elvis Presley	Victor
29	28	13	BRISTOL STOMP Dovells	Parkway
30	45	2	UNCHAIN MY HEART Ray Charles	ABC
31	24	5	JOHNNY WILL Pat Boone	Dot
32	30	7	GOD, COUNTRY AND MY BABY Johnny Burnette	Liberty
33	—	3	SMILES Timi Yuro	Liberty
34	21	7	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
35	39	3	TURN AROUND, LOOK AT ME Glen Campbell	Crest
36	35	7	GYPSY WOMAN Impressions	ABC-Par
37	25	10	THE FLY Chubby Checker	Parkway
38	20	7	HEARTACHES Marcels	Colpix
39	33	2	REVENGE Brook Benton	Mercury
40	—	1	JAMBALAYA Fats Domino	Imperial
41	41	12	YA YA Lee Dorsey	Fury
42	23	15	THIS TIME Troy Shondell	Liberty
43	—	1	COTTONFIELDS Highwaymen	UA
44	38	3	GYPSY ROVER Highwaymen	UA
45	46	4	SOOTHE ME Sims Twins	Sar
46	—	13	FOOT STOMPIN Flares	Felsted
47	40	8	SEPTEMBER IN THE RAIN Dinah Washington	Mercury
48	—	1	I KNOW Barbara George	AFO
49	34	14	SAD MOVIES Sue Thompson	Hickory
50	29	10	A WONDER LIKE YOU Ricky Nelson	Imperial

N.Y. Appeals Ct. Upholds Decision Widow Has No Rights in 'Miller Sound'

The Appellate Division of the N. Y. Supreme Court has upheld a lower court decision that the widow of orchestra leader Glenn Miller had no property rights in a musical style called "the Glenn Miller sound." The ruling, handed down last week, concerned the film "The Glenn Miller Story" in which Mrs. Miller argued she had a right to participate in its profits.

The film was made by Universal Pictures. Its music was played in the Miller style by a studio orch, recorded and sold by Decca Records, Universal's parent. Decca and the studio contended that the soundtrack was produced independently of Miller waxings and that its use by Decca was not restricted by the contract between Mrs. Miller and the studio.

The court ruled that she "never had, and certainly does not now have, any property interest in "the Glenn Miller sound."

Jerry Lewis

Continued from page 2

been on the show before and has done the same thing.

In Pearl's next column, he blasted Lewis, and said he apologized to his viewers, adding that he would never invite Lewis on his show again. The following Sunday (3) he had Ken Murray as guest, and repeated on the air what he had written in the column. Murray defended Lewis, and said that as acomedian he was doing the right thing—getting laughs.

On Thursday night, Lewis appeared on another local tv show as the guest of KSHO-TV's Jack Kogan—also without being paid—after getting an advance buildup in newspaper ads that he would answer "that columnist."

Lewis did not mention Pearl by name on Kogan's show, explaining that he did not want "to dignify the individual." He told Kogan that he was greatly surprised that such an attack would come from a newsman who had been a friend for years, especially since he was getting his services for nothing.

Wall Street

Continued from page 45

bills or to be able to factor his accounts receivable.

In Pickwick's case 43% of the proceeds from its stock offering went to pay outstanding loans which amounted to approximately $100,000. The high cost of factoring is making it less and less desirable as a source of operating capital.

A Status Symbol

Leslie also points out that "going public" also gives stature to the company. "Everyone knows who the majors are in this field," he adds, "but when a distributor walks into a new record store, he usually has quite a selling job to do for his indie labels." Hence, "going public" enables the manufacturer to offer his distribs two advantages: 1) hefty advertising budgets at both the trade and consumer levels with capital provided by a stock issue and 2) virtually every stockholder becomes a booster for the record label, giving the manufacturer a competitive edge.

The Pickwick topper feels that diversity is the key to success in today's competitive record market. He's now out to acquire other record companies whether they make the same kinds of records or not. He's also out to buy firms in unrelated fields like a book publishing house or a retail clothing chain.

"The idea according to Leslie, is to overcome the cyclical aspects of the record business—to get away from summer slumps and December booms. The point is to spread the risk as thinly as possible and at the same time increase the profit potential."

Leslie also feels that another advantage to public ownership is that you always know exactly what your company is worth. The market sets a price on the value of one share of your stock and by multiplying that figure by the number of shares you can tell exactly how much your label, your catalog, your artists and your equipment can bring.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. on chart		
1	1	21	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)	
2	2	10	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)	
3	3	7	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)	
4	6	49	CAMELOT (Columbia) Original Cast (KOL 5620)	
5	5	15	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)	
6	4	15	MITCH MILLER (Columbia) Your Request (CL 1671)	
7	8	13	KINGSTON TRIO (Capitol) Close-Up (T 1642)	
8	7	18	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)	
9	11	18	DAVE BRUBECK (Columbia) Time Out (CL 1397)	
10	10	6	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)	
11	14	9	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
12	9	16	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)	
13	13	6	MITCH MILLER (Columbia) Holiday Sing Along (CL 1701)	
14	15	84	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	
15	16	47	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)	
16	12	9	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)	
17	17	17	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)	
18	19	68	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)	
19	20	15	EARL GRANT (Decca) Ebb Tide (DL 4165)	
20	18	7	WEST SIDE STORY (Columbia) Original Cast (OL 5230)	
21	30	5	BOB MOORE (Monument) Mexico (M 4005)	
22	22	15	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)	
23	24	31	CARNIVAL (MGM) Original Cast (E 3946)	
24	31	8	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)	
25	26	47	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)	
26	40	3	CHUBBY CHECKER (Parkway) The Twist (P 7001)	
27	28	25	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)	
28	25	8	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)	
29	46	20	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)	
30	34	5	SAIL AWAY (Capitol) Original Cast (WAO 1643)	
31	39	3	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)	
32	41	32	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)	
33	21	5	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)	
34	32	37	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)	
35	23	24	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)	
36	—	1	BING CROSBY (Decca) Merry Christmas (DL 8128)	
37	—	1	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)	
38	38	14	PETER NERO (Victor) New Piano in Town (LPM 2383)	
39	29	15	BRENDA LEE (Decca) All the Way (DL 4176)	
40	44	6	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)	
41	36	4	ELLA FITZGERALD (Verve) Ella in Hollywood (V 4052)	
42	33	53	EXODUS (Victor) Soundtrack (LOC 1058)	
43	35	8	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)	
44	—	1	MITCH MILLER (Columbia) Christmas Sing Along (CL 1205)	
45	48	2	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)	
46	27	15	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)	
47	—	10	SOUTH PACIFIC (Victor) Soundtrack (OL 4180)	
48	49	2	MILK AND HONEY (Victor) Original Cast (LOC 1065)	
49	—	28	FRANK SINATRA (Capitol) All the Way (W 1538)	
50	—	8	RUSTY WARREN (Jubilee) Sinsational (JMG 2034)	

Inside Stuff—Music

The phonograph industry contributes more than $5,000,000 annually to increase the public's knowledge and appreciation of live music. Since 1948 the industry's outlay has exceeded $35,000,000. These facts were brought out at recent hearings conducted by the Select Subcommittee on Education of the U.S. House of Representatives that is investigating the economic status of the performing arts in the U.S. The monies contributed by the record manufacturers are used to showcase live music by sending musicians to play in schools, hospitals and other charitable institutions, in playgrounds and at local and national patriotic observances. The coin is handled by the Music Performance Trust Fund.

When "Red Roses For Me" opened on Broadway in 1956, it had music and lyrics of several songs by Sean O'Casey. In its current off-Broadway presentation, the lyrics have been retained but an entirely new musical score has been composed for the show by Peggy Stuart, who did the musical background for the David Niven film, "A Silken Affair," an English import of a few seasons ago. There are four new songs in the show, "Red Roses For Me," "I Tucked Up My Sleeves," "Song of Courage" and "Fair City." In addition there is another 10 minutes of background music which is played during the intermissions.

According to Donald C. Barnette Jr., The Toledo Orchestra has been "digging serious jazz" for a long time. The orch's first use of jazz on a program, he says, goes as far back as 1955 when the Sauter-Finnegan Orch joined the Toledo in a performance of Rolf Liebermann's "Concerto for Jazz Band and Symphony Orchestra." Upcoming on the Toledo's jazz schedule is the Modern Jazz Quartet in music of Gunther Schuller, Andre Hodier and Werner Heider set for Feb. 16, 1962.

The Milwaukee Symphony Orchestra, under director Harry John Brown, will do a cuffo public concert Dec. 27 at Milwaukee Auditorium. Soloists at this "Family Night" concert are finalists in second yearly music competition under sponsorship of the Milwaukee Symph. The concert was effected through a grant from City of Milwaukee and the recording industries trust fund.

Nashville's Ryman Auditorium Spans Gospel to Opry in 70 Yrs.

By F. X. O'DONNELL

Nashville, Dec. 12.

Carnegie Hall has no monopoly on observing 70th anniversaries.

Staid old Ryman Auditorium celebrated its three-score-and-ten birthday Wednesday (29) when the American Ballet Theatre presented its annual local concert. The downtown structure with its pew-styled seats is 70 and looks it—but!

Originally erected as the Union Gospel Tabernacle—with reformed riverboat pilot Tom Ryman footing the construction expenses—the ancient hall has rocked with all sorts of sounds; from rhythm and blues brass to Metropolitan Operas arias and from the fiddle-playing of country musicians to the best in road show drama.

The Ryman, where also evangelists Billy Sunday and Gypsy Smith converted SRO houses with blaze and brimstone sermons, has been the butt of jokes from such humorists as Will Rogers, Bob Hope, Victor Borge, Rod Brasfield, et al.

Contrawise it has received the plaudits through the decades from such acoustic demanding artists as Galli-Curci, Paderweski, Enrico Caruso, Alma Gluck, Melba, Mischa Elman, John McCormack, Geraldine Farrar, Walter Damrosch, Emma Calve, Mary Garden—and to go modern, Dinah Shore and Brenda Lee.

The City is building a new auditorium now, but the Ryman will continue to exist. Perhaps it won't thrive as it did in the halycon days but present manager Harry Draper isn't too worried.

"We'll still have the Grand Ole Opry on Saturday night," opines Draper." And the comedians will still return to wisecrack about the architecture, as Victor Borge did recently to a packed house. He said, "I'm glad you could join me in the lumberyard."

Nobody took offense; fact is almost everybody laughed loudly.

Folks in Nashville and environs are aware of the Ryman's lack of glamor and high-style, but they love it just the same.

Cinerama Settles Suit Over Pic Song Billing

Hollywood, Dec. 12.

Cinerama Inc. has settled for an undisclosed sum a claim made against company by composer Eddie Lund and music publisher Michael H. Goldsen over use of latter's song, "Vahine Paumotu," in "Cinerama in the South Seas," produced in 1958.

Terms called for Lund and Goldsen to get full credit on all future cue sheets and album releases of music. Goldsen's Criterion Music Publishing Co. specializes in South Seas and Polynesian music.

Best Foot Forward

Hollywood, Dec. 12.

Choreo Records is shaping up as a 100% hoofer enterprise.

Fred Astaire is board chairman and Hermes Pan and Jackie Mills the other execs and stockholders. Pan, of course, is the choreographer and Mills was a child terpster prior to turning piper.

Waxery's two office secretaries are Anna Lea and Keiko Nishamura, who parttime also hoof professionally. They last were seen in Ul's "Flower Drum Song."

Plastics On Buildup Kick

Synthetic Plastics Record Corp. is undergoing an expansion program, which includes moving the firm to larger quarters in New York and appointment of several new execs to its roster.

Ralph Gould has been named veep in charge of dealer sales and leaves this week for meetings with representative dealers in 25 cities. S. Goldon Strenger has been appointed v.p. in charge of special sales and is in Hollywood negotiating licensing rights with tv and pix producers.

In addition, packaging designer Alan Berni is redesigning the company's album jackets and point of sale material, and Sidney H. Ascher has been named public relations consultant. Among its labels are Peter Pan, Promenade and Pirouette Records.

Chi R 'n' R Show Lures Parents With Price Cut

Chicago, Dec. 12.

Producers of two-a-day rock 'n' roll concerts set for the Medinah Temple here Dec. 26-30 are giving parents who accompany their children an admission price break. Boxoffice tickets are $2.50 for the youngsters and $1.50 for adults with children. Mail order tickets are $2.

Show is first Chi venture of promoters John Drew Jr. & Sid Bernstein. The pair had previously promoted the Atlantic City and Newport jazz festivals and seven east coast Judy Garland concerts. Brenda Lee, Dion and Johnny Tillotson have been booked for the shows, with nine more acts yet to be set.

British Disk Best Sellers

London, Dec. 12.

Take Good Care of My Baby (London) ..... Vee
His Latest Flame (RCA) ..... Presley
Tower of Strength (Philips) ..... Vaughan
Big Bad John (Philips) ..... Dean
Moon River (HMV) ..... Williams
Time Has Come (Parlophone) ..... Faith
Walkin' Back To Happiness (Columbia) ..... Shapiro
The Savage (Columbia) ..... Shadows
Take Five (Fontana) ..... Brubeck
Midnight In Moscow (Pye) ..... Ball

E. H. Morris to Handle Scores to 3 Upcoming Off-Broadway Musicals

Edwin H. Morris is going off-Broadway this season with three musicals set for openings soon. The publisher is handling the scores to "All Kinds of Giants," "Sing Muse" and "Madame Aphrodite," the former two of which were tested this summer.

"Giants" has book and lyrics by Tom Whedon and music by Sam Pottle. It had a tryout at the John Drew Playhouse, East Hampton, and is being produced by Noel Weiss. "Muse" has book and lyrics by Eric Segal and music by Joseph Raposo. It was tested in Boston on a grant from the Ford Foundation and Harvard U., where Segal is an instructor. It will be staged by Bill Penn and presented by Robert Feldstein. Some new material has been put into it since its Boston bow.

"Aphrodite" is the work of Jerry Herman (music and lyrics) and Tad Mosel (book). Herman's "Milk and Honey" is a current Broadway click and Mosel was awarded a Pulitzer Prize and the Drama Circle Critic's Award last season for his "All The Way Home."

BRITISH TOOTERS WIN MORE PAY, LESS HRS.

London, Dec. 12.

Musicians Union has won higher minimum fees for their members playing in West End hotels, clubs and restaurants. Following months of negotiations with a committee repping the West End managements, the least a tooter can now earn is $56 per week.

This is in contrast to the former figure of $47 weekly. Additionally, the "spread over" hours of work each week have been reduced from 43 to 38.

Richard Hayman Inks 10-Yr. Pact With Mills

Richard Hayman, harmonica stylist and composer-arranger, has inked an exclusive 10-year pact with Mills Music. He has cut 30 albums for Mercury Records over the years and for the past 10 years has arranged for the Boston Pops as well as being a guest arranger for it.

Hayman is about to have an album of his arrangements of Gypsy music released on Mercury, and Mills is making available separate arrangements of the tunes for school bands and orchestras. Hayman has also composed his first tune for Mills. The instrumental is called "Suzanne" (after his new daughter), and Mitchell Parish is writing the lyrics for a vocal disk to be released soon.

Mex Tune Bally

Houston, Dec. 12.

The Mexican Song Fiesta, a national promotion long in talking stages, now appears to be materializing. Organizing committee, including Carlos Gomez de Barrera as president has been formed. Diskery reps Valdez Lea, Raul Acosta and Ruben Fuentes are also members.

Plan is to hold fest in either Acapulco, Veracruz or Mazatlan, with event highlighting all typical Mexican music. While all composers are invited to submit their works, committee will cut these down to 70 compositions. Awards for winners will range from $240 to $800.

Ohio Civil Rights Examiner Finds For Negro Musician in Dayton Bias Case

Dayton, O., Dec. 12.

First round in the attempt of Negro musician Lester Bass to recover earnings assertedly lost due to alleged racial discrimination has been won by the bass player. A state examiner ordered Karl Taylor, operator of a local talent booking agency, to pay Bass $180 plus interest for wages lost when he was replaced in a combo by a white player. The Van Cleve Hotel here, also a defendant, was held blameless.

Roscoe Barrow, dean of the College of Law at the U. of Cincinnati, was the examiner in the case, which is the first since the Ohio Fair Employment Practices law was passed two years ago. He recommended that Taylor be ordered to cease and desist from discrimination in referring persons to work, but recommended dismissing the complaint against the Van Cleve Hotel and its manager, Claude Cannon.

Barrow noted that for approximately 15 years no Negro musicians had ever performed in the public rooms of the hotel. But he said there was no evidence presented to show that the hotel management had asked Taylor to exclude Bass from a four-piece combo known as the Lamplighters during its engagement at the hotel.

In his findings, Barrow said Taylor had never referred a Negro orchestra or any band including a Negro musician to the Van Cleve Hotel. Taylor, he added, had told Lee Hoppel, leader of the Lamplighters, that he had never booked a Negro musician into the hotel. Hoppel, the report noted, interpreted this as advice to exclude Bass from the group during the Van Cleve date.

The recommendations to the Ohio Civil Rights Commission were distributed Wednesday (6), and all parties have 15 days in which to bring further evidence to the commission's attention or seek a modification of the order. Barring this, the commission is expected to accept Barrow's recommendations and issue them in the form of orders. Taylor, even after any orders are issued, may appeal to the Montgomery County Common Pleas Court.

Coleman Joins Kellem In Wildcat Music Setup

Larry Coleman has taken over the reins of the Wildcat Music catalog as co-owner with Milton Kellem. The Wildcat catalog consists of over 100 copyrights, which will go into a new firm to be known as Warrior Music. The Wildcat tag will remain Kellem's property.

Coleman, who also doubles as a cleffer, is presently at work on a Broadway musical titled, "John Henry," which he is co-authoring with Jerry Capehart of American Music in Hollywood. Meantime, Coleman has scheduled an overseas hop to London and Paris Dec. 17 where he'll discuss foreign representation for his International Artists Corp. and scout material and talent for his various firms.

Bleyer Keeps Candid Going

Archie Bleyer, Cadence Records prexy, says that his jazz line, Candid Records, has not folded as had been understood in the trade. The label will now be handled by Cadence personnel, he asserts, through Pete Hess in New York.

Candid's general manager, Bob Altshuler, was recently let off the line's payroll, leaving no one in direct charge of the label which still had eight releases in the can as of that time. Bleyer states that all artist commitments will be met and distributor contracts likewise.

Candid has put out 20 LPs to date, all of which and including those as yet unreleased, have been produced by Nat Hentoff, jazz critic and commentator.

Bleyer also emphasizes that the label will continue to produce "if something comes up worth doing" and that it may even go back into full-scale operation with a general manager and active producer in the future. Hentoff will produce any new Candid product, Bleyer reports. Altshuler has since joined Atlantic Records as ad-pub director.

ROULETTE SETS NEW LABEL FOR COMEDY

Roulette Records is setting up a new label for comedy platters. Called Laughtime Records, it will be operated through Roulette's sales force for the present. However, it will be established as a separate corporation from that of Roulette to operate eventually with its own personnel.

Up until Laughtime, Roulette had a comedy series under its own imprint. An artist group is being put together for the new label. Its first release will be "Belle Barth In Person," recorded during her recent stint at the Roundtable, N.Y.

Revue Packaging Its TV Scores as Sheet Music

Hollywood, Dec. 12.

Revue Studios has taken the music scores of 14 of its tv series and is releasing them as sheet music under the title, "Hit TV Themes in Revue."

Included are themes from "Deputy," "The Tall Man," "Laramie," "Shotgun Slade," "Holiday Lodge," "Bachelor Father," "Markham," "Checkmate," "Whispering Smith," "Wagon Train," "Thriller," "M Squad," "Riverboat" and "Johnny Staccato."

Brit. Songwriters' Guild Membership Tops 1,000

London, Dec. 12.

Following an intensive recruiting campaign, the Songwriters' Guild of Great Britain has boosted its membership to well over 1,000. Over the last week almost a dozen big names were signed.

These include Bud Flanagan, Peter Sellers, Max Bygraves, Bruce Forsyth, Andy Stewart, Val Guest, Larry Johnson, Malcolm Arnold and Van Phillips.

Cap Inks Bob Edwards, Ted Straeter; Charles Davis to Decca; Others

Bobby Edwards, pop singer-guitarist-composer, and Ted Straeter, pianist and arranger, have been pacted by Capitol Records. Edwards had a recent disclick in "You're the Reason" and is a product of Nashville's WSM Grand Ole Opry. Straeter, in addition to his piano work and arranging, is a w.k. bandleader and vocalist.

Decca: Charles K. L. Davis

Charles K. L. Davis has inked with Decca. Formerly with Everest and other labels, he will have an album of Hawaiian songs released in January under the pact with more to follow.

Columbia: Geula, Gill & Oranim

Geula, Gill & Oranim, trio of international folksingers, have signed with Columbia Records. Their first release will be issued in the spring.

Connor-Silver Package To Tour Japan in Jan.

Chris Connor and Horace Silver will make a concert tour of Japan for two weeks beginning Jan. 2 in Tokyo. It will be the first Japanese visit for the singer and pianist and is being produced by Monte Kay, who has presented two other jazz outings in Japan.

Also in the package will be trumpeter Blue Mitchell and tenor man Junior Cook of Silver's quintet plus pianist Ronnie Ball, drummer Dave Bailey and bassist Ben Tucker who accompany Miss Connor.

Plaza Inks Ric Lance

Hollywood, Dec. 12.

Ric Lance, has been inked by Harry E. Weiss and Billy Welden as vocalist and first artist for their newly-formed Plaza Records Inc.

Welden prexies outfit and is exec partner.

On the Upbeat

San Francisco

Limelitters off on a new kick, namely, children's concerts, which they'll do in Berkeley and Frisco Dec. 29-30, with chorus of 50 youngsters . . . Joe Sullivan left On the Levee to reopen Club Hangover with his band . . . Ray Charles scheduled for a Christmas night dance at Oakland Auditorium and a concert same week in Frisco's Longshore Hall . . . Les Paul & Mary Ford followed Ella Fitzgerald into the Fairmont Thursday (7)—Ella, by the way, came-in for $5,000 weekly, plus a percentage of the covers, and stands to collect around $10,000 a week for the three-week date . . . Norman Granz is backing Yves Montand with a group that includes Charlie Persip, Jim Hall, Ed Hall and Al Hall when Montand opens at the Curran in mid-January.

Dallas

Chuck Arlington orch into Hotel Adolphus Century Room, succeeding Ernie Johnson crew . . . Jack Amlung band at the Aragon Ballroom . . . Joe Barber Trio into 20th Century Club for one month . . . Johnny (Scat) Davis crew plays the Village Club, Dec. 17, State Fair Music Hall, Dec. 19, and Louonn's, Dec. 20, for three nights . . . Joe Ascona combo playing Tower Hotel's Bamboo Room.

Philadelphia

The Drifters into Sciolla's (11-16) . . . Bobby Rydell and Chubby Checker will team on a new Cameo album, "Your Hits and Mine" . . . Frankie Avalon switches from his customary rock 'n' roll fare to ballads for Chancellor Records' "And Now Mr. Avalon."

The HIT OF THE WEEK

CONNIE FRANCIS
sings
"WHEN THE BOY IN YOUR ARMS"
(Is the Boy in Your Heart)
b/w
"BABY'S FIRST CHRISTMAS"
K-13051

M-G-M Records

The Answer to
A BIG HIT!
YOU DON'T HAVE TO BE A TOWER OF STRENGTH
GLORIA LYNNE—Everest
FAMOUS MUSIC CORPORATION

THE PERENNIAL FAVORITE
SILVER BELLS
By JAY LIVINGSTON and RAY EVANS
PARAMOUNT MUSIC CORPORATION

R 'n' Roller Taylor

Continued from page 2

lifers? Word finally issued by Ministry of Labor stated that the youthful rock 'n' roller's working permit had not been solicited in due time. Previous delay of said permit was 21 days. This has been upped to one month, a new measure, one also making it an almost impossible task for agents to book foreign acts on the spur of the moment, because a playing date happens to be vacant. Another objection by said Ministry—relating to obligatory inclusion of native talent in all foreign shows—adds to frailty of present boycott. The Belgian Bonanzas and Kili-Jacks should have made up for the quota, with the Chaussettes Noires and Vince Taylor making up second part of playbill. What is very resented here is the straining of "artistic freedom" through present boycott. There's nothing artistic about Vince Taylor, claims his detractors. Other argue—isn't that a matter of opinion and where does art start and end?

Johnny Hallyday recently performed in Brussels, filling only a third of the vast Palais des Sports and creating a minor commotion only. Why him and not Vince Taylor? And why such arbitrary action instead of more liberal views? Public opinion is definitely challenged.

And Also, Felicien Marceau

Another minor storm has been whipped up by announcement that the Theatre du Parc would produce Felicien Marceau's "The Egg." Said theatre is state-subsidized and Marceau's plays are banned since the author-playright, condemned to five years emprisonment after the Liberation (on grounds of collaboration with the Nazis), fled his native country, became naturalized in France and started a brilliant career. Question is: should Belgian taxpayers help to produce the works of a notorious expatriate, thus condoning his past actions? Here too opinions are vastly divergent.

DICK CONTINO
Currently
MAPES HOTEL, RENO, Thru Dec. 20
Dec. 26-31, TOWN HOUSE MOTEL, Toledo
Jan. 4-13, SUTMILLERS, Dayton, Ohio
Jan. 15-27, THEATRICAL GRILL, Cleveland
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Ct. Upholds Dismissal Of Arc's Tune Piracy Suit

A three-judge Federal court of appeals has affirmed a dismissal of the Arc Music Corp. action against Bobbi Lee and Joseph Robinson, doing business as Ben Ghazi Enterprises. The suit had charged that the defendants had plagiarized the plaintiff's tune, "Billy Blues," in a song called "Love Is Strange."

The suit had been dismissed by N.Y. Federal Judge Thomas F. Murphy. The appeals court ruled that "we find as fact the two copyrighted melodies here involved are not substantially or materially similar and would not sound so to the average listener. We also find that defendants' tune was not copied from plaintiff's song."

Col Ups Chas. Beulike To Publisher Liaison Mgr.

Charles Beulike has been upped at Columbia Records to the post of manager of publisher liaison for pop artists & repertoire. In his new spot, he'll report to David Kapralik, diskery's coordinator of pop a&r and be responsible for maintaining liaison with the publishers as well as handle contractual arrangements for recording sessions in the New York area.

Beulike joined Col in October, 1960, as supervisor of a&r for the Columbia Record Club.

Gilbert's 'Geronimo' Orch

Hollywood, Dec. 12.

Herschel Burke Gilbert will conduct a 60-piece orch for scoring of UA's "Geronimo."

Folk Artists

Continued from page 47

fees for concerts and many have good-sized and well-equipped halls for this purpose. This is not an amateur setup at all. He says that there are outlets all over the country, with a number of large talent outfits that have organized the communities and supply their various organizations with five or so concert attractions each for the year.

Those towns linked through a talent org don't have much to say about what program they get, but they can often request a particular artist and get him. A situation arises through this plan by which an artist, once signed with a specific agency, can work the community circuit steadily and profitably, insofar as his office is booking that circuit. The agency will naturally place its own people on the tours. If, however, a community group asks for an artist that the agency doesn't handle, Clauson says, the agency will usually try to get that artist for it.

Indie Offices, Too

Also involved in the community circuit are various independent concert booking agencies that don't book for an entire route but arrange a year's program for individual towns or place individual artists in a community's concert schedule.

There are thousands of U. S. communities involved in this circuit, Clauson states, each one putting on a concert series each year. Unless it is ambitious and large enough to arrange its own programs, the town will usually put up, say $2,000, and go to an agency with it declaring it wants a five-program series for this sum and the agency arranges it.

Through this arrangement, many classical performers make steady and considerable livings and, as Clauson sees it, the serious folk artist has a very definite place in it all. He relates that there is nothing like this in any other country. Moreover, most circuits in foreign nations are run by government agencies and don't offer anywhere near the playing possibilities the U. S. system does. It is an area for both agencies and artists with folk talents to cash in on, one that is unique in its potential, and year after year a virtual guarantee. It is a circuit that can, and for many, often does become a career in itself.

Clauson says that folk music is now big all over the world, but nowhere is it as strong as in the U. S. He has some 30 concerts coming up in the U. S., Canada, England and other countries. On Friday (15) he'll give a concert in Carnegie Hall, N. Y.

Singles Hot Pace

Continued from page 47

many instances this has been translatable into further revenue through a followup album and the further development of the artist via the LP route into a bigger potential seller on his or her next single.

Victor's current three-week sales crest, for example, is being sparked by the fast-rising work of the Tokens, a group that came to the label within the last few months. John D. Loudermilk, with his debut Victor set, is selling well and the development of Neil Sedaka and Ann-Margret is also contributing strongly to the boom.

Backed by Strong Support

These new and relatively newcomers are being backstopped by the reliable work of Elvis Presley, Henry Mancini, Jim Reeves, Perry Como and others such as Don Gibson, Jimmy Elledge and Chet Atkins. Individually and collectively these artists are producing a singles sales sweep that Victor hasn't seen in many moons and hardly indicates poor singles business in the overall market.

The Atlantic story is also reflective of an upswing in singles activity. It follows along the same lines as Victor's artist pattern. Although currently not setting off any rockets, the diskery has had substantial success recently, enough to boost their singles sales by 45% over last year. In the new artist category, the Atlantic, Atco, Stax group has seen successful outings from Jorgen Ingman, Ben E. King, Solomon Burke, Carla Thomas and the Mar-Keys.

Backstopping for the operation has been Bobby Darin, the Coasters, the Drifters and others. Here again an album business has been derived from the singles success with Darin, the Drifters, the Mar-Keys and others developing in this area. Album sales for the group is figured to have risen by 50% over the past year, including, of course, the label's product in the jazz, blues and folk field.

Atlantic, as are the others, is signing more and more new singles artists for development. It recently inked Barry Darvell, the Ikettes and re-signed the Clovers — all with singles product in mind primarily.

London's Newcomers

As regards artists and singles success the London group also serves to reinforce the picture. In this case, however, the accent is almost exclusively on newcomers. In production also, London differs, its only outrightly owned singles label being Felsted, the others being independently produced with the producers, not the artists, under contract to London. The artists are pacted to their particular producer, with London in most cases owning their masters.

Of London's 23 labels, many have been hit-producing. Some of these diskeries are Monument (probably the most productive), Felsted, Terrace, HI, XYZ, and Colonial. Productive click artists who have kept the London group on the charts over the months include Roy Orbison, Bill Black, the Flairs, Bob Moore and the Velvets.

The group's further success has been contributed to also by the Rays, the G Cleffs, Ace Cannon and Kokomo in the top selling grooves—and there are others. Here again, the singles success has also abetted LP progress on some artists' parts.

In the case of Felsted, Buck Ram, who handles the Flairs, is being given his own label for this and other groups to be called Press which lifts the Flairs from Felsted. Other less-productive labels in the London group are Dial, Shell and Gulf. For this operation London has two national promotion men and uses a variety of distribution setups. Monument alone has had two number one tunes, with others like Felsted and Terrace also scoring big.

Other diskeries, too, have seen good singles activity over the months it all would appear to be indicative of more than the blues that so regularly describes the health of the singles business. With the efforts of new talent in both the artist and producer categories, the singles biz is still productive. There may not be the same opportunities for the golden record, but there is still plenty of sales potential left in the old single.

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Camden Album, Cal. 407
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Lyrics RICHARD W. PASCOE ASCAP

Shortage of Yank Talent Looms For U.K. Dates, British Bookers Contend

London, Dec. 12.

While Harold Davison, London's biggest importer of U.S. talent, intends to maintain his average of some half-dozen treks in Britain for American bands and singers in 1962—including Louis Armstrong, Ella Fitzgerald and Jazz at the Philharmonic—other bookers are looking glumly at a downbeat in this field.

Vic Lewis, ex-bandleader who leads the smaller bookers and has just returned from a talent-seeking visit to the U.S. feels there's a "distinct shortage" in talent that could fill a hall in Britain.

Lewis' first line-up for the new year consists of the Four Freshmen, Mel Torme and Jeri Southern, all on one bill, estimated to cost about $42,000 a week to stage. "Between them they may be a reasonable attraction here," he says, "but solo they would almost certainly lose money for the booker." Telescoping of several names on one bill he believes, is the only course left open to bookers who cannot land one of the "top five" U.S. singers.

The shortage is partly due to the new era of American thrushes. Country & Western exponents, for instance, may be in the big money domestically. But since the music hasn't caught on in Britain yet, they are uncommercial properties here. Several of Uncle Sam's successful rockers are unknown in the U.K. too, and, says Lewis, demand too much money to be put on the combined-bill basis.

After some years of staging jazz tours for U.S. tooters, Harold Pendleton, National Jazz Federation topper, has dropped importing to concentrate on exporting traditional (dixieland) bands. Leading provincial booker Arthur Howes has "no plans" for Yankee talent. He asserts it is the British vocalists who pull now.

The Grade Organization, an agency that spends heavily on U.S. talent, has no firm booking for 1962 yet though Pat Boone, Dion, Lena Horne and Johnnie Ray are expected to sign for '62 trips soon.

Cincy's BevHills Reopens On a Dine-Dance Policy Without Casino Aid

Cincinnati, Dec. 12.

Beverly Hills, standout in nitery in the Cincy area, has reopened its restaurant to meet growing popularity of a dine and dance policy which followed the closing several weeks ago of bigtime floorshows since 1937.

Curtailed operation in the 130-seat Celebrity Room has spread to the terraced big room where table spaces have been reduced to 500. A five-piece combo of Gardner Benedict's location crew and Larry Vincent, comedy 88er, are the only talent. Garson Tucker, general manager, is hopeful of adding an act if the trade climb continues. Christmas parties already are being booked.

Publicity of the northern Kentucky clamp on gambling, including the BH casino, had many regulars believing the place was closed completely, but they are starting to return, Tucker said.

Strip 'Gilda' of Gender In Hull Obscenity Rap

Ottawa, Dec. 12.

Court in nearby Hull fined stripper named Gilda $25 on a charge of giving an indecent performance at the Interprovinicial hotel. When Gilda beefed and headed for home in the U. S. "where folks appreciate art," Hull police chief Maxime Lavigne did some more questioning and came up with the discovery that Gilda was a male named Luther Lee of Cincinnati.

Lee had been w.k. in lesser bistros in the Hull area for two years as a femme impersonator but authorities had had no previous reason to question either his sex or the morality of his act.

Montreal Rooms Hop On Ragtime Bandwagon

Montreal, Dec. 12.

For the most part, many Montreal cafe operators are slow to pick up a new entertainment idea but as soon as something new clicks, the rush is on. Some months ago, the La Salle refurbished one of its dining rooms into a honky-tonk saloon and introduced ragtime to the local scene.

The success was immediate, and soon boniface Lou Black added a "Club 76" to his Living Room layout. The Capri Hotel has also preemed the Gilded Cage with Gloves McGinty as the leadoff act.

Exotic Tag

Honolulu, Dec. 12.

Nitery operator Jack Cione's getting in on the act, now that the city's in an uproar over the police crackdown on the book, "Tropic of Cancer."

His newest exotic in his Forbidden City nitery is billed as "Tropica Kancer."

AGVA Probers Shift to Miami

The Federal probe of the American Guild of Variety Artists has shifted temporarily to Miami Beach. The Senate's Permanent Subcommittee on Investigations has sent a couple of sleuths to the Florida resort to look into possible ties of the union with B-girls and prostitutes in an effort to learn whether AGVA is controlled by criminal elements.

The probers are still in the AGVA offices in New York and have been digging there steadily for about a month. Before pouncing on the N.Y. headquarters, the probers had queried AGVA employees and execs in Chicago, New Orleans and Los Angeles.

Not only are the investigators surveying suspected B-girls and prostitutes who have AGVA cards and claim to be performers but reportedly are questioning a retired AGVA official living in the Miami area. In addition, operators of cafes on a strip policy, strippers and others are said to have been grilled.

The Committee, headed by Sen. John McClellan (D.Ark.) looked into AGVA affairs about two years ago. But at that time, it never went near the AGVA office. The Committee was then probing into the associations of James Hoffa, head of the International Teamsters Union.

Jackie Bright, AGVA's national administrative secretary, at one time cooperated with Hoffa on the picketing of the Ringling Bros. and Barnum & Bailey Circus. The mutual aid paid off in the organization of that big top which signed agreements with both unions. During the previous probe, the McClellan committee heard Bright's testimony that the circus incident was the only area of cooperation between both unions.

Among those subpoenaed by the federal probers are Ernie Fast, midwest regional director of AGVA.

Cafe Ops May Unite to Fight AGVA's Boost in Welfare Fund Payments

Cafe operators may form an association to fight the American Guild of Variety Artists' recent increase in employer assessments to the union's Welfare Trust Fund. The proposed organization would also work cooperatively on other matters affecting employers of AGVA members.

Without consulting operators' representatives, AGVA is raising the welfare payments from the present $2.50 for each performer working on a weekly basis to $3.50. The $1 assessment for performers on one-nighters is to be hiked to $1.30.

Some years ago the cafe men organized the Theatre Restaurant Operators Assn. which formed the nucleus of a national group. However, it was dissolved after a year when AGVA refused to negotiate with it on a national basis. But this time the operators will seek a wider membership to include talent buyers in other fields.

For example, at the meeting of outdoor operators two weeks ago in Chicago, Frank Kingman, who heads one outdoor group, was mandated to appoint a committee to deal with AGVA in all matters. The National Assn. of Parks, Pools & Beaches at the Chi meeting authorized a similar committee.

It's likely that a merger will be sought of all the groups for joint action in regard to the hiked Welfare Trust payments. There already has been wide protests. It's anticipated that independents, including all large talent users, will be approached in an attempt to retain present levels. Or at least if an increase is to be paid, it should be done in consultation with employers' groups instead of by unilateral action on the part of AGVA.

Publicist Chuck Dreyfus Takes Over L.I. Nitery

Publicist Chuck Dreyfus has become a boniface with his takeover of the Town Club, Great Neck, L. I., and will reopen the spot around Jan. 15 with a new tag, the Scotch & Sirloin Club. A dance band policy is being contemplated.

Dreyfus, for years pressagent for the Copacabana, N. Y., and other niteries as well, took over the Town from Bill Birch, who with his brother also operated the Studio Club, Mt. Vernon, N. Y.

Gridiron Games Pay Off For A.C. Convention Hall; May Be a Fall Annual

Atlantic City, Dec. 12.

Three football games, played indoors in the Atlantic City Convention Hall, have proved so successful that plans now call for them to be a late autumn feature every year.

The final contest billed as the Little Army-Navy game, brought together Pennsylvania Military College, of Chester, Pa., and the Merchant Marine Academy, Kings Point, N.Y. The game was played before a crowd of some 10,000 (at $5 per for all but a few of the 13,000 seats in the house) last Saturday night (2).

Important for local business was the influx of grads, of the two schools plus football fans from nearby areas, some coming down after the big Army-Navy game in nearby Philadelphia. Boardwalk level of big hall had been built up with soil and then sodded that it resembled the out-of-doors gridirons. Difference was the weather, always the same inside, with no problems re wind, rain or snow spectators sitting in their main floor or balcony seats sans overcoats.

Plans for the indoor football games were made by the Chamber of Commerce's Special Events committee headed by resort hotelman Mike Fiore. This group, previously known as the Off-Season Attractions Committee, has been in existence for several years and for three of them backed legitimate shows in the now razed Warren Theatre on the boardwalk.

Heather Unit to Tour U.S., Canada Next Fall

Glasgow, Dec. 12.

Jimmy Logan, Scot comedian, will head a vaude unit which has been set fo a 10-week tour of Canada and the U.S. next fall. Trek will start in September, 1962. Logan has been starring for the past three summers in the Howard & Wyndham "Five-Past Eight" revue at the Alhambra, Glasgow.

Bobby McLeod, Scot accordionist, will join Logan on the tour. Other acts have still to be inked.

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New Contract Ends Puerto Rican Tooters Strike in Hotels, Niteries

San Juan, Dec. 12.

A temporary agreement this week settled a brief musicians' strike at the Caribe Hilton Hotel. There were no details available as to the nature of the deal which ended a three-day walkout over a blanket salary increase demanded by Local 468, AFM.

Abraham Pena, president of the local, announced several weeks ago a 52% weekly salary increase in new contracts with the major resort hotels after Dec. 1. This boosts the minimum weekly scale for bandsmen from $83.16 to $126 minimum.

Both Miguelito Miranda's orchestra and Pepito Arvelo's combo are playing again at the hotel's plush Club Caribe, where Vivienne della Chiesa opened Fri. (8).

Liquor License Denial Blocks Edinburgh's 1st Cabaret-Restaurant

Edinburgh, Dec. 12.

Hopes for Edinburgh's first cabaret-restaurant were dashed here last week when the local Confirmation Court rejected an application for a drink license by 10 votes to nine. The decision came after the Licensing Court proper had okayed a license by six votes to four.

Work on the project has now been halted temporarily while the owners study the ruling. Site for the new restaurant is the former Princess Theatre. The proprietors are Ian and John Walker, who purchased the theatre from London impresario D. P. Chaudhuri.

But all is not gloomy on the Edinburgh cabaret front. At the nearby Royal British Hotel, experimental floorshows have proved extremely popular. The shows are fully booked until the end of February.

Plenty of Name Acts Set for Buenos Aires Despite Rail Strike

Buenos Aires, Dec. 5.

The Lococo Circuit continues pacting U.S. bands and names for its Opera showcase, despite dwindling attendance at all theatres and cinemas in Buenos Aires. A railway strike which already has lasted for days, has had its affect on show biz since the transport problem for suburbanites puts a damper on night shows. Where the mass of population has to struggle in to work by bus, underground and in the overcrowded autos of friendly neighbors, they don't feel like rushing out again at night even for best of shows.

In rapid succession, the Lococos have had Carmen Cavallaro (for a second visit), Benny Goodman and now are announcing that Gene Barry ("Bat Masterson") is to follow.

Under normal circumstances, the Goodman booking should have been a sellout, but because of the strike only the last two of a 5-day booking were at all well sold. Goodman came with 18 of his own musicians, and the cost in transportation and fees set the Lococos back plenty. The $3.40 admission scale for Goodman also was too high for the times. Cavallaro's was a one-night stand and the admission was more within the bounds of local pocketbooks.

Barry is scheduled to appear at the Opera early this month, and also on TV Channel 9 which features the Masterson series in its programs.

The Coliseo Theatre, in combination with Espectaculos Odem and the Cambytur Travel Agency, is importing a Moulin Rouge show from Paris, with 100 in the group. It will play 15 days, with the scale $7.50 for the first four rows and $4.30 for gallery seats.

Dinklers' Party to Get Hank Ballard His Due

By JOE COHEN

Atlanta, Dec. 12.

The South is up in arms again. The Yankees have usurped and taken credit for one of the great developments of the decade, The Twist, and for that reason, Mrs. Carling (Connie) Dinkler Jr., wife of the head of the Dinkler Hotels chain and other enterprises, called together society, newspaper, and stage folk from far and wide to prove that one of their local lads, Hank Ballard, not only invented The Twist, but wrote the song, choreographed the dance, and recorded the first platter. He even taught it to Chubby Checker, who had been credited with having had most to do with the projection of this terp to one of the social phenomenon of this era.

Mrs. Dinkler brought about 300 guests to a huge silk-lined tent, constructed in the backyard of their Atlanta mansion. Included were figures from stage, press and finance as well as the cream of Dixie society. Also attending were such diverse elements as Boston financier Serge Semenenko, Mrs. Kay (Clark) Gable, who planed in Hollywood; a handful of newspapermen and society editors who came in from New York and Palm Beach, among others.

The Twist seemingly can be a broad social melting pot. It was probably one of the swingin'est parties since Sherman marched through. The Dinklers tried to do more for Atlanta than the late Mrs. Margaret Mitchell who wrote "Gone With the Wind."

According to Carling Dinkler 3d, scion of the hotel clan, the whole thing started right here in Atlanta. The Dinklers became interested when he discovered Ballard & The Midnighters working in The Peacock, local nitery last year. They brought the whole crew home to Dinkler manse at 6:30 ayem on a Christmas morning. The Dinklers had the group a week later for their New Year's eve celebration. Since then, they have been seeking to project the Negro disker's accomplishments into national recognition, and this party was called together for this purpose.

Dinkler points out that Ballard hasn't profited to any appreciable degree from having fathered The Twist. They aim to correct this miscarriage of justice, and have been sponsoring him on parties throughout Atlanta. The previous evening to the party, he packed a local hall with 4,000.

The southern version of The Twist similar to the one which prevails up north. They stress more knee-action than hip action, and it is a bit more mobile than the dance which is practiced anywhere except in the niteries where the kids gather. As anywhere else, it's extremely social. The parents, apparently after listening to the rock 'n' roll which the kids had on the radio for lo these many years, have apparently started digging the beat, and now that there's a dance that they can do to go with it, they got with it. It's the biggest thing since the Charleston. At least the osteopaths of the nation say so.

Hollander & Hart's Date

Edinburgh, Dec. 12.

Mal Hollander & Esther Hart, comedy and musical twosome, have been pacted to join the Howard & Wyndham "Five-Past Eight" revue at the King's Theatre here in May, 1962.

Duo has worked the U.K. vaude loop as well as clubs and cabarets. This is their first major booking in their home terrain.

Twist Now Its Own Best Headliner

Continued from page 1

she opens the show. But she, too, has had to join the Twist movement. For during the course of her turn, Ray Sneed comes on with a group lesson in The Twist, and involves many of the customers eager for edification on its fine points. Since you can't beat it, join it.

Twist's Stiff Fee

The Twist is commanding fairly high prices to the public. For example, the Little Club on its Monday nights with a charity benefitting has a $5 admission charge, for which the customers get a snack. The $3 at the Roundtable is making the public accustomed to nitery admission charges at the door. It is also starting a trend that bonifaces like. The door charges can often pay for the entertainment bill, thus providing a greater margin of profit.

However, the prime appeal of The Twist to the owners, aside from its ability to bring in business, is the fact that it is replacing headliners. Some operators also feel that it has done as much to build up nitery business as Prohibition repeal.

None of the operators nor talent agency men feels that it can go on indefinitely. But while The Twist is popular, it has a tremendous boxoffice wallop.

Aside from Joey Dee & Starlighters at the Peppermint Lounge, there are few Twist headliners, although the Orchids at the Roundtable seem to be making headway. This group, with the inevitable electric organ, also carries a king-sized loudspeaker which mixes the guitars. Against this noisemaker a live mike is placed. It's enough to blast the customers out of their seats. But they seem to be happy about it.

Pitt's Twist Kick

Pittsburgh, Dec. 12.

The greatest shot in the arm for Pitt show biz since World War II is The Twist. Nightclubs, long closed, are being redecorated for a crack at the $5 spenders digging the new craze. Cocktail lounges, struggling to keep open, have reached new heights in revenue and the city amusement tax division is getting its biggest returns in the last 10 years.

Every lounge or neighborhood tavern that can take a few tables away from the centre of the room is twisting every night to packed houses. James Butler, head of the city amusement tax division, reported that he went out to check a lounge for the tax and was unable to get in because of the crowds. He said that the lounge usually took in $800 a week and is now paying on $5,000 a week business.

It isn't only the lounges that are on the twist kick. The Holiday House and the Ankara, two of the city's four top rooms, are on the bandwagon. The Holiday House has the Knight Kaps as the lull band and where the room was always slow after the first show, it is now jumping all evening. In this way, owner John Bertera is getting two and three turnovers as opposed to the full first show he formerly had with only holdovers and stragglers in for the second. At the Ankara, owner Fred Cenname and Fred Kohl are featuring Vic Sans and the Twisters, a group of eight dancers who demonstrate The Twist and then get the audience up to join them.

2 Spots Reopening

Two nightclubs of the past, the Copa and the Blue Ridge, will be open this month with a Twist policy. The Copa is being opened by Donnie Klein and Paul Warren while the Blue Ridge, property and all, was bought by record distributor Herb Cohen. The Copa had been dark for two years, while the Blue Ridge was a private club for five years.

Combos that can play the music are in great demand here. The leading groups are the Knight Kaps, the Debonaires and the Vikings. Others are getting with it and agent George Claire reports that there is a great shortage of Twist combos in the area. But since the music isn't that tough, he is taking men out of Local 60 here and getting them ready for the many country club dates he has.

To top it all off during the present height of the craze, there will be a "World Twist Championship" at the new Auditorium Friday night, December 29, with all the local disk jockeys participating. Talent already lined up are Jerry Lee Lewis, Danny & the Juniors, The Rays, Gene Chandler, Frankie Sardo and the Skyliners. There will also be three Twist bands.

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RALPH PEARL—Las Vegas Sun

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FORREST DUKE—Review Journal

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Inside Stuff—Vaude

None of today's reviewers in Manhattan commented on the song included in the English troupe at the old El Morocco "Jolly Good Luck to the Girl Who Loves a Soldier," as connected in times past with Vesta Tilley, one of the great names of the music halls in Britain. Jess Freeman, who managed VARIETY's London office before 1910, recalls at the Palace, then the ultra vaude house of the West End, Miss Tilley's singing of the ditty brought an audience predominately in tails to its feet cheering.

The Las Vegas nude shows, generally under fire from clergy, have at least one endorsement from a cleric. Lou Walters, producer of "Folies Bergere" at the Tropicana, got a note from Douglas Harrell, pastor-in-charge at the first Methodist Church of Las Vegas, praising the proceedings. The glowing letter had a paragraph which stated: "It was a privilege to see the 'Folies.' Your show is superb! It is done in good taste, moves rapidly and adds joy from beginning to end. One leaves refreshed and glad to have enjoyed the experience."

Int. Revenue Padlocks Pirchner's Alpine Village, Cleve., for Arrears

Cleveland, Dec. 12.

Herman Pirchner's Alpine Village, once a leading downtown nitery, has hit the rocks for a second time. Pirchner is desperately trying to raise capital to pay off an army of creditors who moved in on him and had his room shuttered.

Padlock was put on door by U. S. Internal Revenue Service for delinquency in cabaret and withholding taxes. Just an hour before club was seized on a lien for $11,818.92, the State Liquor Board suspended its booze license for being in arrears in Ohio sales taxes amounting to $10,308. Deadline for this payment, not met in time, was Dec. 8.

Attorneys for the harassed Pirchner, deep in financial and domestic troubles for four years, are still hopeful that settlements can be made with the aid of new backers. Among the latter is a real-estate promoter who had been planning to collaborate with proprietor in transforming the Alpine Village into a private key club after the Yule holidays. Whether he remains interested in such a project, despite all the unfavorable publicity, is not known.

Alpine Village went through its first bankruptcy in late 1957 after Federal Internal Revenue Service agents closed it for $68,167 in delinquency taxes of the same type. Pirchner was owner at that time. After going through bankruptcy court he organized a new holding company, Eldorado Village Inc. His wife Constance became a co-owner of the reopened club while Pirchner took over the job of managing director. After his wife recently divorced him, he acquired her stock in the corporation in exchange for a marital settlement.

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Fogged-In Boston Snafus Haymes-Jeffries Opening

Revere, Mass., Dec. 12.

An act of God cancelled Dick Haymes and Fran Jeffries out of their scheduled opening at the Frolic, the Las Vegas-type nitery here across the harbor from Boston on Sunday (10).

Their plane, carrying Haymes, Jeffries and five tooters, couldn't sit down at fogged-in Logan Airport in Boston, and kept circling the field while booker Jeff Harris waited with a stationwagon below hoping to speed them to the club. The plane had to go back to New York to land.

In the meantime, the soldout nitery, with pre-Xmas parties, was from nervousville. Booker Harris rushed Mae Arnette, shapely sepia songstress, to fill the top spot. For her opening number, she chose "It Was Just One of Those Things," and adlibbed, "They couldn't make it." Haymes & Jeffries opened Monday night (11), their first Frolic date.

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Bob Mills Joins GAC

Bob Mills, who has been running an independent literary office in New York, has taken his list of clients over to General Artists Corp. He'll head the agency's literary department in New York. The overall belle lettres sector is headed by Ingo Preminger homebased on the Coast.

Mills reported to GAC Monday (11).

Israeli Nitery To Bow in Mimai Bch.

Miami Beach will get its first Israeli nitery with the preem of the Exodus Room at the Hotel Monte Carlo Dec. 21. Spot is being opened by Jacob Baal Teshuva, an Israeli newspaperman.

The initial show will be topped by Shoshana Damari and includes Will Cooper, the Sabra Dancers, and Gilla Golan, latter was Miss Israel in the Miss World competitions.

MINSKY'S $11,500,000 SUIT VERSUS SATCHMO

Las Vegas, Dec. 12.

Louis Armstrong is being sued by producer Harold Minsky for $11,500,000 damages claiming that the Negro bandleader walked out of an oral contract to appear at the New Frontier Hotel here. Minsky avers that Armstrong was to have worked at the hotel in February alternating every four weeks with a Minsky revue. It's claimed there was a 12-firm week contract with options for eight additional weeks.

Minsky alleges that Armstrong objected to following a revue which featured semi-nude girls, and repudiated the pact. Minsky is also suing for slander on that account. Named also in the suit are Joe Glaser, president of Associated Booking Corp., which manages Armstrong, and Art Engler, Las Vegas rep for ABC.

Glaser, longtime Armstrong's manager, declared that a contract had been submitted but was never accepted either by himself or by the bandleader. He said that he had never talked to Minsky or any of his representatives regarding a date at the New Frontier. The California office had been negotiating the deal. Glaser characterized the suit as a "cheap way to get publicity for the hotel."

Scot's Down Under Tour

Glasgow, Dec. 12.

Robert Wilson's White Heather Group and the Joe Gordon Folk Four planed last week for a concert tour of New Zealand and Australia. The two units will spend three months in New Zealand and a month in Australia, with a visit to South Africa also possible.

The White Heather Group includes Wilson, longtime Scot singer, comedy duo Billy Crotchet & Jeannie, Sidney Devine, Terry O'Duffy, Aileen Manson, Isobel James and Jimmy Shand Jr.

New Scot Vauder

Perth, Scotland, Dec. 12.

The Playhouse Theatre here is to stage vaude shows in future as well as films. The local magistrates have given permission to the owners, Caledonian Associated Cinemas, to make alterations in connection with the proposed vaude shows.

New policy began recently when Andy Stewart, Scot singer-comedian, headed a touring layout.

Pete Smith
wonders if the
Time's Ripe For
'Stage' Comeback
* * *
another bright Feature
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56th Anniversary Number
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Chi IBEW Prexy's Christmas Gift For Members: Free $90,000 Vaude Show

Chicago, Dec. 12.

Frank Darling, president of Local 1031, International Brotherhood of Electrical Workers, unwrapped his 14th annual Christmas-present package for the local's members at the west side union hall last Thursday (7)—a two hour and 20 minute vaude extravaganza toplined by Phil Ford & Mimi Hines and Nelson Eddy & Gale Sherwood, with show and dance music by the Guy Lombardo orch.

In its 10-day run the show will have played to 33,000 members of the local, including a VIP Night last Sunday (10) attended by the mayor, both U.S. senators, and assorted state and city politicos and union leaders. This year's show is budgeted at $90,000, and, like its predecessors, is free to members.

Darling originally started the shows on a monthly basis as an attendance builder for regular meetings at a time when, he asserts, Commies were attempting to take over meetings through long harangues. As more and more members came to see the shows, they outlasted (and eventually ousted) the Commie element, so the story goes.

However, Darling became sold on the idea of the shows as a union-participation promotion device. "To many, if not most, of our members," Darling says, "the Christmas show is one of the most important events of the year and probably the only time they will see in-the-flesh entertainment." Since its beginnings, the show has been toplined by such luminaries as Sophie Tucker, Jimmy Durante, Eddie Cantor and Danny Thomas, among others.

Yule show almost came a cropper two years ago when Darling yielded to an interpretation of the Landrum-Griffith Act which held that any union expenditure has to benefit all members. Technically, a member could say that he did not see the show and was so unbenefitted. However, armed with letters from irate members, Darling obtained a ruling from the Secretary of Labor that the show could be held.

SNOW SLOWS JUDY'S $26,000 TAKE IN D.C.

Washington, Dec. 12.

The Judy Garland one-nighter Saturday (9) at the National Guard Armory here scored $26,000, which resulted in a small loss to promoters Sid Bernstein & John Drew. The take was held down by a snowfall, together with radio-tv warnings that people not go out unless absolutely necessary. The amount of snow, however, failed to warrant such predictions.

Miss Garland got $15,000 for the date. Bernstein said, "Costs today are so high that it's almost impossible to make it, unless conditions are in your favor." The duo had previously promoted Miss Garland in several situations. A Boston date made some money, while Toronto and Merchantville, N.J., took beatings.

Japanese Showman In Mexico Talent Hunt

Mexico City, Dec. 12.

Kunizu Matsuo, major Japanese exhibitor controlling a 166 house chain, director of Shochiku Motion Pictures Co., and involved in other entertainment projects, has arrived here to pact Mexican performers for his various projects.

Matsuo is also owner of "Dreamland," a Disneyland-type amusement park on the outskirts of Osaka. He now is planning a similar park near Tokyo, and wants to install a Mexican section in it.

Matsuo will hire various Mexican performers for the Mexican village, as well as for his theatres. He said he plans to sign players throughout 1962.

Australian Critics Rave About
DON TANNEN
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SUNDAY MIRROR (Sydney), Elizabeth Riddell:—
"DON TANNEN . . . one man riot . . . MORE PLEASE, Mr. TANNEN . . . The Tivoli has done a service to winter-wasted Sydney by importing for its new show, "Avec Pleasure," one of the funniest men ever to be seen on the local stage . . . His name is DON TANNEN."

THE SUN (Sydney), Norman Kessell:—
"Brightest spot in the show is provided by American entertainer, DON TANNEN."

DAILY MIRROR (Sydney), Frank Harris:—
"It was most pleasurable of all to laugh helplessly at the highly original and diverting goggle-eyed comedy of DON TANNEN."

SYDNEY MORNING HERALD, Roger Covell:—
"DON TANNEN makes one appearance only in the show—without a doubt the best."

Thanks EDDIE ELKORT and the TIVOLI MANAGEMENT
Direction: GAC

Waldorf-Astoria, N.Y.

Hildegarde (with Fred Stamer); Milt Shaw orch and Ada Cavallo & Bob Kasha Trio; $3 and $4 cover.

Hildegarde is the fourth of the femmes into the Waldorf's posh Empire Room this fall, all in a truly variegated sequence of bookings. Genevieve, an authentic Gallic chanteuse whose routine was "too American," opened; Lisa Kirk followed with a sleek, sophisticated routine; Sophie Tucker brought her "red hot mamas" into the Waldorf and now Hildegarde, the chantootsie from Milwaukee. Following her, for the New Year's eve debut, is still of another variety, robust comedienne Carol Channing.

Of the first three, Genevieve's tv impact (Jack Paar etc.) seemingly paid off best at the b.o. An authentic line on any saloon business is either the pro in the powderroom or the waiters, and all attest to Genevieve apparently having had the business edge. Soph seemingly was a little too "red hot" for this room. Now comes Hildegarde and, despite the traditional pre-Yule downbeat, she should do business. She certainly has the stuff. If the holiday proves too much of a handicap it doesn't gainsay her impact, her thoroughly professional application to readying a new act, her stunning Fontana (Rome) wardrobe, special songs and vividly painstaking preparations to make her Waldorf stint important. She achieves it.

She has a brand new repertoire interlarded with current "Carnival," "Sail Away," French and other international songs, including a tour-de-force piano virtuosity with a special Isidor Achron Concerto and "12th St. Rag" (with lyrics to self-Steinwaying) for which bit she doffed her trademarked gloves.

A large NBC opening night table was in honor of Helen Owens (Mrs. Ken Bilby; he's an RCA veepee) having written the lyrics for Hildegarde's two tiptop openers, "Glamour Is A Bore" (with June Breton) and "I've Been Gone So Long" (also by Mrs. Bilby, with Marilyn Hall). Both are slick and modern in concept and topically sophisticated with glossy names and products out of the socialite pages. Jane Macken gets authoring credit for "Tired Of Being Lonely," then "Carnival," Harold Rome's "Money Song" (including a novelty phoney money audience bit), and the Achron Concerto.

Further in her completely new act, after a stunning costume change, this time showing off her attractive gams—somehow the sleek Hildegarde's floor-length gowns camouflaged the nether extremities heretofore. The short-in-front, long-in-back Fontana was ideal for the French vicomte song, the Coward excerpt, and the international medley, which including a charming Finnish folk song.

Hildegarde, a seasoned pro, endowed her Empire Room opening with firstnight importance, including bows to her special songsmiths, and to Lea Karina (Mrs. Achron), vocal coach and producer of the new routine. Fred Stamer, another veteran hand (long with Chevalier and others), backstops at the Steinway and, per usual, Milt Shaw does the same yeoman job with the talent, as was his rep when he was 14 years at the St. Regis' Maisonette. It will be trade newsworthy in re Hildegarde's pre-Xmas business because she's an ideal act for the Empire Room, as she has long been for any class hostelry. Affable, show-wise maitre d'Louis Siccardi will have the report by the time Miss Channing bows in.

Abel.

Renaissance, L.A.

Los Angeles, Dec. 7.

Lenny Bruce, Charles Mingus Jazz Workshop; $2.50 admission plus two-drink cover.

In his first local appearance since starting here more than 11 years ago, Charles Mingus proves clearly the inherent musicianship necessary in successful delivery of progressive jazz. Mingus has gained considerable attention in Europe, where he recently starred in the film "All Night Long," a jazz version of "Othello," and is hitting a sharply devoted following here.

His style and sounds are esoteric, combining both delicate, almost introverted, sensitivity with the blast of freeform improvisation. As support to Lenny Bruce, he and his Jazz Workshop group (five) provide complementary programming of special attraction to the bearded or "far out" set who are moved by the specialized music.

Mingus successfully bridged the gap from a start as a classical bassist, turning to light-fingered piano in a style similar to Erroll Garner. He paces the set, but leaves major impact to the wildly frenetic gyrations of top form sideman. Standout is Roland Kirk, using both alto and tenor sax together and tripling on a flute for unusual sounds and uniquely interesting delivery. Improvised "Peggy's Blue Skies" is way out.

Bruce remains the epitome of the "sick" comic, apparently oblivious to any established form. At this point, his individuality is no longer individual and his appeal is for those who flout convention as much as he does. He attacks dignity with apparent disrespect; his bits on Santa Claus and Edward R. Murrow constitute a prime example.

Bruce is in through Dec. 17, with Mingus in for a week and a week's option.

Dale.

Cabaret Riviera, K. C.

Kansas City, Dec. 8.

Joe E. Lewis, Patricia Marand, Tommy Reed Orch (8); $3 cover.

One of the top vet comics who has heretofore missed Kansas City, Joe E. Lewis is showing them in his fortnight at the Cabaret Riviera that a lot of comedy has been missing here. Billed with Patricia Marand, the two bring off 65 minutes of show that meets the customers' full approval, and likely will give the Riviera one of the better engagements of its young career.

Season's first snowstorm opening night was no help, but house nevertheless had a goodly turnout despite the reservations who could not make it.

Miss Marand, better known around N.Y. where she has been in musicals and some key hotel spots, makes a favorable impression here. A comely brunet in a gold sheath, she warbles half dozen songs from "Lady Is a Tramp" to "I Enjoy Being a Girl" in fine musical stylings and sets them off nicely with flair for the personal touch.

Lewis has nearly 50 minutes of the show to himself and gets the crowd right with him on the basis he is glad to be here near the wheatfields of Kansas because it is the booze of tomorrow. It's steady laughs from that point as he assays the topical and sips his scotch throughout for the cold he has had for going on 34 years.

The flow of gags continues through a couple of songs, with many a flurry into the risque and sophisticated from post time to finish line. It's the man-next-door approach couple with the broad of brash humor that sets Lewis apart, especially from today's sick comics—to whom he sends get well cards.

It all registers strongly here, and the Riviera is in for a rousing two weeks through Dec. 21.

Quin.

King Edward, Toronto

Toronto, Dec. 5.

Mary Lynn Shepherd, Billy Williamson Orch (8); no cover Mon.-Thurs, $1 Fri.-Sat.

With her operatic training evident, Mary Lynn Shepherd stayed on for 35 minutes to a begoff when caught in the King Edward Sheraton Hotel's Oak Room. She scores with her medleys of Noel Coward's "Sail Away" and Cole Porter's "Kiss Me, Kate."

All her arrangements are by Earl Parnes, with the tall blond singing in English, Italian and French. She also can do lyrics in Hebrew and German, and is billed as "Continental chanteuse."

Garbed in a flowered sheath with evening mandarin coat which was later doffed, the striking high-soprano opens with a bouncy "Let Me Entertain You." She changes pace with her balladeering of "Climb Every Mountain" and "Hold Your Head Up," segues into a dramatic "The Kentuckian" and finishes first set with "C'est Magnifique."

She follows with Parisian songs, including "La Vie en Rose." But her medleys of R&H musical hits are her mainstay with the posh customers, plus her tablehopping with hand mike. Soprano can hold the high notes and has power to spare, as evidenced by audience attention.

Besides controlled voice and opera background, Miss Shepherd also has looks and a sexy chassis, should go far as a song purveyor. She's in the 160-capacity Oak Room until Dec. 16.

McStay.

Copacabana, N. Y.

Jack Carter, Damita Jo, Andy Thomas, Jock Casasus; Paul Shelley and Frank Marti bands; staged by Bill Foster & Douglas Coudy; songs, Jerry Seelen & Mort Lindsey; arrangements, Lindsey; costumes, Jimmy Bidgood (Mme. Berthe); $5.50-$6.50 minimum.

Jack Carter did a stand-up comedy tour-de-force on his Thursday night preem at the Copa that ranged from borscht circuit inside jokes to boffolas, from gems of wit and humor and adroit mimicry to some needless extraneous matter, some of it bordering on the gross rather than Grossingers that made for a somewhat fulsome 12-course blueplate. The ribaldries are in the current liberal nitery tradition but some of the inside Yiddishisms must have been a secret to many. The sum total of Carter's impact was a rousing laugh score, more than enough to gratify any stand-up comedian of the modern genre. But a little editing would make for a more disciplined sum total although, for the record, the highly professional outfronters opening night—a cross-section of the Friars, SAG and AFTRA—devoured every nuance and gave this undeniably effective laugh-maker a well-deserved standing ovation. A little discipline and curbing of the superfluous would have achieved a gloss that would brook no captiousness.

He's a funster in the best modern idiom, suave, personable, topical, au courant with the moods and mores of the times and evidently also appreciative of the professional elan of his fellow funsters. He is generous in his salutes to each as he essays a dash of mimicry of each, whether they be the Barrymores or Benny, Sammy Jr. or Melchior ("he looks like Helen Traubel in a tuxedo"), a zany Shakespearean routine which he generously credited to Red Buttons (out front), Chevalier, Sinatra and others.

His inside asides were topical, reeled off at madcap speed ("George Montgomery is home whittling furniture"; "Rudy Vallee's here—he brought his own whisky.") On Sinatra: "The next war he'll put on an album; he's already got his own President." On Khrush: "The Russians may be three years ahead of us on the bombs but we're a year ahead on The Twist." On parking: "When an actor says he just made a kinnie he doesn't mean tv; he means the Kinney parking lot" (local joke, but no laughing matter in Manhattan's currently snarled and snafued traffic problem). Continued references to Lucille Ball and Gary Morton, out-front, et al., caused him to stop and observe, "Now let me see if I can remember my own act."

Obviously pleased at being sprung from that Brooklyn Siberia, the Town & Country, the Copa customers lapped up his marathon madcap quips that lasted over an hour. It's a bit of a do for any funnyman to stay up that long, with only a snatch or two of song material, which is why he'd be wise to edit out some extraneous footnotes, understandably extended because of the strong pro turnout at the preem. Carter is easily among the front-rank American comedians today and may achieve the Bob Hope stature with shrewder self-discipline. He evidences that he can do it when he's on his frequent Ed Sullivan videoguesters and there's no reason he can't limit himself when playing the Copa or the Vegas spots.

Equally boffola was Damita Jo's debut at the Copa with her own accompanist (Fred Normand) and two rhythm pieces—a formidable string bassist and a percussion man. Miss Jo, once featured with The Redcaps, has been going it alone and should so continue. She has the stuff. Her reminiscense of the Ella Fitzgerald style is only in passing; she can belt 'em in her own unique manner from ballad to upbeat, and she proved that to a rousing personal score. Colored lass is personable, youthful (although she's been around, and must have started in her subteens) and, above all, a savvy purveyor of the pop and the standard. Her phrasing is good, sure and authoritative, and she can swing 'em and belt 'em like the Roger Maris of the Brill Bldg. that she is.

Same Doug Coudy-Bill Foster framework holds over. The Copa beauts somehow ain't what they should be, or appeared to be when Jules Podell first bowed this new revue on the occasion of Joe E. Lewis' traditional reopening-of-the-fall season. Paul Shelley backstops expertly per usual. Maitre d'hotel Bruno should have his hands full with this strong pre-Xmas layout; Carter and Damita Jo are a surefire boxoffice parlay.

Abel.

Detroit Athletic Club

Detroit, Dec. 9.

Jean Fenn, Margot & Chiverto, Ted Huston Orch (7); no cover (private club).

It was the fifth appearance here for soprano Jean Fenn and she was greeted with warmth at the opening of a special Christmastime program at this swank haunt of motor magnates. With wit and grace, Miss Fenn briefly describes, at mid-point in her act, the facts surrounding her dropout from "Sail Away" as a prelude to singing some of the songs she introed at the Boston tryout of the Noel Coward musical.

In fine voice, she effortlessly scales the coloratura range and handles the lower register with equal ease. Her pitch is sure and her tones full and rich. Tastefully gowned in a black and white number which contrasts nicely with her blonde coiffure, Miss Fenn introes with "Sempre Libra" and captured attention that never wavered thereafter.

Dick Campbell, who succeeded Callaghan, deserves plaudits for bringing Miss Fenn back and, also, for booking a strong supporting act. The adagio team of Margot & Chiverto is an amazingly swift-paced turn featuring timing perfection in a series of unusually fast twirls, spins, flips and splits. Margot, a looker, shows masterful body control. Chiverto is smooth and effortless in the lifts.

Tew.

The Inquisition, B. C.

Vancouver, B.C., Dec. 9.

Sonny Terry & Brownie McGhee, Don Thompson Trio; $2 minimum.

Vancouver got a new room last September. Co-owners Howie Bateman and Kell Winzey have brought their 120-seater along very modestly since, but on a longrange policy of providing the best possible in jazz, blues and folk artists. Bookings were previously confined to weekends and the pitch has been to the senior high school, university and aficianado set. Club is restricted to a non-liquor program, hence operates as a coffee house at night and as Just Jazz Records in daylight hours.

Name artists brought in to date include folksingers Bonnie Dobson, Guy Carawan and Peggy Seeger, jazz trio, The Montgomery Bros. (Mastersounds), and blues artists Jesse Fuller and John Lee Hooker. Current extended engagement of Sonny Terry & Brownie McGhee is a reprise for the duo, who were here during club's first month for a Fri-Sat. booking, plus a Sunday concert session.

Billed as "America's Best Blues Singers," Terry & McGhee do a superb job of living up to this appellation. They've been around individually, and the fact that they've worked almost exclusively as a pair since 1940 is amply demonstrated in the strength of the rapport they give to their dual performance.

Each one a good artist in his own right, the two in combination bring an added flavor to the blues they sing, from the opening bars of their first number "On Top of the Hill" to their closing "Walk On" some 45 minutes later. In between, Terry with his harmonica, and McGhee on guitar, and despite the apparent gloss of professional performance, retain and communicate the raw, untutored feeling of the real blues.

The honesty of this artistry, the intimacy of the room, and the rapt attention of the auditors make this billing a satisfying experience. The club's courage in attempting an engagement of quality in a city where this class of entertainment was previously done only on a one-nighter basis will not show immediate returns but should pay off ultimately, providing the standard set here can be maintained.

Terry & McGhee do three sets nightly, with the Don Thompson jazz trio spelling off the intervals. Blues singers have also been carrying the message daytimes to high-schools, university campi, and did an afternoon concert at Victoria College on Vancouver Island.

Shaw.

Basin Street East, N.Y.

Duke Ellington Orch (15) with Milt Grayson, Gloria Lynne, Larry Storch; $3 music charge.

While virtually the rest of the town has succumbed to the Twist craze, boniface Ralph Watkins has harked back to the big band days by bringing in Duke Ellington's crew. This is Ellington's first Gotham nitery date in five years and, although he's been quite evident around town the past few weeks with a concert at Town Hall and a week at the Apollo Theatre, he should prove to be a good lure for the room.

The show, however, is off. It's overlong and badly-paced. On opening night comedian Larry Storch was given the arduous task of warming up the crowd, and as bright as he is it was a tough job. The tablers were then given the arduous task of sitting through more than 100 minutes of straight music, first from Gloria Lynne's singing with trio backing, then from Ellington's big sounding crew.

Placed between Miss Lynne and the Ellington session, Storch would have made things easier all around. At any rate, his story telling, in varied accents, and mimicry are topnotch and he managed to keep mostly everybody in this vast room quite happy.

Miss Lynne, on the other hand, didn't make too many people happy. She poured it out too long and too loud and her style gets to be tiresome. The mike appeared to be souped up and almost every note seemed to bounce off the walls with a jarring effect. Her best shots were with the intimate ballad, "In Other Words," and the bright "Tall Hope" out of the "Wildcat" tuner.

Ellington's trim looking crew followed with a session that lasted more than an hour. Unfortunately Ellington chose to lead off with his "concert" pieces, "Asphalt Jungle" and "Paris Blues," which are a far cry from his identifiable works and slow going for the most part.

However, he's got charm and resilience and came back strongly, with the help of such Ellington vets as Johnny Hodges, Cat Anderson, Lawrence Brown and Paul Gonzalves, when he reached the medley of his standard repertoire. His vocalist, Milt Grayson, was just okay in several tries.

Ellington's approach to music and to his audience is still suave and cool. And he manages to be delightful even when he's somewhat disappointing.

Gros.

Mister Kelly's Chi

Chicago, Dec. 4.

Smothers Bros. (2), Isobel Robins, John Frigo Trio; $2.50 cover.

The Smothers Bros.' expertly fractured folk songs were last heard here at Mister Kelly's as a supporting act for Dorothy Louden. Both ends of the bill were doing essentially the same thing—satirizing folk singers. However, the show came off well despite the duplication. Now, back as topliners, they're sharing the bill with another somewhat similar act, singing comedienne Isobel Robins.

With nitery biz hypoed by the presence of 20,000 conventioning home builders in town, the show opened to turnaway crowds despite frigid weather. Those who got in saw an easygoing and generally pleasing show.

The Smothers Bros. (Tom and Dick) have wisely lessened the time devoted to Tom's comically wayward intros and have included tthree well-handled straight renditions of folk tunes that score on their own musical merit. They're a fine singing duo, and pulled a solid mitt with a low-key rendition of "Down In The Valley," a lively version of "Dance, Boatman, Dance," and "Let Me Fly," an uptempo spiritual.

Pint-size Miss Robins is a sure-fire charmer with a lusty legituner voice that belies her size and a meaty catalog of offbeat numbers and special material. She tees off with a forthright delivery of "I'm So Lucky To Be Me," moves into "I'm In Love With The Boss," a Bronx-accented tale of an ill-fated intra-office affair, and scores handily with a mock torch song, "The Most Fascinating Man in Town." Closer is a clever (if oft-done) satire of the stock Ruby Keeler-Dick Powell film musicals of the 1930s.

Miss Robins is astutely backed by the John Frigo house trio.

Mor.

Lido, Paris

Paris, Dec. 6.

Pierre Louis-Guerin & Rene Fraday presentation of musical cabaret revue in 11 scenes, "Pour Vous" (For You). Staged and choreographed by Donn Arden. Costumes, Folco; sets, Fost; music, J. P. Landreau, J. Brienne, Henri Betti; lyrics, Hornez; musical direction, Pierre Delvincourt. With Edwardos (4), George Matson, Arnold Shoda, Szony & Claire, Senor Wences, Vassili Sulich, Marion Conrad, Henriette Audic, Sherelle Powell, Christian Selva, France Pommery, Marvyn Roy, Bluebell Girls (16), Hollywood Sepia Dancers (6), Arden Boy Dancers (6), Lido Models (6), $7 minimum.

For once, that show biz bromide, "You did it again," doesn't quite come off with this new Lido show, the first in two years. The old envelope has been kept, for there is also an old adage about not rewriting a hit. So there are sumptuous production numbers, usually featuring the shapely Bluebell Girls or the male dancers and a girl, well showcased acts, nudes, a skating rink, swimming pool and other mechanical aspects. All this is fine if it surpasses or, at least, lives up to preceding entries. It is not quite the case this year.

The costumes are as lovely, elegant and tasteful as ever. But some of the numbers have turned a little topheavy with tableaux and pageantry somehow keeping the dancing down, which is a waste of the fine Bluebells. There is more of an insistence on gyrating nudity, which was heretofore just a zestful dash to the show, making one think of the Pigalle spec-type boites. The acts are excellent but most of them have already played the Lido at some time during its solid career the last 14 years.

This plush, big downstairs cabaret on the Champs usually draws many newcomers so to them the lavishness of the costumes and sets, the pool, rink, etc. will probably have them agreeing it is an outstanding show. But for those—and a great majority are repeaters every year — who know the spot, it will not be up to par.

It is all right to bring back outstanding old acts, but the two-year hiatus should have brought in some new eyeopeners, even with the added work of the annual Lido show for the Las Vegas adjunct. There also might have been an attempt to renew the usual mechanical innovations.

Elwardos are an electrifying acrobatic team who go up a staircase or down on one hand, and do smart, swift acrobatics. They are a welcome return entry. Ditto George Matson in his inventive record mime bits; the uncanny ventriloquism of Senor Wences with his range and control of voices seemingly locked in boxes or while he drinks and smokes; and Marvyn Roy's expert magico bits, using electric lights.

Szony & Claire are newcomers and this graceful classically motivated acrobatic dance interlude is sock. They glide, lift and whirl with eyecatching verve and control for solid mitts. Christian Selva and France Pommery add voices of operetta style which also give some of the lush tableaux, like that Versailles number which is brilliantly costumed, more an old-fashioned air and allows them to gain the right appeal on the cabaret boards.

Bluebells are in good form and the Hollywood Sepia dancers are a bouncy crew who score in a lowdown Frankie - and - Johnny-ish bit, aided by the whirling dynamism of looker Sherelle Powell, but cannot give the right takeoff flair to a supposed Aztec number. Vassili Sulich adds classic training for okay terp interludes with nude dancers Marion Conrad and Henriette Audic. Arnold Shoda is at his usual dextrous best in flashing iceskating numbers.

So, for its 13th try the Lido show is still the No. 1 show in town, and, for sheer production values, still probably one of the best extant. But the usual invigorating renewal of its basic formula is not too apparent this time around. Since it is only one-out-of-13 that has not almost invariably surpassed its predecessor, it is still batting a top score.

Show ran a little over opening night and could be tightened for greater effect. It still has the brightness and bigness of yore and only buffs will notice that it is not quite up to usual standards, but still the best nitery revue in Europe.

The removal of eight poles, that previously impeded sighting from many seats, adds a new dimension to the raised stage. Now almost all seats are good and the days of bad seating are over. *Mosk.*

Sahara, Las Vegas

Las Vegas, Dec. 5.

Brenda Lee, Jack Wakefield, Moro-Landis Dancers (16), The Casuals (6), Louis Basil Orch (12); produced by Stan Irwin; choreography, George Moro; stage direction, Sy Lein; $4 minimum.

It's too early to know just how a teenage femme chirp whose records sell mainly to teenagers will affect the population of a casino, but Brenda Lee had the adults in her opening night audience on her side from the first song.

The tiny vocalist has not as yet developed a consistent style of her own, but she radiates personality and sells a song like a vet, adding a certain winning tonal trickery. She's at her best as a belter, and the smart staging by Richard Barstow is a strong plus factor.

Songs include her disclicks, "Emotions," "I'm Sorry," and "All The Way"; also "Dynamite," "I Want To Be Wanted," "Jumbalaya," "Kansas City," and "Bill Bailey" with the entire cast in an effective closing production. The Casuals (6) provide excellent backing, supplemented by the fine Louis Basil orch (12).

Also making his initial appearance in Vegas is Jack Wakefield, comedy star of the show, who comes up with a most refreshing and satisfying turn. Most of the young standup comic's lines are new to the Strip, and he has a sensitive but trigger-like delivery which can be geared to the size and attitude of his audience. Wakefield's reception here assures him more Vegas appearances.

The San Francisco production number by Moro-Landis is held over, featuring the 16 "Most American Girls In The World."

The Stan Irwin presentation is in until Dec. 22, when Donald O'Connor returns. *Duke.*

Bradford Roof, Boston

Boston, Dec. 1.

Carl Sawyer — Richard Scanga production of "Li'l Abner" (20) Directed by Donald Burr. Choreography, Harding Dorn; scenery, David Mitchell; lighting, Cherie; costumes, Joe Crosby; musical direction, Richard Parriuello; stars Dagmar; with Rene Rancourt, John Zilles, Tom Snow, Tony Collins, Jo Anne Cooper, James Harder, Don Maloof, Audre Johnston, Don Potter, Charlotte Nolan, Don Chastain, Ralston Hill, Todd Patterson, Debbie Powers, John Armstrong, Kennett Brown, Lois La Bonte, Frank Carroll, Dick Stanley; $4.95 minimum.

Without Dagmar this would be a pretty dull show despite all the whooping and hollering in Dogpatch on the Bradford Roof. Playing Appassionata Von Climax, and a perfect example of type casting, she is overwhelming and has the eyes of the audience on her at all times. The ample blonde of ty fame is in rare form, executing some song and dance numbers for boff effect, even to a bit of the Twist with Pappy Yokum, played by Don Potter.

It's a continuation of the format inaugurated at the roof last season with theatre in the round and a new appellation, Bradford Roof Dinner Theatre. The gimmick is to have dinner, and see a musical for one price, $4.95, and it seems to be working well. Dinner is served before the show, which has an 8:30 curtain, with two intermissions. There is no service while the show is on.

Al Capp's Dogpatchers run up and down and around on the small Bradford stage a la hardtop tune tent style. Actors make their entrances coming down the aisles. The legit show and the film of "Li'l Abner" has long come and gone, so there should be many who have not had a chance to meet the characters. Audre Johnston makes an appealing Daisy Mae, and Don Chastain is a vis a vis for Li'l Abner. Charlotte Nolan as Mammy Yokum and Don Potter as Pappy are standouts in comedy highjinks. Tom Snow makes a scowling heavy as Romeo Scragg, and John Armstrong is General Bullmoose to the teeth.

But, it's Dagmar as the lusty Appassionata who steals the show. Direction is fast paced and choreography in small space is fine. Show stays through Dec. 30. *Guy.*

GALE SHERWOOD

Now colluding with Nelson Eddy in songs and laughter for 10 days at the Greater Chicago Labor Mgt. Conference. Merry Christmas to all our friends who read VARIETY!

Roosevelt Grill, N.Y.

Bill Snyder Orch (5); Al Conte Trio; $1-$2 cover after 9:30 p.m.

That Decca recording artist, Bill Snyder, and his compact five-piece orch are playing at this pop eastside room in the Hotel Roosevelt, and all is well. With a long background in the society danceband category, he knows what the hotel crowd likes in tempo and repertoire.

He has had large bands at one time a 13-piece outfit and small crews. But the current combo, mainly composed of comparatively young men, looms as his slickest.

Snyder has a bass viol, drums, sax and guitar to back his piano-playing. He's arranged the saxophonist and guitarist in such a way that at times his band sounds like a 10-piece outfit. The guitarist, incidentally, is Ralph Patt, long with him and a standout with his instrument.

With deft fingers, pianist Snyder plays the standards and pops in an appealing manner. His selections range from "Coming Up Roses" to "My Secret Love" and "Liebestraum." While he seems partial to lush melodies, he keeps in mind the dance tempo. One of his better tunes is "When I Fall in Love," from his album "Magic Touch."

Between his Latin-American dance tunes and standards, Snyder announces a "Twist" number. Oddly enough, that quickly empties the floor of dancers.

Al Conte Trio, long a holdover, provides the alternate music. A youthful vet at the piano, Conte has Frank Marey, bass viol player, doing the vocals and adept imitations.

Guy Lombardo comes in Dec. 26. *Wear.*

Freddie's, Mpls.

Minneapolis, Dec. 5.

Dick Gregory, Leon Bibb, Pete Warren Trio; $2-$2.50 cover.

During the seven months since his initial engagement at Freddie's, Dick Gregory has discovered enough humorous aspects in recent national and international developments to recharge his material. A topical comedian has to keep abreast of the news, and Gregory seems to be, if anything, a few days ahead of the headlines.

The Negro comic greeted opening night patrons by congratulating them on the Minnesota Gophers' second Rose Bowl invitation and reminding onlookers of the "perils" of L.A. he warned: "Keep 'em here this time until the day before the game."

Other recent events which inspired Gregory witticisms included President Kennedy's interview with Khrushchev's son-in-law, the West Berlin situation and the latest chimp flight in outer space. Regarding latter, Gregory observed: "Maybe that was a man we sent up and that's what he looked like when he got back . . . The way things are going, the chimps are the only ones who are in line for the Nobel prize." Encouraged by the large crowd at his preem show, the headliner overstayed his usual stint, falling back on older material which should have been omitted.

Sharing billing with Gregory is Leon Bibb, a gifted singer and potential topper in his own right. Billed as a folksinger, he impresses as one of the classiest in that overpopulated field. Unlike most entertainers in the gemutlich branch of show business, he sticks to straight vocalizing with a powerful, highly listenable baritone delivery, leaving cynical patter and out-of-this-world sophistication to less capable singers.

Refreshing, too, is Bibb's willingness to please other tastes by throwing in occasional ballads, mostly from Broadway hits. A further plus for Bibb is his folksong repertoire which includes tuneful but unconventional selections rather than a raft of overly done numbers. He gets firstrate backing from his regular guitarist, John Stauber and Pete Warren on the 88. *Rees.*

Hotel Roosevelt, N.O.

New Orleans, Dec. 8.

The Coronados (3); Forbes & Villa, Leon Kelner Orch (11); $2.50 weeknight; $4 Sats.

Making their first appearance in Seymour Weiss' plush Blue Room, the Coronados, two boys and their shapely sister, preemed to an enthusiastic first-night audience and regaled the tableholders with their songs and guitar music.

Trio has a rousing way with a tune that builds plenty of momentum but never gets out of hand. They have added sackness in their pro style in both sound and staging and hold attention throughout.

Act runs through a variety of songs in French, Spanish Italian and English. Best of their offerings are "Sorrento" and "Granada" and the deeply-moving "Legend of the Volcanoes." Other standouts include Al Jolson faves, all done in a fine blending of voices.

The laughs are in the capable hands of comics Don Forbes & Joey Villa. Team is outstanding of for no other reason than that the material is fresh. Pair have talent and have little trouble igniting the swank room's clientele with their many antics.

Leon Kelner musical crew contributes a rousing rendition of "Panama" to start the show off on a happy Dixieland note. Boys backstop acts and provide dansapation between shows for the hoofers. Kelner emcees capably and is spotlighted at the 88s during the dance sessions and show.

Current bill runs through Dec. 20. *Linz.*

Barclay Hotel, Toronto

Toronto, Dec. 6.

Fisher & Marks, Dick McDonald, Roger Palmer Dancers (5), Percy Curtis Orch (8); $1.50 cover.

Able funsters, Fisher & Marks are back at the Barclay Hotel for first time in two years. But they're still remembered for their zany cutups, judging from a packed audience in this 450-seat room.

The tall Al Fisher opens straight but, as usual, runs into heckling from the floor of the short and rotund Lou Marks until latter is "invited" to participate in "Donkey Serenade." Both exhibit fine pipes, and Marks interpolates his clucking throat-sounds which get the capacity audience immediately with the two comedians.

Marks follows with his hat tricks and accompanying lines, plus a takeoff on tv commercials with doctors' eggie-testing. Pair also do their jungle bits on safari and finish with lampoon of "Old Man River." Duo had enthusiastic audience in their mitts with crazy clowning, particularly Marks with his striptease, plus their rapidfire delivery and timing.

Dick McDonald, with looks and personality, baritones a medley of "love" songs in robust style. He also does a spirited "My Favorite Things" and "Get Me to the Church," and a rollicking "Hava Negila," an Israeli rejoicing song at finish of the harvest. Lad proves an engaging songster with good choice of numbers.

Richly-garbed Roger Palmer Dancers (5) open fast-moving proceedings with "Les Girls" motif, complete with tiaras, white fox stoles and pastel evening gowns. They return later for their colorful Caribbean routine, with strobe effects.

Boniface Al Siegel, owner-operator of the Barclay Hotel, again has assembled a pot-pourri of diversified entertainment in his twice-nightly floor-shows. The Percy Curtis Orch lends staunch support to all acts, plus the dancing sessions.

Show is in till Dec. 16. *McStay.*

Fairmont, S. F.

San Francisco, Dec. 8.

Les Paul & Mary Ford, Ernie Heckscher Orch (9); $3-$3.50 cover.

Les Paul & Mary Ford wow the chic check-grabbers atop Nob Hill with a fast, funny and delightfully deft musical 50 minutes.

Paul and his stunning, blonde wife tote their electric guitars on stage and are off and running with "The World Is Waiting for the Sunrise," after which Paul goes into a very funny explanation of his "Les Paulverizer," the gadget on his guitar which he claims can fragment one voice or instrument into sounding like a chorus and or orchestra (he doesn't say so, but it doesn't hurt to have his sound engineer, Earle Davis, backstage with 800 pounds of equipment, either).

Paul, of course, accompanies her and between songs delivers a pleasant line of light banter. They also do a couple of instrumental numbers and give Paul's 15-year-old son, Gene, a shot at a drum solo.

Miss Ford is a wonderful pops singer, with a clear, bell-like voice, and she is also a treat for male eyes in her off-the-shoulder gown. Paul is warm, outgoing and has great audience empathy. The total effect adds up to highly professional artistry and, most likely, very good business.

Show's booked through Dec. 27. *Stef.*

Skylane Inn, Houston

Houston, Dec. 6.

Pete Fountain, Bill Gannon Trio; $5 minimum.

Pete Fountain, who opened the Skylane Inn's Orbit Room last June 15, returns for his third appearance here. Known nationally by his tv solos on the Lawrence Welk show, he heads a solid jazz group (5) with his expert clarinet.

While Fountain is from New Orleans and has a Bourbon St. place there, and was best known on the Welk show as a dixieland solist, he shuns the Bourbon beat in show, stricking to his own type of jazz.

Abetting him are Jack Sperling on drums, Stan Wrightson on the 88s, Oliver (Stick) Flexik on bass and Paul Guma on guitar. Each has a solo during almost every tune, which is the only fault of the show, for each selection is too long for proper variety.

For this snowing the usual $3 minimum has been upped to $5, and on Fridays and Saturdays there is an after midnight—and after liquor curfew — show, so college and highschool students can attend when no liquor is served. Bill Gannon Trio, also an expert group and house orch here, plays for dancing.

Show is in for two weeks. *Skip.*

365 Club, S. F.

San Francisco, Dec. 8.

Bobby Ramsen, Dale Babcock, Cathy Stuart, Shaw-Hitchcock Dancers (15), Roy Palmer Orch (8); $2-$2.50 cover.

This 58-minute tab show has a number of pleasant moments, and Sonia Shaw and Bill Hitchcock have kept it moving along at a generally brisk pace.

Outstanding performer is Dale Babcock, a skinny, lantern-jawed dancer who also sings a bit and who, each time he takes a turn dancing, empathizes beautifully with the audience.

Show consists of eight parts in all, five of which are big production numbers in which Miss Shaw and Hitchcock demonstrate that they've got a slick, well-trained and good-looking group of dancers capable of most anything in the terpsichorean field.

Top number is called "Cinderella," a 1920-ish takeoff on the old fairy tale, with Babcock dancing the part of a patent-leather-haired prince. It's funny and quite clever, and probably hasn't been seen by most of the crowd, though it last appeared in Frisco as a part of the Shave-Hitchcock contribution to the touring Johnny Mathis show at the Geary Theatre.

Standup comic Bobby Ramsen rambles over much familiar territory, TV, the credit boom, his wife and family "problems," in his 17-minute stint. Per usual, the din of the dinner show hampers him, as does opening-night mike trouble, but he manages to eke out some laughs before his Don Rickles-like windup. Cathy Stuart's an attractive blonde singer and Roy Palmer's orch holds up its end nicely.

Show's booked for minimum of six weeks. *Stef.*

CURRENT BILLS

WEEK OF DECEMBER 13

NEW YORK CITY

MUSIC HALL — Lily Yokoi, Wazzans, Mary Jennings, Alan Cole, Choraleers, Stefan Gierasch, Tania Karina, Eugene Slavin, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin Vincent Grant, Beverly Thomas, Monica Sheargold.

SYDNEY (Tivoli) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

BRITAIN

BLACKPOOL (Grand)—Ann Sears Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot, Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

CARDIFF (New) — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid Des Lane, Lester Sharpe & Iris.

LONDON (Palladium)—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

NEWCASTLE (Empire) — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—McClevertys, Johnny Barracuda, Larry Bonito.

BASIN ST. EAST — Duke Ellington, Larry Storch, Gloria Lynne.

BIRDLAND—Dizzy Gillespie, Olatunji.

BLUE ANGEL—Dave Astor, Barbara Heller Barbra Streisand, Jan & Sylvia, Bobby Short, Otis Clements.

BON SOIR—"Greenwich Village, U.S.A." Marge Cameron, Three Flames.

CAMELOT—George Young Orc., Alan Freed.

CHARDAS—Anny Kapitanny, Tibor Hakossy, Dick Marta, Lia Della, Elemar Horvath.

CHATEAU MADRID — Hanna Ahroni, Luis Olvares, Nila Ampara, Bambi & Manoli, Raquel Mata, Pupi Campo Orc.

COPACABANA—Jack Carter, Damita Jo, Paul Shelley Orc., Frank Marti Orc.

EMBERS — Bobby Stevenson, Henry Rose Jo Jones.

HOTEL ASTOR—Billie Hayes, Joel Warfield, Jerry Madison, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing Lillian Knight, Denny Regor, Tony Drake Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst

HOTEL PIERRE — 'Steppin' in Society Wilbur Evans, Fay DeWitt, Louise O'Brien, B & M Haggett.

HOTEL PLAZA—Diahann Carroll, Emil Coleman Orc., Mark Monte Continentals Payson Re Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Jean Sablon, Milton Kay Trio.

HOTEL ROOSEVELT—Si Zentner Orc.

HOTEL WALDORF-ASTORIA — Hildegarde, Milt Shaw Orc., Bob Kasha, Ada Cavallo, Mike Durso Orc., Aviles Orc.

HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.

INTERNATIONAL — Jackie Miles, Hi-Lads, Mike Durso Orc., Aviles Orc.

LATIN QUARTER—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK — Renee Roberts, Dave Grusin 3, Andy Hamon.

LIVING ROOM—Don Rondo, Iris Paul.

NO. 1 FIFTH AVENUE—Don Crabtree & Elaine Spaulding, Hankinson & Silver.

ROUNDTABLE — Dorothy Donegan, Orchids.

SAHBRA — Four Avalons, Rachel & Zlifla, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

VERSAILLES — Blossom Dearie, Andy & Bey Sisters.

VIENNESE LANTERN—Yvonne Souveron, Ernst Schoen.

VILLAGE BARN — Dory Sinclair Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

VILLAGE GATE — Aretha Franklin, Herbie Mann.

VILLAGE VANGUARD — Carmen McRae Trio.

CHICAGO

BIRDHOUSE—Stan Getz Quintet, Harold Ward.

BLUE ANGEL — "Limbo Pan Americana," Pablo Candela, Jessica & Irma, Lord Banjo, Lord Mike, Raphael Hernan, Sir Slim Henry, Tito Perez Orc.

CLOISTER—Phil Tucker, Phyllis Williams, Eddy Subway Orc.

CONRAD HILTON—"Ooh La La," Dornan Bros., Margie Lee, Dru & Landell, Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevar-Dons (3), Boulevar-Dears (6), Gay Claridge Orc.

DRAKE—Jo Ann Val, Jimmy Blade Orc.

EDGEWATER BEACH — "Holidaze Revue," Ron Urban, Continentals, Chase & Park, Lisa Dancers, Don Davis Orc.

GATE OF HORN — Josh White, Judy Collins.

HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room—Daniele Clary, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO — Johnny Janis, Kokomo Wellington, Dick Ceasiro Trio, Larry Novak Trio.

LIVING ROOM — Georgia Gibbs, Billy Falbo, Joe Parnello Trio.

LONDON HOUSE—Don Shirley Trio, Eddie Higgins Trio, Larry Novak Trio.

MISTER KELLY'S — Smothers Bros., Isobel Robins, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE — Guy Marks, Four Saints, Elkin Sisters, Ben Arden Orsc.

PLAYBOY CLUB — Burns & Carlin, George Kirby, Slappy White, Ernestine Anderson, Gene & Francesca, Bob Grossman, Stan Fisher, David Romaine, Carol Brent, Harold Harris Trio, Kirk Stuart Trio, Davis-Iaco Trio, Larry Cummings.

SECOND CITY — "Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Anthony Holland, Bill Mathieu, Joan Rivers, Avery Schrieber.

SHERATON BLACKSTONE — Shelia Reynolds, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S — Ben Blue Revue (20) Ivan Lane Orc.

COCOANUT GROVE—Nat "King" Cole, Dick Stabile Orc.

CRESCENDO—Mary Kaye Trio, Jimmy Madden, Crescendo Twisters.

DINO'S—Jana Lund Jack Elton, Steve La Fever.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

SLATE BROS.—Milt Trenier, Herkie Styles, Lanny Long Trio.

STATLER HOTEL—"Playmates in Sin," Skinnay Ennis Orc.

YE LITTLE CLUB — Ruth Olay, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN — Milton Berle, Betty George, Dunhills, La Scala 4, Leonard Sues, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Acapulco Boys.

DUNES—"Philippine Festival," Bobby Gonzales, Katy De La Cruz, Pilita Corrales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. Lounge: Billy Eckstine Novelites, Fabulous Tones, Dennis & Rogers, Joseph Mack Four.

EL CORTEZ—Instrumentalists, Conoleys Bel-Aires.

FLAMINGO—Tommy Roba & Pepperpot Twisters. Lounge: Della Reese, Don Cornell.

FREMONT—Joe King Zaniacs, Newton Bros., Make Beleves.

GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Wanda Jackson, Sneed Family Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover Shore 3.

MINT—Arthur Ellen, Skeets Minton.

NEVADA—Jay Orlando, Lynne Davis.

NEW FRONTIER Lounge: Ink Spots "Hot Lips" Levine, Philly Duke, Marcy Layne, Monitors, Coral Kent.

RIVIERA—Lounge: Buddy Greco, Robinson Bros. Revue.

SADDLE CLUB—Jackie Lee Cochran.

SAHARA—Brenda Lee, Jack Wakefield, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Geo. Rock Six.

SANDS — Jerry Lewis, Steiner Bros., Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Jerry Vale, Dave Burton Morrey King.

SHOWBOAT—Tex Williams, Wade Ray Twin Tunes.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc. Lounge: Charlie Teagarden, Barbary Coast Boys.

STARDUST—"Lido de Paris"; Lounge Roberta Linn, DeCastro Sisters.

THUNDERBIRD (Lounge)—Billy Daniels, Sonny King, Vido Musso, Jerry Stewartson.

TROPICANA — Lounge: The Amigos, Mafalda, Dubonnet Trio.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls Novelites, John Carleton Orc.

HAROLD'S — Susan Barrett, Del Ray, Goofers, Don Conn Orc.

HARRAH'S (Reno) — Ray Anthony & Bookends, Brothers Castro, Eddie Lawrence & Whatnotts, Cindy O'Hara Trio, Bill Collier Combo.

HARRAH'S (Tahoe) South Shore Room—Louis Prima, Sam Butera and Witnesses, Dick Humphreys. Lounge: Tex Williams, Deedy & Bill, Abbie Neal and Ranch Girls, Tony Thomas and Tartans, Rene and Pledges, Mellodettes.

HOLIDAY—Nick Lucas, Joe Maize and Cordsmen, Town Pipers, Charles Gould.

MAPES — Vagabonds, Dick Contino, Arthur and Bonnie with Starlighters, Esquires.

RIVERSIDE—Riviera Room: "Life Begins at Minsky's." Lou LeVitt Orc. Lounge: Salmas Bros., Edi Domingo and Rene Renor.

WAGON WHEEL (Tahoe) — Gaylords, Millionaires, Town Pipers, Meri Ellen & Cohorts, Rounders, Magic Violins of Mexico, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards Shirley Linde, Chase & Reed, Johnny Flanagan, Michael Meehan, Lolo & Lita, Mal Malkin Orc., Ice Models.

CARILLON—"Cherchez Les Femmes," Jerry Van Dyke, Sue Carson, Tanya & Biagi, Jack & Sally Jenkins, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE—Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

DIPLOMAT—Mandy Campo Orc., Van Smith Trio.

EDEN ROC—Steve Alaimo, Davy Jones & Twisters, Monroe Kasse 5, Luis Varona Orc., Leslie Hudec.

FONTAINEBLEAU — Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Ted Straeter Orc.

MURRAY FRANKLIN'S — "Caught in the Act," Terry Haven Sandy Baron, Candi Scott, Judy Martin, Kurt Knudsen, Alan Byrnes, Kay Carole, Murray Franklin.

PLAYBOY — Wayne Roland, Stagg McMann, Danny Apolinar, Casey Anderson, Jackie Jackler.

SINGAPORE—Dinah Washington revue.

THUNDERBIRD — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

SAN FRANCISCO

BLACKHAWK—Mongo Santamaria Orc.

BLACKSHEEP—Earl Hines Orc., Fred Washington Trio.

EARTHQUAKE McGOON'S—Turk Murphy Orc.

FAIRMONT HOTEL — Paul & Ford, Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman.

HUNGRY I — Don Sherman, Stan Wilson, Lenin Castro, Jilla Webb.

JAZZ WORKSHOP — Al Grey, Billy Mitchell Six.

MOULIN ROUGE — Georgia Holden, Natasa, Donna Kaye, Robin Carroll, Jan Sellers, Ken Card, Johnny Coppola Orc.

NEVE—Carol Brent, Darrell Hutchinson Five.

NEW FACK'S—Buddy Greco, Tony Milo, Vernon Alley Trio.

ON THE LEVEE—Byron Berry, Vince Catolica.

PURPLE ONION—Hugh Romney, Ketty Lester, Gold Coast Singers.

365 CLUB — Shaw-Hitchcock Dancers, Roy Palmer Orc.

SUGAR HILL — Saunders King Thio Apollo's Gospel Singers.

Bread & Circuses

Continued from page 25

ing here was the dinner party at the Hilton on Thursday night. The card so promising that the 500 persons NBC expected turned out to be about 700, and, consequently, there was much shuffling of tables, chairs and people until finally everybody got seated, including the uninvited but nattily attired freeloaders, welcomed by the web most cordially.

There was Milton Berle, Groucho Marx, Bob Newhart, Phil Harris, Art Linkletter, Jimmy Durante, Joey Bishop, George Burns, and Edie Adams, with Dick Powell, whose doing pretty well off—and by—NBC-TV this season, as host. There was also Harry Bannister, whom Berle thought was the night's best comedian. He might well have been, to judge by the vast response the boss emeritus of the NBC affil division got for each joke in his lengthy monolog. Stanza, which ran over two hours and was expected to run only an hour or so, was arranged by NBC veeps Dave Tebet and Al Rylander and Hal Kemp, with contract producer-director Barry Shear being the guy who had to worry when each of the entertainers (except maybe Burns) ran overtime.

The inside jokes were rife. Paul Weston backstopped with a full crew of sidemen. General Sarnoff said some opening words (after Bannister's) that were hooked to NBC's 35 anniversary, which themed the three-day meeting. The General talked of the web nostalgically, suggesting that it has grown in 35 years.

As Groucho Marx, said a short while later, "NBC is so powerful today that hardly a day goes by that it isn't being investigated by some branch of the Federal Government." Linkletter, who doesn't work for NBC as an entertainer, still showed up and, looking around the studded dais, said: "I haven't seen a benefit like this since we raised money to buy Bob Kintner that gold telephone and direct wire to MCA."

The next evening, after touring the stages at Revue and the lots at giant Metro, Metro threw a dinner party on the set for "Jumbo." "Again, nearly all the affils were there, and Ella Fitzgerald sang to a gigantic mitt, so did Keeley Smith. The speeches were short.

In all, it looked like the gang was there more for fun than for work. As one affil wheezed, when a Disneyland guidette offered to take the crowd to Fantasyland: "Fantasyland?" "Hell no, lady; I've been in Fantasyland my entire professional life." *Art.*

Arts Probe

Continued from page 2

try has next to no outlet for the employment of operatic talent which must find its career in Germany, Italy and other foreign lands.

Lucien Mitchell for musicians committee of the San Francisco Opera testified that its pitmen do not exceed $6,000 annual wages.

Chairman Thompson referred to suggestions, heard in Manhattan, that the commercial networks ought to be forced to do more for musicians at the expense of cowboys and Indians.

Theme of "runaway" films was described as peculiarly painful to California. But not films alone were hurt by competition, foreign rivalry and 15 years of inflation. The outlook for musical performances of any kind on the Pacific slope was described as bleak. Sidney Skolsky's recent efforts to equate musicians with working men was derided as anti-intellectualism.

Lew Christiansen, general manager of the San Francisco Ballet said that his 175 people must look elsewhere for wages six months of the year. He mentioned travelling ballets from European lands as being, while in States, partially subsidized by their governments.

House Reviews

Apollo, N. Y.

"Jone Crane's Gospel Highway" with the Swan Silvertones (6), *Staple Singers* (4), *Blind Boys* (5), *Charles Taylor, Sweet Tones* (4), *Highway QC's* (5), *Stars of Faith* (5), *Alfred Bolden (organ)*; *"Bob Mathias Story"* (AA) & *"Pride of the Blue Grass"* (AA); $2 *top.*

WADO radio disk jock Jone Crane brought his "Gospel Highway" to the Apollo Theatre, N.Y., Friday (1) for a week's stay and remained a second. Sporting seven religioso groups, it is a generally crowd-pleasing package, albeit mild by comparison to some previous of this genre at this Harlem showcase.

Winning top appreciation is the Blind Boys (5). Spearheaded by the dynamics of the lead singer, the group gets the audience with it from the start with clapping and answering. Their ballad stylings evoke considerable aud attention through their preaching technique. The Swan Silvertones (6) also score with their talking and expressive vocalizing. They're a well-controlled group that knows what the crowd wants.

The Staple Singers are a handsomely clad quartet of two men and two attractive femmes. Their stylings are polished, combining nicely-designed movements with effective singing. The Highway QC's are another effective group that gets close to pop interpretations on occasion. Their work, which features some preaching by the lead singer, gets strong audience reaction.

A showy and well-designed combo, the Stars of Faith (5) sport colorful robes and a solid singing style. Their ballad work is particularly interesting, and their uptempo work has the crowd with them. Charles Taylor does some good piano and singing in a brief appearance and displays a sense of humor in his preaching. The Sweet Tones (4) are okay turn with little dynamics.

Alfred Bolden does some facile accompanying on the organ while Crane's emceeing mixes some sermonizing with his act intros. For a wrap-up the entire company performs some Christmas hymns. Withal, it's an entertaining religioso program. *Kali.*

Bobino, Paris

Paris, Dec. 1.

John William, Machucambos (3), *Pirates* (5), *Patrick Raynal, Jacqueline Nero, Folco Family* (6), *Dandinys* (3), *Ulfi, Ricards* (2); $1.50 *top.*

John William is a local sepia singer with a big, good, true voice. He does primarily exotic, folksy or love ditties. His stance is simple and his projection acceptable. But he appears more a disk than in-person draw.

Machucambos are two men with guitars, and a barefoot woman who display excellent choral feeling, rhythm and voices in their Latin songs. The girl carries the vocal aspects with a smooth register that can hit cha-cha and flamenco with ease. A fine bet for boites or video abroad.

Jacqueline Nero is a thin, dark girl with a good voice and a fine feeling for mood and style. But she remains a cross between a Yank ballad singer and a French belter.

She has to choose her format yet, and sometimes forces her voice and body backing. But she appears to possess a musical sense that could make her a good staple here when she settles down.

Patrick Raynal provide's a good comic interlude playing rustic types at odds with the big city. His clever material, mime and delivery help. Pirates (5) appear a carbon of a rock and roll group headlining the ABC vauder this week. Three electric guitars, a drum and a blonde singer provide bouncy r'n'r numbers. Lacking the zest, beat and directness of Yank acts, this unit is okay here as long as the rock fad lasts.

Ulfi is a canny slack wire walker who swings back and forth on it, mounts a ladder on the wire, a unicycle and a chair, and then stands on the strand with two fingers. A solid opener. Dandinys have two men and a girl in a fast inventive acrobatic turn. Folco Family supplies graceful boundings on a trampoline for expert results. Ricards are a jovial knockabout acrobatic turn who also score.

Withal, this is a well constructed show which should click in this nabe slanted house even if William's pull is still not of top headliner quality. William, Miss Nero and the Machucambos are reviewed under New Acts. *Mosk.*

New Acts

VICKY STEWART & LOU MENCHELL
Comedy-Songs
30 Mins.
Living Room, N. Y.

Vicky Stewart & Lou Menchell heretofore have been around as solo performers and therefore have a base upon which to hinge their combined efforts. In their showcasing at the Living Room, it appears that their major problem is material, and perhaps a focus. They appear to be better as a singing act than a comedy turn. Their bend of voices is good, and each knows how to handle a tune. The femme has a large and well-cultivated set of pipes.

However, in their concentration on comedy, their lack of new and fresh material is highly evident. They seem better qualified in the voice department than their comedics. *Jose.*

EDI DOMINGO TRIO
With Renee Renor
Music, Songs
45 Mins.
Riverside, Reno

Edi Domingo (professionally known as Eddie Gomez when he was singing with such Latin bands as Enric Madriguera, Xavier Cugat and Carlos Molina) has put together a trio of his own that shows much promise of developing into a top-league presentation — what with Domingo's talent on the vocals and conga drum, and the appeal (both visual and song-wise) of the lone femme in the group, Renee Renor.

In this initial date, a format is developing that showcases Domingo and Miss Renor in solo spots and in tandem—both on the Latin stuff and the pops. And the catalog shows a nice variety in titles, from "Melody d'Amor" to "Whole World In His Hands."

Domingo evidences his pro background to best advantage on such as "Yellow Bird" and "Island In the Sun"—a la the Belafonte styling. But he also proves he knows his way around on the uptempo things.

Miss Renor, a dark-haired bundle of personality and enthusiasm, prompts good tabler reaction with such as a swinging "Bill Bailey" and "Money Honey." She also shows good command on the slower tunes and ballads. In tandem with Domingo, each compliments the other.

There are a couple of rough spots in the full turn, but no serious problem is evident that more rehearsals and exposure won't eliminate. For this debut the two vocalists are backed by piano and drums (and Domingo's conga), but a guitar addition is planned which will lend much to the Latin themes. In this first outing it's evident the Domingo Trio has strong possibility of developing into a firstrate lounge act. *Long.*

TAD AUBREY
Songs
15 Mins.
Living Room, N. Y.

Tad Aubrey, a Canadian, who came for a try at the big city, has a light, pleasant and unpretentious voice as well as an affable manner. He's concentrating on standards and meets the requirements of the general run of intimeries.

Aubrey, at this point, needs some distinguishing characteristics, either in the form of material or a general hypo in arrangements and delivery or he could be lost in the shuffle of singers. *Jose.*

Abbott Says Legit, If Good Enough, Can Support Itself Sans Subsidy

By JESSE GROSS

George Abbott believes the American theatre is capable of supporting itself. The noted director, author, producer and actor expressed that view during one of his rare television appearances last Wednesday night (6) on the WNEW-TV show, "P.M. East."

It's Abbott's contention that the theatre doesn't need to be subsidized, on the theory that if it's good enough it will be able to support itself. That was his answer when Mike Wallace, the television program's host, asked him what he thought of Broadway producer-director Herman Shumlin's recent proposal that radio and tv be taxed 5% on their billings and that the revenue be used for the support of legit on a nationwide scale.

The occasion for Abbott's tv appearance was a 50-minute profile of Broadway producer Harold S. Prince, who, together, with his late partner, Robert E. Griffith, entered the managerial ranks in 1954 as co-sponsors with Frederick Brisson of "Pajama Game." That show and numerous others produced by Griffith and Prince were directed by Abbott. Griffith had been a longtime stage manager for Abbott and Prince was his assistant on the Broadway production of "Wonderful Town," which Abbott staged.

Most of the "P.M. East" profile was sketchy and in fan mag style. It was also primarily a promotion for Prince's production of "Take Her, She's Mine," now warming up in Boston under Abbott's directorial supervision, prior to a Dec. 21 opening at the Biltmore Theatre, N. Y. However, the program did have nifty entertainment values in the vocalizing by Larry Kert of "Maria" and "Something's Coming," from "West Side Story," and the dueting by Eileen Rodgers

(Continued on page 60)

Piccolo's New Gift Home, From City of Milan; Stress Native Dramas

Milan, Dec. 12.

On the 15th anniversary of Piccolo Teatro, the city of Milan made a gift to its director Giorgio Strehler of a new and bigger theatre. This season will see reprise of last year's 'Schweik And The Second World War." Also new production of Pirandello's "Enrico IV" (for the 25th anniversary of his death) as well as Arthur Miller's short "Memory of Two Mondays." New theatre is to be exclusively used for presenting new, contemporary Italian plays such as Balducci's "The Crew of a Float" and Sarazano's "The King With the Shell-like Eyes."

For the summer there will be an open-air performance of Manzoni's "The Count of Carmagnola" in the gardens of Sforza Castle.

Strehler intends to make a film this coming spring—his first. Story, title and cast as yet unknown.

AGMA Opens Showcase Project With 'Falstaff'

Verdi's opera, "Falstaff," in an English version by Dr. Walter Ducloux, was presented last Sunday night (10) at the Hunter College (N.Y.) Playhouse as the first of four Showcase productions planned by the American Guild of Musical Artists for the 1961-62 season. The Showcase project, a new activity for the union, has been in preparation since October, 1960.

The purpose of the Showcase offerings is not to introduce new talent, but rather to draw greater attention to members of the union already fully embarked on professional musical careers. The "Falstaff" company is made up of artists who have performed with opera companies throughout the U.S., in Europe and South America, but who have not yet received sufficient N.Y. exposure.

The second Showcase entry will be a concert, Jan. 31 under the overall supervision of Adele Addison, at Judson Hall, N.Y. A dance presentation and another opera production are planned for next spring.

Equity Cracking Down On Members Abusing Passes

Distribution of free passes for Broadway and off-Broadway productions to Actors Equity members is now being policed by the union. The move followed a flurry of complaints from management about the dress and conduct of some of the Equity members who've received the cuffo ducats.

Sloppy dress, noisy behavior, indiscriminate passing along of tickets to strangers and, in some instances the selling of the tickets at reduced rates, are among the beefs registered with Equity. As a result, the union's council has requested that lists be kept of Equity members using free tickets and that the seats to which they are assigned be noted.

On some days the union distributes more than 100 free tickets to its members.

Legit Encouraged By Spain Subsidy; Opera Also 'In'

Madrid, Dec. 12.

Director general for cinema and theatre, Jesus Suevos, revealed that 20,000,000 pesetas ($300,000) have been earmarked for subsides and financial support to Spanish legit.

Suevos made public plans to create a state-subsidized national theatre group in Barcelona, along the lines of the existing companies now houses in the Teatro Espanol and Teatro Maria Guerrero in Madrid. In addition, he promised aid to what is known here as chamber dramatic groups— legit troupes making irregular one-night appearances, to demonstrate new acting, directing or writing talent.

The director general also earmarked an opera subsidy of 1,000,000 pesetas for each principal city offering a lyric season.

Theatre-aid program goes into effect next January when detailed administrative blueprint will be completed.

That's Show Business

Maureen Bailey, who gave up a $121 weekly salary as a bit player-singer in the long-running Broadway production of "Sound of Music" to take on the lead assignment at $45 weekly in the upcoming off-Broadway musical, "All Kinds of Giants," is now unemployed.

The actress, who was to have repeated the role she played in a tryout of the musical on strawhat circuit last summer, reportedly withdrew from the off-Broadway venture because she didn't see eye-to-eye with director Peter Conlow about the interpretation of her role.

Claiborne Cary has taken over the part in the Noel Weiss production, which opens next Monday night (18) at the Cricket Theatre, N. Y.

Jack Dailey Head Booker at NCAC

National Concert & Artists Corp., about which little news has circulated since Luben Vichey sold out to David K. Sengstack, of the Evanston, Ill. publishing house of Summy-Birchard, has a new chief of artists and bookings. He is Jack F. Dailey.

Dailey spent the past five years as manager of the New Orleans Symphony, Theretofore he was operations manager for the Radio City Music Hall in Manhattan and exec secretary of the Rochester Philharmonic.

NCAC has vacated the plant at 711 Fifth where, earlier, its co-tenant was Sol Hurok. It's now on 57th Street, as is Columbia.

Borovanski's Ballet Now Under Peggy Von Praagh

Melbourne, Dec. 12.

Borovanski's Ballet, which has been under the management of the J. C. Williamson company, is being reorganized by Peggy Von Praagh, formerly of the British Royal Ballet, Covent Garden. The group is now under the Australian Ballet Foundation and will be renamed, probably as the Australian Ballet.

It's hoped that ultimately the organization will also be able to expand its title to Royal Australian Ballet. It's also planned to send the troupe abroad for engagements in the U.S., Canada, England and on the Continent.

Flops of 'Let It Ride,' 'Second City,' Plus Road 'Suzie,' Total 500G Loss

The collapse last Saturday night (9) of two Broadway productions and one touring presentation represents a combined loss of nearly $500,000. The Main Stem closings were "From the Second City" and "Let It Ride," the road casualty was "World of Suzie Wong." "Ride" and "Suzie" are figured to have used up their entire investment while "City" dropped an estimated 80% of its capitalization.

The heaviest loss was registered by "Ride," which represented a $400,000 investment. The Joel Spector presentation, which had a nine-week run at the 46th Street Theatre, N.Y., is a musical adaptation of the John Cecil Holm-George Abbott play, "Three Men on a Horse." The tuner, costarring George Gobel and Sam Levene, had a book by Abram S. Ginnes and music and lyrics by Jay Livingston and Ray Evans.

"City," a Chicago-originated revue, was capitalized at $65,000. The presentation, which had an 11-week run at the Royale Theatre, N. Y., was produced by Max Liebman, Bernard Sahlins, Howard Alk and Paul Sills. The loss on the venture is estimated at $47,000.

"Suzie," which was preceded by two touring companies during the last two seasons, was capitalized at $40,000 for its latest outing under the production auspices of David Kitchen. The presentation of Paul Osborn's dramatization of Richard Mason's novel began touring late last October. The tour, which had originally been scheduled to run about 18 weeks, terminated Saturday in Portland, Ore.

Speed Up Work on U.S. Theatre in Singapore

Singapore, Dec. 12.

Work on the $500,000 U.S. National Theatre is to be speeded up to keep to the schedule announced by the Head of State, Inche Yusof bin Ishak, the Yang di-Pertuan Negara in his speech at the opening of the Legislative Assembly. The house is expected to be completed by the end of 1963, and it would give a "positive and creative impulse to Malayan drama, music and dancing."

Public contribution continue to pour in. About $250,000 had been collected. The State Treasury will make up the difference between the contributions and the actual expenditure.

Mixed-Up B'way Show Schedule New Year's Wk.

The occurrence of New Year's Eve on a Sunday night this year is resulting in a mixed-up scheduling of Broadway legit performances for the first week of 1962. Curtains will ring up the evening of Dec. 31 for most if not all Main Stem entries. But from then until midway through the week a clear head will be needed to determine which shows are playing Monday afternoon, Monday evening, Tuesday evening and Wednesday afternoon.

The Sabbath night performance angle originally presented a problem to producers because of the reluctance of the musicians' union to permit its members to perform that evening. The tooters, apparently aren't supposed to play seven successive days, which will be the count including the prior Monday-Saturday work period.

More important, it's understood, was the feeling that legit performances New Year's Eve would make it impossible for those musicians employed in the shows to take on

(Continued on page 58)

Yiddish Legit Making Comeback in 2d Ave., N.Y.; Well, 2 Theatres Revert

Second Ave., the onetime New York centre of Yiddish legit, is getting back some of its former flavor. Two theatres on the lower stretch of the avenue are now housing Yiddish productions.

Last Saturday (9) marked the return of the downtown Phoenix Theatre to Yiddish legit after eight seasons of English-language productions. The 1,150-seater, which has been renamed the Casino Theatre, was originally built for Maurice Schwartz as the Yiddish Art Theatre. It subsequently became the Yiddish Folks Theatre and then a film house prior to its Phoenix legit period.

The Casino opener is "Gezunt and Meshuga" ("Hale and Crazy"), a new Yiddish musical revue by M. Nudelman and Felix Fibish. Israeli comedian Shimen Dzigan stars in the offering, which has been touring the U. S. The show's regular performance scheduled at the Casino is limited to Friday, Saturday and Sunday evenings, plus a Sunday matinee. The last Yiddish stage offering at the house, about 15-20 years ago, was "Fishel Ter Gerutiner" with Menasha Skulnik.

Nearby on Second Avenue is the Phyllis Anderson Theatre, currently tenanted by "Bei Mir Bist du Scheon," a Yiddish-American musical, which opened at the 1,753-seater last Oct. 21. Prior to becoming the Anderson, which started off as an off-Broadway showcase for English - language presentations, the house played Yiddish legit as the Public Theatre.

Two other former major Yiddish legit houses on Second Avenue, the National and the Second Avenue theatres, have been razed.

Snags American Rights To German Play, 'Cuckoos'

Carl E. Freybe has acquired the American rights to "Cuckoos' Birthdays," by German author-director-actor Rolf Huebner. Freybe recently returned to the U.S. after attending the Baden-Baden premiere of his German adaptation of the Russell G. Medcraft-Norma Mitchell play, "Cradle Snatchers."

There's been talk of German actor Heinz Ruehmann appearing in a Vienna production of "Cuckoos," but he's reportedly due in New York in December to prepare for his Broadway debut in the upcoming musical, "All American."

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Form Musical Theatre Academy

Recent Boom of B'way Song and Dance Productions Spawns School to Train Talent

The increased production of Broadway musicals in recent years has spurred the formation of the Musical Theatre Academy of N. Y., Inc., a new school designed to prepare students for "careers in the musical theatre." The academy, which will involve an initial capitalization of $50,000-$75,000, was organized by Noel Behn and Charles Kasher.

Behn, president of the operation, is an off-Broadway producer and operator of the Cherry Lane Theatre, N. Y. Kasher, who's vice-president, has also produced off-Broadway and is owner of the new Van Dam Theatre, N. Y., which opens tonight (Wed.) with "Sing Muse." Restaurateur Daniel Stampler, whos building an off-Broadway theatre in Greenwich Village, is secretary. I. Stanley Kriegel, a management consultant, is treasurer.

The school, to occupy a four story building on East 23d St., will offer an integrated program of drama, music and dance. Department heads are Sanford Meisner, drama; Lehman Engel, music, and Hanya Holm, dance. The three will teach In addition to supervising their departments.

Classes are scheduled to begin next Feb. 5, with enrollment open to both professionals and beginners. Screening committees for beginners have been set up in Los Angeles, Chicago and Dallas. In L.A., the job is being handled by Marge Champion and Philip Barry Jr. In Chicago, prospective students will be looked over by George and Oscar Marienthal and in Dallas, applicants will be screened by Charles R. Meeker Jr. The Department heads of the schools will o. o. applicants in New York.

The course for beginners will cover two years of four 16-week semesters, at a cost of $560 a semester. A workshop for composers, writers and directors is to open next spring and a repertory theatre is in the planning stage for a 500-700 seat off-Broadway house. The repertory operation, which would be a non-profit project, would employ a company of between 30-40 on a yearly contract for a season of approximately 30 weeks.

The academy has an advisory board of 21 individuals prominent in legit and the recording field. Although the sponsors of the new performer school haven't mentioned such a thing, they're obviously aiming for a sort of song-and-dance version of the American Academy of Dramatic Art, the leading U. S. institution for training straight-play actors.

WILL DITTO 'PREMISE' AT THE SHOREHAM, D.C.

The Premise, off-Broadway's longrunning theatre of improvisation, is being carboned for a mid-January opening at the Hotel Shoreham, Washington. The establishment is remodeling one of its banquet rooms into a 170-seater akin to the 154-seat Premise showcase in New York's Greenwich Village.

Premise producer Theodore J. Flicker and the Shoreham management plan opening the Washington operation by the third week in January, the socially-active week that Congress re-convenes. The Premise concentrates on contemporary satirizing local, national and world news.

David Moon, who designed the New York showcase for the Premise, is doing the same for the Washington setup. The Premise, now in its 13th month in New York, was also duplicated last summer in Westport, Conn. In addition to the off Broadway and upcoming Washington operations, other companies are planned for San Francisco, Toronto and Dallas.

The off-Broadway management recently gave a midnight supper party at the Lobster restaurant, N.Y., to celebrate the first birthday of the original production.

Irene Olsen plans producing **Kevin O'Morrison's** "A Blanket for Janos" at an undesignated off-Broadway theatre next February.

'Viceroy' a Zurich Hit

Zurich, Dec. 12.

A U.S. legit comedy, "The Viceroy," by Victor Clement, in a German adaptation by Paul Gordon, is currently doing fine biz at the Bernhard Theatre. Staged by Albert Pulmann, with a single set by Heini Vogler, it looks good for a probable six-to-seven weeks' run, above par here.

Contributing importantly to the play's success is the fact that Swiss comedian Rudolf Bernhard, owner of this legit outlet specializing in popular farce and drawingroom comedy, is playing the lead in Swiss comedy style. He is given able support by Pulmann, another vet comedy player, Lisa Lienbach, Otto Carl, Margret Neuhaus plus newcomers Ursula Biess, Bernd Hall and Heidi Klein.

The play, incidentally, was a German click last year at Hamburgh's Kleine Komoedie, starring German comedian Heinz Ehrhardt. It is also slated for production this season at Cologne where another locally popular comedian, Willy Millowitsch, will essay the title role.

$202,000 Loss, So 'Experts' Evaluate Ballet de Canada

Toronto, Dec. 12.

A panel of international experts will assess the development of ballet in Canada, following a $202,000 defict reported at the annual meeting here of the National Ballet of Canada.

Means a curtailment of the 1961-62 tour which, last season, saw the National Ballet of Canada visiting 19 cities in the Dominion, 44 in the U.S., and an engagement in Mexico City.

Loss is offset by the continuing grant of $100,000 by the Canada Council, Federal agency for "culture," and the raising of an emergency fund of $67,000 for the 1961-62 season. Deficit of $202,000 also "represents a deterioration during the year of $96,000."

From the emergency fund of $67,000, an initial payment is to be made to creditors on "the understanding that the balance of their accounts would be converted into notes which would be redeemed out of surpluses earned by the ballet over the next five years."

In addition to the predicted operating loss of some $200,000, the 1961-62 budget requires an additional $48,000 to retire some $24,000 of accumulated debts and the balance to add to surplus.

Arthur Gelber was elected prexy, with W. B. Walker named to the newly-created post of chairman of the board of directors, Andre Marcil, Montreal, 1st veepee; Lt.-Gen. Guy Simonds, 2d veepee; Thomas Abel, treasurer; Mrs. Terence Sheard, secretary (all from Toronto).

New Year's Week

Continued from page 57

the usually lucrative outside jobs available that night.

However, the situation was ironed out and the Dec. 31 legit activity is being treated by the musicians' union as a regular Sunday night performance. Orchestra members will get an extra payment of one-eighth of their salary, plus a subsequent day off. Others involved in the productions will also be treated in accordance with contractual regulations.

As for the performance schedule the first week of 1962, some shows will give New Year's day matinees, cancelling performances that night and the following eve. Others will give two performances Monday, cancelling Tuesday night and the Wednesday matinee, and there will also be cases where just the Monday night performance will be dropped to make up for the previous night's showing.

Edna Amadon Toney

herself a frustrated playwright

airs some

Grumblings of A Dramatist

* * *

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Italy Opens New Opera Novelties

Milan, Dec. 12.

New season at La Scala here was launched with Verdi's obscure "Battle of Legnano" on Dec. 7. Antonietta Stella and Franco Corelli sang the leads. There was the customary outpouring of importance and scalping of tickets.

Maria Callas will be heard in "Medea," in the same version of her appearance during the summer at Epidavros, Greece. Alexis Minotis is staging and Thomas Schippers will conduct. This is a hot demand ticket, too.

Rome's Several Premieres

Rome, Dec. 12.

Opera season opens here Dec. 16 with Verdi's "Ernani" sung by Mario Del Monaco, Floriana Cavalli and Rossi Lemeni. Other operas during the season will be: Bellini's "Puritani," Wagner's "Flying Dutchman" and "Ariadne auf Naxos" (Richard Strauss) in their original, German edition. Quite a number of works new to the Rome Opera House, notably: "The Life for the Czar," by Glinka, a Hindemith evening with the ballets "Herodiade" and "Nobilissima Visione" and a new work to have its world premiere in Germany, "The long Christmas dinner." Bartok's "Blue Beard" and Johann Strauss' "The Bat." World premieres will be: "The Drum of Cloth" by Orazio Fiume; "David's Origin" by Franco Nannino and "Tartarin de Taracon" by Mario Guarino. To celebrate Debussy's centenary the original, French version of "Pelleas and Melisande" will be given.

Anton Dolin has been engaged as choreographer for the whole season and will prepare two ballet evenings.

Return of Gui

Florence, Dec. 12.

Teatro Comunale opera season opened with "Simone Boccanegra" conducted by Vittorio Gui, a Florentine who is to be found more often in the pit of Glyndebourne and London, than Florence. It was he who was responsible prior World War II for creating the Florentine Philharmonic Orchestra and for the programs of "Maggio Musicale" in the years 1934-40.

New to Florence will be Lodovico Rocca's "Dybuk" with Mirto Picchi in the lead.

Carol Teitel is playing a leading role in a production of the **Jean Genet** drama, "The Maids" at the Charles Street Playhouse, Boston.

From Vienna

Emil Maass

apraises the

Legit and Opera Status

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Shows Abroad

Loin De Rueil
(Far From Rueil)

Paris, Nov. 18.

Theatre National Populaire presentation of musical comedy in two acts (eight scenes), with music by Maurice Jarre, book & lyrics by Roger Pilloudin, from book by Raymond Queneau. Staged by Jean Vilar, Maurice Jarre; Scenery and costumes, Jacques Noel; choreography, Dirk Sanders. Opened Nov. 17, '61, at the Palais De Chaillot, Paris; $1.40 top.

Jacques	Jean Rochefort
Lulu	Laurence Badie
Des Cigales	Armand Bernard
Bapanot	Jean-Marie Proslier
Marthe	Christiane Minazzoli
Therese	Florence Blot
Theodore	Lucien Arnaud
Choque	Guy Saint-Jean
Curiace	Philippe Deshadin
Suzanne	Rosy Varte
Butarrian	Charles Denner

The inventive state-subsidized Theatre National Populaire, noted for its innovations in big stage mounting, has turned to musical comedy. But a lack of narrative, a series of sketches not saved by insight, zest and dynamism, and music without any catchy strains or rhythmic depth, turn this into a disappointing show not long for the repertory here and without chance for export possibilities.

The musical comedy, with an eye on American advances, is at least an attempt to get away from the usual hoary operetta aspects that still characterize French legit. The story concerns a young dreamer in a Paris suburb of the 1930s, fired by romantic ambition due to the American films of the time, his departure due to an unhappy love affair and his adventures around the world until he becomes a big film star in Hollywood, only to be unrecognized when his film plays his home town.

The sketches of pre-war Paris life are mainly specialized connotations, with humor more for cabarets, in its illusions to zany poets and literary figures, rather than for a theatrical show. The singing is mediocre. Rosy Varte plays the wife the dreamer and Laurence Badie portrays the girl who has always loved him and who shows up along with him in all the adventures.

The music is more background than a means of forwarding the tale, and the dances are also seemingly production numbers without much to do with the show. The manouverable sets are functional and catching. *Mosk.*

Andorra

Zurich, Nov. 18.

Schauspielhaus presentation of drama in 15 scenes by Max Frisch. Staged by Kurt Hirschfeld; sets, Teo Otto; technical director, Franz Eherhard; lighting, Walter Gross. Opened Nov. 2, '61, at the Schauspielhaus Zurich; $3 top.

Andri	Peter Brogle
Barblin	Kathrin Schmid
Teacher	Ernst Schroedre
Mother	Angelica Arndts
Senora	Heidemarie Hatheyer
Priest	Rolf Henniger
Soldier	Kurt Beck
Innkeeper	Carl Kahlmann
Joiner	Peter Ehrlich
Doctor	Willy Birgel
Journeyman	Otto Maechtlinger
Somebody	Gert Westphal
Idiot	Elmar Schulte
Jew Viewer	Karl-Heinz Windhorst

Swiss author Max Frisch, whose "Biedermann and the Incendiaries" is scheduled for off-Broadway production this season, has what looms as an international hit in "Andorra." In its initial production at the Schauspielhaus, it is already established as the house's most potent boxoffice entry in years, with every performance an advance sellout.

In the course of the season, "Andorra" is set for production at 23 German theatres, starting Jan. 20 simultaneously in Munich, Duessldorf and Frankfurt. The first non-German performances, in Hebrew, will take place in Israel this month, followed one in Amsterdam, in Dutch. The chances for Broadway should be bright.

Although "Andorra" is the name of an actual country in the Pyrenees, the title is symbolic in the case of this Frisch drama, indicating a land in which prejudice, indifference, moral weakness and cowardice are inherent. The author seems to suggest that anyone who believes himself guiltless may cast the first stone.

Frisch, considered Switzerland's leading dramatist next to Friederich Durrenmatt, has worked on various revisions of this theme for the last 15 years. "Andorra" rates as his definitive work. It is a moving, theatrically effective play whose simple, forceful dialog is emotionally stirring.

The piece goes far beyond its ostensible tolerance theme. The plot involves a boy brought up as a Jew by a teacher who had presumably saved him as an infant from persecution by the neighboring anti-semitic power. As the youth reaches maturity, the attitude of his fellowmen makes him increasingly conscious of his heritage, finally to the point that he begins to think of himself in terms of racial stereotype characteristics. A crisis is reached when he falls in love with his foster-father's daughter and is refused her hand in marriage.

It is then revealed that he is really his mentor's natural son. The father had lied rather than admit a relationship with a foreigner. Ultimately Andorra is invaded and the people cravenly offer no resistance, when the presumably Jewish boy is slaughtered.

The Schauspielhaus production is first-rate. It has been masterfully staged by the theatre's artistic general manager, Kurt Hirschfeld. The austere, but effective sets are by Teo Otto. Peter Brogle gives a sensitive and touching portrayal of the boy. Kathrin Schmid (Mrs. Brogle) is stirring in the Ophelia-type role of his near-bride. Ernst Schroder as the teacher, Helemarie Hatheyer as the boy's real mother, as well as Willy Birgel, Rolf Henniger and Carl Kuhlmann offering expressive camos as Andorranian types. Among the excellent supporting players, Kurt Beck stands out as a sadistic, Jew-hating Andorranian soldier. *Mezo.*

Ben Hecht's 'Simone' Due To Bow Jan. 31 in Cleve.

Cleveland, Dec. 12.

Ben Hecht's new stage drama, 'Simone,' a modern version of Joan of Arc legend, is having its tryout date at Cleveland Play House shifted from Jan. 24 to Jan. 31. The author is taking time out from film work to visit Cleveland for three weeks, as technical advisor, during rehearsals.

Jenny Hecht, actress-daughter of playwright, arrives Dec. 21 to start rehearsals in the title role. A Broadway pro actor is being imported by K. Elmo Lowe theatre managing director, to play the male lead. New York production rights to "Simone" are held by Hecht and Norman Twain, once a member of Cleveland Play House staff. The drama was adapted by Hecht from script by Bertolt Brecht and Lion Feuchtwanger. Originally it was titled "Illusions of Simone Machard."

Harold Stone is being brought in from New York to guest-direct the Equity company, headed by Miss Hecht, for the three-week run.

Touring Shows

(*Dec.* 10-24)

Advise and Consent—Wilbur, Boston (11-23).

Best Man—Fisher, Det. (11-16); Shubert, Cincy (18-23).

Bye, Bye Birdie (N.Y. Co.)—Hanna, Cleve. (11-16); Fisher, Det. (18-23).

Bye Bye Birdie (2d Co.)—Erlanger, Chi (11-23).

Captains and the Kings (tryout)—Locust, Philly (11-23).

Carnival (2d Co.)—O'Keefe, Toronto (11-23).

Critic's Choice—Ector High School, Odessa, Tex. (11); Civic, N. O. (14-16); High School, Roswell, New Mexico (19); Civic, Albuquerque (20); Forum, Tucson (21); Layoff (22-23).

Egg (tryout)—Civic, Chi (11-23).

Far Country—Hartford, (11-16); Alcazar, S.F. (19-23).

Fiorello—National, Wash. (11-23).

Giants, Sons of Giants (tryout)—Playhouse, Wilmington (21-23).

Gypsy—Opera House, Chi (11-16); Auditorium, St. P. (18-23).

La Plume de Ma Tante—American, St. L. (11-23).

Miracle Worker—Biltmore, L. A. (11-23).

Music Man—Shubert, Philly (11-23).

Music Man (bus-and-truck)—Convention Hall, Hutchinson, Kan. (10); Municipal, Pueblo (12); Auditorium, Denver (14-16); High School, Grand Junction, Colo. (18); Highland High, Salt Lake City (19-21); Municipal, Idaho Falls (22-23).

My Fair Lady (2d Co.)—Nixon, Pitt. (11-23).

National Repertory Theatre (Elizabeth the Queen-Mary Stuart)—Taft, Cincy (11); High School, Bowner's Grove, Ill. (12); Union, Madison, Wis. (14), Pabst, Milwaukee (15-16); Layoff (18-23).

Night of the Iguana (tryout)—Blackstone, Chi (11-23).

Romulus (tryout)—Shubert, New Haven (18-23).

Something About a Soldier (tryout)—Forrest, Philly (11-16); Colonial, Boston (18-23).

Sound of Music (2d Co.)—Shubert, Chi (11-23).

Subways Are for Sleeping (tryout)—Colonial, Boston (11-16, moves to N.Y.).

Take Her, She's Mine (tryout)—Shubert, Boston (11-16, moves to N.Y.).

Taste of Honey—Ford's, Balto (11-16); Layoff (18-23).

Tenth Man—Hartman, Columbus (11-13); Memorial, L'ville (14-16); Forrest, Philly (18-23).

Thurber Carnival—Walnut, Philly (11-23).

Toys in the Attic—Royal Alexandra, Toronto (11-23).

Road: 'La Plume' $53,484, Cincinnati; 'Music Man' $57,131, 'Soldier' $21,266, 'Love' $30,328, Nat'l Rep 15½G, Philly

The road was rocky last week, with business ranging from a low of $9,290 for the Broadway-bound "Captains and the Kings" in Toronto to a high of $71,875 for "Sound of Music" in Chicago.

There were two closings last Saturday night (9), the "Gypsy" company, starring Ethel Merman, which terminated its smash tour with a capacity take in St. Louis, and "World of Suzie Wong," which ended its unsuccessful brief trek in Portland, Ore.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Advise and Consent, Wilbur (D-RS) (1st wk) ($4.95-$5.50; 1,241; $36,310) (Farley Granger, Chester Morris). Previous week, $38,053, eight-performance split.

Opened Dec. 4 to three affirmative notices (Hughes, Herald; Maloney, Traveler; Norton, Record American) and two negative (Durgin, Globe; Guidry, Monitor).

Last week, $33,428 with Show of the Month Club patronage.

Subways Are for Sleeping, Colonial (MC-T) (2d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $55,521 for seven performances with Theatre Guild-American Theatre Society subscription.

Last week, $64,454 with TG-ATS subscription.

Take Her, She's Mine, Shubert (C-T) (1st wk) ($4.95-$5.50; 1,714; $51,560) (Art Carney, Phyllis Thaxter). Previous week, $41,220 for eight performances and one preview, Shubert, New Haven.

Opened Nov. 5 to three favorable reviews (Hughes, Herald; Maloney, Traveler; Norton, Record American) and two so-so (Kelly, Globe; Maddocks, Monitor).

Last week, $35,807 for seven performances.

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (14th wk) ($6-$7; 1,380; $50,500). Previous week, $41,660.

Last week, $40,265.

Egg, Civic (C-T) (2d wk) ($5.50-$6.50; 878; $31,000). Previous week, $12,520 for six performances.

Last week, about $16,500.

Gypsy (2d Co.), Opera House (MC-RS) (1st wk) ($5.50-$6.50; 3,700; $128,500) (Mary McCarty). Previous week, $42,768 with twofers, Forrest, Philadelphia.

Opened here Dec. 4 to one endorsement (Christiansen, News) and three unfavorable reviews (Cassidy, Tribune; Dettmer, American; Syse, Sun-Times).

Last week $15,486 with twofers.

Night of the Iguana, Blackstone (D-T) (3d wk) ($5.50-$5.95; 1,447; $45,000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, $31,524.

Last week, $27,074.

Sound of Music, Shubert (MC-RS) (4th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $71,474 with TG-ATS subscription.

Last week $71,875 with TG-ATS subscription.

CINCINNATI

La Plume de Ma Tante, Shubert (R-RS) ($4.55-$6; 2,000; $62,000). Previous week, $32,207 with TG-ATS subscription, Hartman, Columbus.

Last week, $53,484 with TG-ATS subscription.

CLEVELAND

Bye Bye Birdie (N. Y. Co.), Hanna (MC-RS) (1st wk) ($6.95; 1,515; $53,000). Previous week, $63,511, O'Keefe, Toronto.

Last week, $37,462 with TG-ATS subscription.

DETROIT

Best Man, Fisher (D-RS) (2d wk) $1.95; 1,606; $48,000) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $35,928 with Fisher Playgoer subscription.

Last week, $35,027 with Fisher Playgoer subscription.

LOS ANGELES

Far Country, Hartford (D-RS) (2d wk) ($4.95-$6; 1,032; $36,800) (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, $17,882 for five performances with TG-ATS subscription.

Last week, $30,638 with TG-ATS subscription.

Miracle Worker, Biltmore (D-RS) (1st wk) ($5-$5.50; 1,636; $54,000). Previous week, $22,801, Geary, San Francisco.

Last week, $17,692.

MILWAUKEE

My Fair Lady, Pabst (MC-RS) (4th wk) ($6-$6.50; 1,623; $58,000) (Ronald Drake, Caroline Dixon). Previous week, $56,789.

Last week, $57,075.

MONTREAL

Toys in the Attic, Her Majesty's (D-RS) ($5.50; 1,704; $40,000) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $15,282 with TG-ATS subscription, Nixon, Pittsburgh.

Last week $17,421.

NEW HAVEN

Taste of Honey, Shubert (D-RS) ($4.80; 1,650; $44,600) (Hermione Baddeley, Frances Cuka). Previous week, $29,812 with TG-ATS subscription, Wilbur, Boston.

Last week, $10,476.

PHILADELPHIA

First Love, Locust (D-T) (2d wk) ($4.80-$5.40; 1,580; $43,000) (Elizabeth Bergner, Hugh O'Brian). Previous week, $26,723 with TG-ATS subscription.

Last week, $30,328 with TG-ATS subscription.

Music Man, Shubert (MC-RS) (2d wk) ($6-$7.50; 1,878; $72,364). Previous week, $50,059.

Last week, $57,131.

National Repertory Theatre, Walnut (Rep-RS) (2d wk) ($5-$5.50; 1,349; $37,000) (Eva Le Gallienne, Faye Emerson). Previous week, $14,554 for seven performances of "Elizabeth the Queen" and "Mary Stuart" repertory.

Last week, $15,445 for "Elizabeth" and "Mary" repertory.

Something About a Soldier, Forrest (CD-T) (1st wk) ($4.80-$5.40; 1,760; $48,000) (Sal Mineo, Kevin McCarthy, Ralph Meeker). Previous week, $13,551 for five performances with TG-ATS subscription, Playhouse, Wilmington.

Opened here Dec. 4 to one favorable notice (Schier, Bulletin) and two unfavorable (O'Brien, News; Murdock, Inquirer).

Last week, $21,266 with TG-ATS subscription.

PITTSBURGH

Tenth Man, Nixon (D-RS) ($5.50; 1,760; $42,000). Previous week, $23,076 with O'Keefe-TG-ATS subscription, Royal Alexandra, Toronto.

Opened here Dec. 4 to two endorsements (Fanning, Post-Gazette; Monahan, Press).

Last week, $23,018 with TG-ATS subscription.

ROCHESTER

Carnival, Auditorium (MC-RS).

Last week, about $23,300 for first four performances of road tour.

ST. LOUIS

Gypsy (N.Y. Co.), American (MC-RS) (2d wk) ($6.50; 1,863; $70,000) (Ethel Merman). Previous week, $46,621 for five performances with TG-ATS subscription.

Last week, $66,449 with TG-ATS subscription. Ended tour here last Saturday (9).

TORONTO

Captains and the Kings, Royal Alexandra (D-T) ($6; 1,525; $47,285) (Dana Andrews, Charlie Ruggles, Conrad Nagel). Previous week, $17,079 with TG-ATS subscription, Shubert, Detroit.

Opened here Dec. 4 to three pans (Cohen, Star; Evans, Telegram; Whittaker, Globe and Mail).

Last week, $9,290.

WASHINGTON

Fiorello, National (MC-RS) (1st wk) ($5.95-$6.95; 1,683; $57,266). Previous week, $53,136 with Show of the Month Guild patronage, Shubert, Boston.

Opened here Dec. 4 to three favorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $35,812.

SPLIT WEEKS

Music Man (bus-and-truck) (MC-RS). Previous week, $51,117, seven-performance split.

Last week, $52,505 for seven performances: Music Hall, Omaha, Monday-Tuesday (4-5), two, $19,188; Stuart, Lincoln, Neb., Wednesday (6), one, $6,750; Municipal, Topeka, Thursday (7), one, $5,783; Music Hall, K.C., Friday-Saturday (8-9), three, $20,784.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $31,793, National Washington.

Last week, about $26,898 for seven performances: Loew's Poli, Worcester, Monday (4), one, about $5,000; Garde, New London, Tuesday (5), one, about $5,000; Municipal, Albany, Wednesday (6), one, about $5,000; Stanley, Utica, Thursday (7), one, about $5,000; Playhouse, Wilmington, Friday-Saturday (8-9), three, $6,898.

World of Suzie Wong (D-RS). Previous week, $22,275, Moore, Seattle. Closed last Saturday (9) in Portland, Ore.

Last week, $16,892 for seven performances: Temple, Tacoma, Monday-Tuesday (4-5), two, $5,609; Paramount, Portland, Wednesday-Saturday (6-9), five, $11,283.

JUDY—MIKE & ELAINE $75,904 (8), TORONTO

Toronto, Dec. 12.

A combined gross of $75,904 was registered at the O'Keefe Centre here last week in two performances of the Judy Garland show and six performances of "An Evening With Mike Nichols and Elaine May." Miss Garland hit a sellout $40,506 for her Sunday night (3) and Tuesday night (5) stand at the 3,211-seater. The take was exclusive of an undisclosed amount turned over to the National Ballet of Canada.

The National Ballet benefited from the opening night top of $10, of which it received $2 on each ticket. The second night top was $8. A standee limit of 160, each paying $2.50 turned out for the singer. Tickets for the engagement were made available first to the Centre's 21,000 season subscribers and then to the 9,000 individuals on the O'Keefe's mailing list. The balance were then put on sale at the boxoffice. There were no blocks of tickets placed with agencies and it was reported that scalpers were asking $30-$50 a pair for the presentation.

The Nichols & May offering grossed $35,398 on its Wednesday-Saturday (6-9) stand. The potential gross capacity for the booking at a top of $5 weeknights and $5.50 Friday and Saturday evenings was $71,000.

Bits of London

London, Dec. 12.

Frank Rainbow has succeeded **George Fearon** who officially quit as press representative of the English Stage Co.

A little known actor-singer, **Doug Sheldon,** is set for a leading role in "Blitz," to be produced by **Lionel Bart.**

A fund of $560,000 is being sought to open an Yvonne Arnaud Memorial Theatre at Guildford, near London.

John A. Carlsen has taken over from **Virginia Pope** as press representative for **Michael Codron.**

The long running "Salad Days," which has been touring since the end of its London run, comes back at the Princes Theatre this Christmas. **Jack Hylton,** in association with Linnit & Dunfee, is the impresario.

Henry Sherek has commissioned **Maurice Edelman** to dramatize his new book, "The Minister."

Randall Carlsen, has taken over as producer **Michael Codron's** pressagent succeeding **Virginia Pope.**

Michael Barrington has taken over from **Julian Holland** in "Irma La Douce," the **Shani Wallis-Gerard Healy** production which last week played its 1,411 performance.

B'way Improves; 'Seasons' $46,981, 'Unsinkable' $51,761, 'Kean' $51,502, 'Sunday' $25,023, 'Daughter' $21,904

Most Broadway shows picked up last week after tumbling the previous stanza. However, decline in business is expected this session. The sellouts last week were "Carnival," "How to Succeed in Business Without Really Trying," "Mary Mary," "Milk and Honey" and "Shot in the Dark."

The closing last Saturday night (9) of "From the Second City" and "Let It Ride" reduced the number of shows on the boards this week to 25. The grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

***Blood, Sweat and Stanley Poole,** Morosco (C) (10th wk; 76 p) ($6.90-$7.50; 999; $41,960) (Darren McGavin). Previous week, $10,243. Moved last Monday (11) to the Ambassador.

Last week, $10,922.

Camelot, Majestic (MC) (53d wk; 425 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $68,250.

Last week, $74,989.

Caretaker, Lyceum (CD) (10th wk; 77 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $14,644.

Last week, $15,703.

Carnival, Imperial (MC) (35th wk; 276 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $68,428.

Last week, $68,428. Anita Gillette took over last night (Tues.) as substitute star for Miss Alberghetti, who returns Dec. 26 from a two-week vacation.

Come Blow Your Horn, Atkinson (C) (42d wk; 333 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $21,870.

Last week, $22,260.

Complaisant Lover, Barrymore (C) (6th wk; 45 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $28,776.

Last week, $30,023.

Daughter of Silence, Music Box (D) (2d wk; 12 p) ($6.90-$7.50; 1,101; $40,107) (Emlyn Williams, Rip Torn). Previous week, $13,514 for four performances and one preview.

Last week, $21,904.

Do Re Mi, St. James (MC) (46th wk; 368 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week, $37,830. Moves December 25 to the 54th Street Theatre.

Last week, $41,774.

Evening With Yves Montand, Golden (Solo) (7th wk; 48 p) ($6.90-$7.50; 773; $27,500). Previous week, $14,830 for seven performances. Exits next Saturday (16) to tour.

Last week, $19,035 for seven performances.

Gay Life, Shubert (MC) (4th wk; 25 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $57,448 with parties.

Last week, $55,445 with parties.

Gideon, Plymouth (D) (5th wk; 36 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $39,641 with parties.

Last week, $41,263 with parties.

How To Succeed In Business Without Really Trying, 46th St. (MC) (9th wk; 65 p) ($9.60; 1,342; $66,615). Previous week, $65,634 with parties.

Last week, $65,624 with parties.

***Irma La Douce,** Alvin (MC) (63d wk; 500 p) ($8.60; 1,100; $55,942) (Elizabeth Seal, Denis Quilley). Previous week, $29,663.

Last week, $31,417.

Kean, Broadway (MC) (6th wk; 44 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $43,264.

Last week, $51,502 with parties.

Man For All Seasons, ANTA (D) (3d wk; 21 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $40,298.

Last week, $46,981 with parties.

Mary, Mary, Hayes (C) (40th wk; 316 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $43,422.

Last week, $43,480.

Milk and Honey, Beck (MC) (9th wk; 71 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $61,748 with parties.

Last week, $61,392 with parties.

***My Fair Lady,** Hellinger (MC) (299th wk; 2,382 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $36,842.

Last week, $39,016.

Purlie Victorious, Longacre (C) (11th wk; 84 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $17,667.

Last week, $17,203.

Sail Away, Broadhurst (MC) (10th wk; 79 p) ($8.60-$9.40; 1,214; $58,136). Previous week, $53,400 with parties.

Last week, $50,134 with parties.

Shot in the Dark, Booth (C) (8th wk; 61 p) ($6.90-$7.50; 807; $33,000) (Julie Harris). Previous week, $32,250 with parties.

Last week, $33,451 with parties.

Sound of Music, Lunt-Fontanne (MD) (102d wk; 812 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $57,713.

Last week, $60,163.

Sunday in New York, Cort (C) (2d wk; 13 p) ($6.90-$7.50; 1,155; $39,000). Previous week, $21,553 for five performances and two previews.

Last week, $25,023.

Unsinkable Molly Brown, Winter Garden (MC) (58th wk; 460 p) $8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $34,320 with Iva Withers subbing for Miss Grimes, who returned to the cast Dec. 4 after a week's vacation.

Last week, $51,761.

Write Me a Murder, Belasco (D) (7th wk; 52 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $32,006 with parties.

Last week, $34,669 with parties.

Closed Last Week

From the Second City, Royale (R) (11th wk; 87 p) ($6.90-$7.50; 999; $41,158). Previous week, $8,452. Closed last Saturday (9) at an estimated $47,000 loss on its $65,000 investment.

Last week, $12,540.

Let It Ride, O'Neill (MC) (9th wk; 68 p) ($9.60; 1,050; $54,508) (George Gobel, Sam Levene). Previous week, $29,559. Closed last Saturday (9) at an estimated loss of its entire investment.

Last week, $22,636.

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61).
American Savoyards, Jan Hus (10-26-61).
Androcles-Dark, Phoenix (11-21-61).
Apple, Living Theatre (Rep) (12-7-61).
Balcony (Rep.), Circle In Square (3-3-60).
Blacks, St Marks (5-4-61)
Connection, Living (Rep) (9-12-61)
Diff'rent-Voyage, Mermaid (10-17-61).
Dream & Bessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St (5-3-60).
Ghosts 4th St (9-21-61)
Jungle, Living (Rep) (11-2-61).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine (Players) (11-18-59).
Misalliance, Sheridan Sq (9-25-61).
Premise, Premise (11-22-60)
Red Roses, Greenwich Mews (11-27-61).
Shadow of Heroes, York (12-5-61).
Sing Muse, Van Dam (12-6-61).
Threepenny Opera (de Lys) (9-20-55).
Toinette Theatre Marquee (11-20-61).
2 by Saroyan, East End (10-22-61).

SCHEDULED OPENINGS

Hostage, One Sheridan Sq (12-12-61).
Along Cynic Route, Actors (12-14-61).
All Kinds Giants, Cricket (12-18-61).
Not While Eating, Mad. Ave. (12-19-61).
Poppa Is Home, Gate (12-19-61).
Ticket-of-Leave-Man, Midwoy (12-29-61).
Fortuna, Maidman (12-29-61)
Madame Aphrodite, Orpheum (12-29-61).
Moon On Rainbow Shawl, E. 11 (1-8-62).
Plowboy, Phoenix (1-9-62).
Wilder Plays, Circle in (1-10-62).
Cantilevered, 41st St. (1-7-62).
Banker's Daughter, Jan Hus (1-22-62).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open castinly calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Bravo Giovanni" (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

"Do Re Mi" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Open replacement auditions for New York and the road Monday (18): male singers, 1 p.m.; femme singers, 2 p.m.; male dancers, 3 p.m.; femme dancers, 4 p.m., all at the Imperial Theatre (249 W. 45th St., N.Y.).

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5555). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"No Strings" (MC). Producers, Richard Rodgers & Samuel Tayler (488 Madison Ave., N.Y.; MU 8-3640). Standby parts available to cover Richard Kiley, Diahann Carroll, Holly Rowles and Mitchell Gregg. Mail photos and resumes c/o Eddie Blum, above address.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

OFF-BROADWAY

"Fly Blackbird" (MD). Producer, Helen Jacobson (1 W. 39th St., N.Y.; BR 9-1358). Available parts: leading Negro man, 25, singer-actor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro femme, 21, singer-actress; oriental man, 21, singer-dancer; white man, 45-50, singer-actor; male and femme singers and actors with acting ability, Negro, white and Puerto Rican. Mail photos and resumes c/o above address. Don't phone.

"Merry Wives of Windsor" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions today (Wed.), 11 a.m.-5 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.). Some non-Equity children, 10-14, will be used as walk-ons and some non-Equity actors in bits. Applicants should have some experience in classical theatre, have good speesh, move well and look good in period costume. Play will rehearse days, following Xmas week.

"Stone Tower" (MC). Producer, Equity Library Theatre (226 W. 47th St., NN.Y.; PL 7-1710). Available parts: femme, 16, pretty, blonde, must dance; man, 20's, handsome, five feet-ten inches to six feet tall, must dance; femme, to play a witch, must sing and dance; man, tall, thin, buffoon, sharp wit, must dance; man, short, tough buffoon, must dance; man, 30, five feet-ten inches to six feet tall; character man to double in three parts. This is a paid project. It is a children's show which travels the N.Y. area, mostly on weekends, during the spring, fall and winter of 1962-63. Two complete companies will be cast and will rehearse evenings. Auditions Monday (18), 3-10:30 p.m. and Tuesday (19), 5:30-10:30 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N.Y.). Only Equity members are eligible and membership cards must be presented at auditions.

Untitled Musical Comedy. Producer, Peter Thompson (°5 W. 53d St., N.Y.; JU 2-6464). Available parts: femme, 20-25, lyric soprano, girl next door type; femme, 20-25, chest voice, stunning, sophisticated; man, 25-30, baritone, all-American type; femme, 25-35, exotic; man, 45-55, comic, eccentric business executive. Mail photos and resumes c/o above address.

"Witches' Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N.Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme, 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes c/o above address; don't phone.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos; man, seven feet tall, who plays the trumpet. Contract Peggy Shields, above number.

OUT OF TOWN

BOSTON

"Fantasticks" (MC). Producer, Frank Sugrue (Charles Playhouse, Boston, Mass.). All parts available. For audition appointment call Bill Francisco (CH 2-1441).

CHICAGO

"Medium Rare" (R). Producer, Robert Weiner (234 W. 55th St., N. Y.; LO 3-4370). Part available for femme, leading lady type, tall, must sing with deep voice. Contact producer, above address.

Television

Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

Films

"Wounds of Hunger" (D). Producer, Allen Klein (III Task Pictures, 729 Seventh Ave., N. Y.; CI 5-7012). Part available for a girl, 20, cute, impish, who poses as a boy to get a crack at the bullring in the film. Call producer, 10 a.m.-5:30 p.m., above number for audition appointment. Film will be shot on location in Mexico City in February.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Beyond Fringe, Fortune (5-10-61).
Big Soft Nellie, Royal E. (11-28-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
Critic's Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
D'Oyly Carte, Princes (12-11-61).
Fings Ain't, Garrick (2-11-60).
Guilty Party, St. Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61)
Let Yourself Go, Palladium (5-19-61).
Lord Chamberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Rehearsal, Apollo (4-5-61); transferred last Monday (11) from the Globe.
Repertory, Aldwich (12-15-60); **Becket** moves out of Repertory for Dec. 13 opening at Globe.
Ross, Haymarket (5-12-60).
Sound of Music, Palace (5-18-61).
Stop the World, Queens (7-20-61).
The Keep, Royal Court (11-22-61).
Young in Heart, Vic Pal. (12-21-60).

SCHEDULED OPENINGS

Treasure Island, Mermaid (12-13-61).
Four in the Bar, Arts (12-14-61).
Peter Pan, Scala (12-18-61)
Old King Cole, Palladium (12-20-61).
Fireraisers, Royal Court (12-21-61).
Salad Days, Princes (12-26-61).

CLOSED

Cupboard, Arts (11-15-61); closed last Saturday (9) after 25 performances.
Long Sunset, Mermaid (11-7-61); closed last Saturday (9) after 57 performances.
Whistle in Dark, Apollo (9-11-61); closed last Saturday (9) after 71 performances.

George Abbott

Continued from page 57

and Lee Becker of "Little Old New York," from "Tenderloin," in which they appeared.

Kert, who performed, in "Story" for three years and was elevated with Carol Lawrence to costar billing when the musical played a return New York engagement after a road tour, expressed disappointment over not being given the opportunity to repeat his role in the film version of the musical. He was particularly miffed, he said, over not even being permitted to screen test for the pic because it was felt he was too old for the part. He did, however, get in a plug for his next show, "A Family Affair," opening Jan. 23 at the Rose Theatre, N. Y.

Also guesting on the program was Phyllis Thaxter, who costars in "Take Her" with Art Carney, and Elizabeth Ashley, who's featured in the play. Tom Bosley, who recently concluded a lengthy run in the title role of the Broadway production of "Fiorello," Thelma Ritter, who starred several years ago in "New Girl in Town," and Hal Hastings, musical director for the tuners produced by Griffith & Prince, rounded out the list of those contributing reminiscences in regard to their association with Prince.

Hastings, who was interviewed by Joyce Davidson, who works with Wallace on "P. M. East," mentioned how the "Little Old New York" number had to be rehearsed in the men's room of the 46th St. Theatre, N.Y., because it was the only space available at the time.

Abbott was quizzed by Wallace as to why so many bad plays get to Broadway shepherded by competent people. The vet stager likened the situation to a love affair in which there's a loss of perspective. Wallace also mentioned how unusual it was for Abbott, who's been associated with around 80 Broadway productions, not to have such vices as smoking, drinking or swearing. Abbott denied abstention from the last category was among his virtues.

Julian Barry has joined the stage manager staff for "Write Me a Murder," at the Belasco Theatre, N. Y. He succeeds **Robert Milli** as assistant to **William Dodds.**

Legit Bits

Sonia Moore, director and author of the book, "The Stanislavski Method," has opened her own N. Y. workshop to teach the Stanislavski technique.

Larry Kasha, casting director for Broadway producers **Cy Feuer** and **Ernest H. Martin,** directed the current revival of "Can-Can" at the Meadowbrook Theatre-Restaurant, Cedar Grove, N. J., with French singer **Lilo** starring in the role she played in the Broadway original.

Robert Alex Baron is now company manager for "An Evening with Yves Montand."

Edith Gresham has succeeded **Edith Meiser** in "Unsinkable Molly Brown."

A Canadian production of "Little Mary Sunshine" opens tonight (Wed.) at La Comedie Canadienne.

The Florence Vendamm Collection, comprising photographic prints and negatives of more than 2,000 professional theatre productions, has been purchased by the N. Y. Public Library.

Robert T. Seymour is directing the upcoming off-Broadway production of "Poppa Is Home," hav-

(Continued on page 61)

SCHEDULED B'WAY PREEMS

Take Her, Biltmore (12-21-61).
First Love, Morosco (12-25-61).
Ross, O'Neill (12-26-61).
Subways, St. James (12-27-61).
Night of Iguana, Royale (12-28-61).
Captains & Kings, Playhouse (1-2-62).
Soldier, Ambassador (1-4-62).
Family Affair, Rose (1-23-62).
Passage India, Ambassador (1-31-62).
New Faces of '62, Alvin (2-1-62).
Aspern Papers, Playhouse (2-7-62).
No Strings, Hellinger (3-1-62).
Funny Thing Happened, Alvin (5-3-62).

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TV—A Dollar-Hungry Scrooge?

Continued from page 1

co's Actor's Workshop, Thompson again interjected some remarks on tv:

"If television people would exercise the degree of responsibility which they claim to exercise but don't, they would employ a symphony orchestra instead of cowboy films . . . it would help the situation."

Irving at this session also picked up a very small Federal "subsidy" from Thompson for his repertory company, which is in the midst of a critical $22,000 fund campaign to match a Ford Foundation grant. After hearing Irving discuss his group's situation, Thompson reached over from his subcommittee chairman's seat and handed Irving his personal check for $25.

Irving had just finished describing the state of U. S. theatre and of serious U. S. actors. Bitterly, he cited the "standard image" of the U. S. actor as a person who makes the rounds seeking elusive work "with varying degrees of obsequiousness and success."

He said actors are so busy hustling a buck to buy bread—via tv commercials and other odd jobs—that they don't have time to perfect their art. He called for a Federal subsidy to maintain permanent theatre companies and to save hard-pressed actors from being forced to take jobs which actually destroy their talent.

"Throughout history," he said, "a flourishing theatre has been the sign of a flourishing culture." But he noted the U. S. lacks great theatrical institutions such as the Old Vic, the Moscow Art Theatre and the Berliner Ensemble. It is one of the ironies of the cold war that we do not have the artistic advantage along with the moral advantage," he noted.

"What do we send overseas to match them? Louis Armstrong, God bless him, that old standby, 'Porgy and Bess,' and some tired, well-starred productions of Thornton Wilder."

Dozen Witnesses

Rosen and Irving were two of almost two dozen witnesses who spoke before Thompson and Rep. David Martin, Nebraska Republican, in what Thompson frankly described before the hearings began as less of an investigation than an effort to create a "climate of opinion" favorable to passage of his bills for creation of a Federal council of the performing arts and for Federal subsidies which would be administered by such a council.

Every witness, without exception, plumped for some type of Federal subsidy, and this was a little surprising because one of the witnesses was Robert Watt Miller, president of the Frisco Opera and a very wealthy conservative Republican who is board chairman of the huge Pacific Lighting Corp.

Thursday's (7) session was similar in tenor, with two Hollywood union reps delivering most of the fireworks.

Phil Fischer, AFM's Hollywood studio rep, delivered a long, impassioned denunciation of "runaway" production which probably would have been more appropriate for the Denton subcommittee currently investigating the subject.

And Lee Harris, West Coast Equity rep and Los Angeles AGMA rep, told the Congressmen "one of the most time-consuming chores of our Hollywood Equity office is trying to keep our members from kicking back" salaries the members make in the Los Angeles area's "18 small theatres." Reason, he said, players will work for "$40 to $50 a week . . . sacrifice unemployment insurance . . . work in 19th Century conditions" is to be exposed to directors and producers seeking new faces "to fill the insatiable maw of 140 prime tv hours per month."

Fischer testified "three times as many feature films were made abroad in 1961 as in 1949," but his attack was leveled less at feature producers than at tv producers. "Most serious of threats" facing the AFM, he charged, is "the mechanical wetback"—importation of taped tv soundtracks. He claimed: "Last month there was being produced in Hollywood 35 tv shows, numbering 1,431 episodes, which will carry no U. S.-made music. "In this 35 series our musicians will lose 6,436 man jobs and $742,500 in wages . . . for Nov. 6-10 our survey shows that of a labor pool of 2,445 Hollywood recording musicians, only 290, less than 12% were then employed."

Wants Upped Tariff

Fischer pitched for raising the "unrealistic" tariff on tape (a cent a foot) and "compulsory . . . prominent labeling" on tv shows to show if music was U. S. or foreign-made.

Diane Fivey, both AGMA and AFTRA rep in Frisco, also cited a "migration of outstanding talent" to other cities and assailed "hypocrisy" in some persons' opposition to a Federal arts subsidy. "In San Francisco," she said, in a slap at Robert Watt Miller and his board, "the Opera company, a quasi-public institution, is controlled by a handful of people who consider the operation as their own private domain."

For the Frisco Ballet, director Lew Christensen, business manager Leon Kalimos and dancer Finis Jhung all cited the young dancers' struggle to survive, and singer Mary Costa, in answer to a query from Congressman Martin, testified a Federal subsidy would have given her "a better opportunity to study when I was younger—I wouldn't have had to go into tv commercials."

Pianists Robert and Gaby Casadesus (whose home is in Thompson's New Jersey Congressional district), Australian tenor Raymond Nilsson and William Kent III, head of Frisco's new Spring Opera, all pleaded for subsidies, after which Thompson observed that the government "has an obligation to ferret out and encourage the best talent."

Legit Bits

Continued from page 60

ing replaced **Amnon Kabatchnik**, who withdrew from the assignment because the date of his commitments to direct two plays in Israel was advanced.

Two short plays by **Rene de Obaldia**, "The Grand Vizir" and "Cayenne Pepper," comprised the second program in this season's American National Theatre & Academy Matinee Series, presented yesterday (Tues.) at the Theatre de Lys, N. Y.

Robert Mulligan will direct **Horton Foote's** "A Habitation of Dragons," which **Mary K. Frank** plans presenting on Broadway next season.

Charles Nelson Reilly, currently featured in "How to Succeed in Business Without Really Trying," is teaching a special musical comedy acting course at the Herbert Berghof School, N. Y.

Motley is set and costume designer for the upcoming Broadway production of "Ross."

Barry Gordon, co-producer of "2 by Saroyan" at the East End Theatre, N. Y., is constructing the sets designed by NBC-TV staffer **Merrill Sindler** for "All Kinds of Giants," opening next Monday night (18) at the Cricket Theatre, N. Y. **Milton Setzer** is musical director for "Giants."

A new edition of "The Littlest Circus," created and designed by **Wolfgang Roth** and staged and choreographed by **Nelle Fisher**, will be presented for 24 matinees from Dec. 21-Jan. 1 at the Phoenix Theatre, N. Y.

The Museum of the City of N. Y. is presenting a "From Top to Toe—Portraits from the Theatre and Music Collection" exhibition through next April.

John Butler is choreographing "A Family Affair," in which **Shelley Berman** and **Eileen Heckart** will costar.

Montreal.

Helen Greer has succeeded **Bob Larkin** as pressagent for the Royal Poinciana Playhouse, Palm Beach, Fla.

William Ball and **Allen Fletcher** will be resident directors for the upcoming stock season at the Fred Miller Theatre, Milwaukee.

George Montgomery and **Shelley Morrison** costar in "Two for the Seesaw," opening Dec. 29 at the Vine Street Theatre, Hollywood.

Michael Pate will produce "Vote of Consent" in Australia next in 1962 with **Barbara Eden** starred.

Publishing Stocks

(As of Dec. 12, 1961, closing)

Allyn & Bacon (OC)	36	—2
American Book (AS)	70	+2½
Book of Month	24⅜	—⅝
Conde Nast (N.Y.)	11½	+⅜
Crowell Collier (N.Y.)	36¾	—2
Curtis Pub. Co. (N.Y.)	8⅞	—⅞
Ginn & Co. (N.Y.)	29½	+1⅛
Grolier (OC)	55¾	+1¼
Grossett & Dunlap (OC)	24	—¼
Harcourt Brace (OC)	42½	+¼
Hearst (OC)	25	
Holt, R&W (N.Y.)	39¾	+¼
L.A. Times Mirror (OC)	40	+1½
Macfadden (AS)	8⅝	—¼
McCall (N.Y.)	30¾	+3½
McGraw-Hill (N.Y.)	35	—1½
Nat'l Periodical Pub.	19	+¼
New Yorker (OC)	101	—2
Pocket Books (OC)	24½	—½
Prentice Hall (AS)	42½	—1½
Ran'm House (N.Y.)	27¼	+1
Scott Foresman (OC)	28⅛	—⅛
H. W. Sams (OC)	51½	—1
Time Inc. (OC)	94	+1
Western Pub. (OC)	70	+½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
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Literati

'Accatone'

"Accattone," which tells all about the making of pic by that name, inaugurates a new Italian collection of volumes dedicated to films, which have recently enjoyed growing popularity in Europe, both on stands as well as prestige handouts by pic companies. "Accattone," which leads off the FM Editions (Rome) series prepped by Enrico Rossetti, is perhaps more interesting than many others as it's a more personal volume by the author of the film, Pier Paolo Pasolini, who at the same time was also his own scriptwriter, director, cutter.

It contains a preface by Carlo Levi, followed by various notes and chapters dedicated to Pasolini's views of the film as well as on the subject of cinema and literature. Bulk contains the full and detailed shooting script of pic, 58 illustrations, clothbound, and elegantly produced. *Hawk.*

Actor-Turned-Minister

In "Your Thoughts Can Change Your Life" (Prentice-Hall) Dr. Donald Curtis, minister of the Science of Mind Church in Los Angeles, combines specific techniques for controlling the powers of the mind with illuminating advice on show biz.

To most individuals in the entertainment business, Dr. Curtis is remembered as an actor on the stage and screen—the man who played Mered in "10 Commandments." Several years ago, however, he decided to give up acting to devote all his time to his work as minister.

His basic philosophy is similar to Robert Cummings': "You can be anything you want by acting with all your heart as if you already have it."

France's Top Prizes

The top annual French literary prizes were just handed out. The most weighty, the Goncourt, went to 36-year-old Jean Cau for his fifth novel, "La Pitie Pe Dieu" (God's Pity), published by Gallimard, and the next important, the Renaudot, to 38-year-old Roger Bordier for his second novel, "Les Bles" (The Wheat) published by Calmann-Levy.

These jury-given awards mean a big hike in sales and royalties for the authors, if not much of an outright prize sum. But it gives them prestige and also can herald film sales and other work as well as bigger advances on future novels.

Randolph Goodman's Plays

Randolph Goodman, author of "Drama On Stage" (Holt), is also a translator of foreign plays and plans presenting two of his Swedish translations off-Broadway next season.

He is currently working with Leif Sjoberg on Werner Aspenstrom's "The Apes Shall Inherit The Earth" and Ingmar Bergman's "Wood Painting," latter a short play which later was the base for Bergman's film, "The 7th Seal." Two of the Goodman-Sjoberg translations are included in the latest Tulane Drama Review.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Singers who have been besieging me to find out the secret of why Yma Sumac's pipes do not get hot will have to wait a while longer for the answer. She said a Russian throat specialist put a little gimmick at her throat and eliminated the need for an hour's warmup for her every performance. All singers would like to know the answer. The first to put in his application was Rudy Vallee, now appearing in "How To Succeed In Biz" etc.

I dispatched two emissaries en route to Berlin to get the information from Senora Sumac. One was Bill Steif, our San Francisco man who was going to Berlin for a holiday. She would be appearing there about the time he arrived, I told him. But so far he has reported nothing. So the assumption is he didn't see her, what with all the excitement of watching the East and West Berlin krauts put up and tear down walls.

No Messages To Garcia

The other was Lucien A. Sauvage, her attorney and my one-time aide-de-camp in France. He was going from Hollywood to Europe and I impressed on him the need of this tracheal info. It seems he didn't see her either. He didn't go near Berlin. He spent six months roaming through the peasant areas of France and reported that he had the greatest time of his life.

It was 31 years since he had been there. "I even found your Villa VARIETY," he said, "But, boy, do you give cockeyed directions. I had to make three trips, from the centre of Nice to the Col de Villefranche. I saw Rachel Meller's place, Kay Boyle's place, but no Villa VARIETY. Finally, I recognized the place by the marble table under the arbor of tea-roses. The house was empty. I cruised around. The view was beautiful. I could see where you get the idea for your Bedside Manor place in Hollywood. In the cellar I found a bunch of old VARIETYS and some books. It was a perfect fall-out shelter. I left it all there.

"Then I went to da Boutteau's in the old town for luncheon. Boy, is that a gyp joint now. No more leg of Corsican lamb for 12c. And the Poulpe a la Nicois. That's not 20c anymore. That sets you back $3.

Puts Ritz On Fritz

"I found a page from his guestbook which has been framed and hung on the wall. It was signed by Jimmy Walker, Betty Compton, you and Alice. And Walker had written 'This place puts the Ritz on the fritz. Subpoena me anytime. Everybody else has.'

"After luncheon I went over to the courthouse and talked with a clerk there. I wanted to see if a plaster we had slapped on a guy there was still good. You remember that kraut who owned the hotel on the Promendae des Anglais? The guy who made you pay for putting in a telephone and then slaped those fantastic charges on you?"

I didn't remember it at all.

"Don't you remember? You got so sore you yanked the telephone off the wall and took it with you, and then we went to court, and got a judgment against him. It was for 65 francs (about $3). Well, you'll laugh your head off. That judgment is still good. It would have run out in a few days but I had it renewed for 32 years more!"

He laughed so hard reporting the story that we could hardly hear what he was saying.

But I did get the idea that he then invited the clerk for lunch. "All I want you to do," he said, "is listen to my story. Don't you open your mouth, except to eat. I'll do the talking."

And Sauvage told his poor captive audience our mad life from the time we left Nice to his return 31 years later. The poor peasant couldn't help but think that he had run into Don Quixote reincarnated.

The 64 Year Judgment

"And how about the hotel proprietor who clipped us?" I asked.

"I went to his place," he said. "They have now built a bigger hotel in front of his."

"Did you talk to him?"

"Talk to him? He's been dead for years!"

"And you slapped a plaster on a guy who's been dead for years?"

"Yeah. Even the peasant clerk laughed until tears roled down his cheeks at that one."

I asked him if he got me the throat treatment stuff from Yma Sumac. He said he hadn't gone to Berlin. I told him I was glad he wasn't the guy who was sent with a message to Garcia, or we would still be at war with Spain and Cuba and not merely on the outs with Castro.

But Where's The Sumac Throat Cure?

He has a singer for a client, but he doesn't realize how vital it is to other singers to learn whatever secrets are within the Soviet orbit for cooling the pipes of songbirds.

"I'll get it for you," Sauvage assured me. "But first let me tell you what happened to that old gang in Nice."

"I know what happened to them. I was there four years ago. They're all dead."

"Au contraire," insisted Sauvage. "They're all alive. They're not in the picture business any more but they are doing great in other fields and I saw them all. We dined and wined all the way from Paris to Nice. I never had such a wonderful time in my life. We've got to go back together."

I asked him why he didn't pick up the VARIETY files. He said he hadn't any room. "I had a compact car. I left them there in the cellar."

They looked fine, but he thought they looked better there than they would in Palm Springs where I already have so much junk I have to use a bulldozer to get in the office.

He was right there, but still it would have been nice to see those old dog-eared copies which had survived war, revolution, counter-revolution, floods and fire.

Leonard Merrick, an actor, once wrote a great short story called "Conrad in Quest of His Youth." It was a sorry return to the scenes of his old conquests and ended on a laughable note where he makes a date for a gal to come to his room in the hotel and when she arrives there and quietly opens the door and tiptoes in she finds him lying sound asleep on his back with his mouth open. She flees from the horror of it and that was the end of Conrad and his quest for the joys of his youth.

No Conrad Anti Climax Here

But Sauvage, with the cold winds of 60 blowing down his neck, could only report triumph and success wherever he went all over France. He acted as if he had rediscovered the fountain of youth and even his sense of revenge over that telephone incident was reported with such hilarity that there wasn't a grain of malice left in him.

It might be explained that in those days in France you bought and installed your own telephone. So it really was your property. I have left them behind, but on this occasion I must have been burning like a stormfire, because I did yank it off the wall and take it with me.

Another Coup de Telephone Mystery

"By the way," said Sauvage, "what happened to the one you installed in Villa VARIETY? I didn't see it there."

Such a dope. Does he think I'd be paying for a telephone I hadn't used in 30 years? The rates were low in France, but not that low.

I left it for somebody else to yank off the wall. Probably one of Mussolini's blackshirts or Hitler's stormtroopers. The thing was worth $60. Maybe they're trying to get a connection with the guy who gypped us at the hotel, but I don't see how they can do it.

Broadway

Roberta Carol Golding, secretary to Roger Vorce of MCA, engaged to Harry Nelson, with June wedding planned.

Mrs. Frances Preston, longtime St. Regis p.a., exiting the hostelry now that Rasponi Associates has taken over its press relations.

The stock option thing, whether in the amusement industry or elsewhere, may undergo a serious o.o. at the next Congress, according to D.C. rumbles.

Chilean pianist Claudio Arrau does 10 concerts in three weeks within Soviet Russia, but not until spring of 1963. Deal long pending was closed by his London booker, Harold Holt Ltd.

John Griggs who went to Hollywood for the Joey Bishop show lingering there to see what acting chores he could line up before returning to his Englewood (N.J.) and Lambs Club haunts.

Comedian cartoonist Roger Price has opened an art-gallery in partnership with Roger Shir-Cliff which specializes in originals by cartoonists. Big seller at the moment is Charles Addams.

After long hospital siege Chicago's 50-year-span vaude and cafe booker Dick Hoffman is back home at 1020 Dewey Avenue, Evanston, Ill., and would appreciate hearing from friends in the profession.

Author-stagemanager Bob Downing vacationing from "Camelot" Dec. 23 to visit with the Richard Burtons in Switzerland for the Xmas holidays and later with several friends in the "Cleopatra" cast currently filming in Rome.

Seems as if everybody's getting into show business nowadays. Brett, Wyckoff, Potter, Hamilton Inc., which manages Schwab House, is staging a Christmas revue complete with dramatic sopranos, comics, chanteuses, et al., all tenants.

Magico Paul Duke made with the lighted cigars, cigarets and pipes in violation of normal Madison Square Garden rules but it was okay — benefit for the N.Y. Fire Dept.'s "Toys for Orphans" fund. Duke is booked on the SS Monarch's Xmas cruise.

Fuss at the Overseas Press Club regarding proposed amendments against nomination of "name" candidates not really diligent in club affairs. Opposition claims the drive would exclude free nominations and tend to keep club offices in hands of a small clique.

From Rome comes a N.Y. Times dispatch that Pope John has named Saint Ambrose the patron saint of educational radio and television. The 4th century Bishop of Milan "knew well the art of moving the spirit and conscience of men by his word and his pen," according to quote.

Hernando Courtright, new co-owner of the Beverly Wilshire Hotel, was in Gotham for a quickie last week. He plans razing the present hotel pool quarters for additional rooms and will build the swimming pool on top of that new building. This is a European (especially Riviera) evolution, taken up of late in some of the posh New York cooperative apartments.

Late FPA's son, Jonathan A. Adams, engaged to marry Vassar undergrad Barbara DeForest. Incidentally, understood that Mrs. Franklin P. (Esther Root) Adams has been holding up Simon & Schuster's proposed biography on the late columnist which Newman Levy has been writing. Tentative title was "The Conning Tower," FPA's long-famed column in the N.Y. Herald.

Mexico City

By Emil Zubryn
(Apartado 56, Taxco, Gro)

During next February, Mexican patrons will have a chance to see and hear Ella Fitzgerald and Sarah Vaughan.

Director Julio Bracho, offered director job on "Miracle of Guadalupe," would like to handle it, but has other commitments which may interfere with acceptance.

Josephine Baker will be making yet another of her "farewell" appearances in Mexico in mid-December via a swank supper club and theatre engagement.

Bill Haley and his Comets, again in personal appearances at one of vaude houses here, waxing his first disk for Orfeon label, with this popularizing the new "Twist" rhythm in Mexico.

Frank Sinatra, who made a big hit in his benefit performance in Mexico for disabled persons, now reportedly will return on a purely commercial basis for nightclub, theatre and possible tele dates.

Mario Peralta's rock 'n' roll RCA recording, "Moliendo Cafe" (Grinding Coffee), interpreted on his bandoneon, a surprise hit, moving to first place in Mexican sales, third in Venezuela; and fourth in Uruguay.

Santiago

By Hans Ehrmann
(Casilla 10156)

"Requiem for a Sunflower" by Jorge Diaz is the new play at the Petit Rex.

Guest choreographer Birgit Cullberg staging "Miss Julie" for National Ballet.

Yaffa Yarkoni at Waldorf nitery along with Carmelia Alves and Los Cangaceiros.

"La Sugestion" (The Suggestion), opera by Pablo Garrido, preemed at Teatro Municipal.

Doris Kleiner, Yul Brynner's Chilean wife, on visit to her parents while her husband films "Taras Bulba" in Argentine.

Luis Alberto Heiremans won the ITUCH prize, most important one in this country for legit scripts via his play, "El Abanderado" (The Standardbearer).

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

"The Scarecrow" bows out at Edyth Bush theatre Saturday (16).

Harry Blons' Dixieland band now in second year in Gopher Grill of Hotel St. Paul.

Pianist Theodore Lettvin will be guest soloist with Minneapolis Symphony Friday (15).

"Gypsy," third Theatre Guild offering of season, opens in St. Paul Auditorium Monday (18).

Danny Ferguson band exited Hotel Radisson Flame Room when that spot folded and moved to Flame in Duluth for three weeks through Dec. 23.

Officers of Northwest Variety club for 1962 are Don Swartz, Chief Barker; Gil Nathanson and Eddie Schwartz, first and second assistant, respectively; Byron Shapiro, property master, and Bob Karatz, doughguy.

Boniface Paul Fink, who build his Padded Cell into one of Twin Cities' popular niteries by importing name acts, selling spot to Minneapolis construction man Arthur Martin. Padded Cell has Eddie Condon's All Stars this round.

Zurich

By George Mezoefi
(32 Florastrasse; 34-70-32)

Samuel Bronston's "El Cid" will have a Xmas opening at the Apollo Theatre here. Local distrib is Constellation-Film S.A. Geneva.

Billy Vaughn recording of "Wheels" (London-Dot) has sold over 100,000. It is the top instrumental band in Switzerland, saleswise.

Imminent world premiere of a new musical by Swiss composer Paul ("Oh My Papa") Burkhard, "Barbasuk," at the Stadttheatre here is being watched closely by legit circles here and abroad.

Traditional New Year's Eve production at the Zurich Opera House, Stadttheatre, will be an all-new Herbert Graf staging of "Die Fledermaus," with costumes to be designed by ex-Hollywood Swiss designer Rene Hubert.

The Twist has reached Switzerland. The race is on among various Swiss diskeries rushing out Twist records, partly from old files with new tags. Latest (new) hit his single; "Amen Twist" by the Bob Azzam band, on the Barclay label.

Last season's successful Christmas production of Gian-Carlo Menotti's "Amahl and the Night Visitors" at the Stadttheatre Zurich will be reprised this year, coupled with the Leo Delibes ballet, "Coppelia." It is directed by an American, Lotfi Mansouri.

Zurich Opera House's chief conductor for Italian opera, Nello Santi, will baton the Met's new Guenther Rennert production of Verdi's "Un Ballo in Maschera," with Leonie Rysanek, Anneliese Rothenberger, Carlo Bergonzi and Robert Merrill. First of six performances is set for Jan. 25.

One result of the enormous influx of Italian workers in Switzerland is this territory's having become the second-best European market for Italian pop records. Recent example is an RCA single, "Legata a un granella di sabbia," which so far has sold an alltime high (for this type of record) of over 15,000.

Chicago

(DElaware 7-4984)

Pianist-boniface Ahmad Jamal shuttered his non-alcoholic Alhambra Club.

Simmy Bow, Rakhel and Henry Roddiger opened the Deutchman freres new nabe nitery, The Israel, last week.

Bill Rach and Chuck Comiskey's Melody Top Theatre have a $30,000 advance, largest in the theatre's three-year history, for their June 4 opener, "Carousel."

Anne Hilton replaced Ami Silvestri in cast of "Fantabulous Flickers," current revue at Sabre Room in surburban Palos Park. Show runs through Dec. 17.

"Studs Place," one of Chi's earliest tv shows, makes its nitery debut New Year's Eve at Diamond Jim's. Show features Studs Terkel, Chet Roble, Win Stracke and Bev Younger.

Sister cabaret theatres Second City and Playwrights at Second City have exchanged houses. Current Second City revue, "Alarums and Excursions," has moved next door into former Playwrights, and "Zoo Story" and "The Maids" opened Dec. 12 in what was the Second City.

Brenda Lee, Dion, Eddie Hodges, Freddie Cannon, Ral Doner, Clarence Henry and Johnny Tillotson topline Sid Bernstein and John Drew Jr.'s "The Big Show," r&r Christmas package, skedded for Medinah Temple Dec. 26-30. Local deejay's Dick Biondi and Jim Lounsbury will co-host the show.

Berlin

By Hans Hoehn
(760264)

Viennese-born German screenstar Luise Ulrich observed her 50th birthday.

Ingmar Bergman's latest film, "Like in a Mirror," acquired by Ufa Film Hansa.

Artur Brauner purchased filmization rights of Aldous Huxley's novel, "Genius and Goddess."

Israeli pantomine Samy Molcho will reappear at Komoedie for three performances later this month.

American Thomas Stewart took over the title role in Mozart's "Don Giovanni" at Deutsche Oper Berlin.

Kurt Hahne, production chief of CCC, moved to Hamburg where he will work with Walter Koppel's Real Film.

Cast of Helmut Kaeutner's film, "Dream of Lieschen Mueller" (Divina-Gloria), includes Sonja Ziemann, Martin Held, Conny Froeboess and Wolfgang Neuss.

United Artists set up office in Hilton Hotel. It handles organization and publicity for upcoming (Dec. 14) gala preem of "Judgment at Nuremberg" at Congress Hall.

Cleveland

By Glenn C. Pullen
([illegible] 1-4500)

Hal York promoted "Le Twist" prize sessions, using Hal York orch, at Sahara Hotel here.

Restaurateur Bill Mawby financing career of Bobby Bryan, Cleveland nitery baritone, who made some demo disks in N. Y. recently.

Ritchie Brothers, long fixtures at Miami Thundrerbird's Pow Pow Room, back in their hometown here for one-weeker at Alpine Village.

Martha and Earon Rein, who remodeled their Virginian Club, held house party Dec. 4 to celebrate 25th anni in show biz. They got into it as owners of old Landsay's Skybar.

Current nitery visitors are Muggsy Spanier's sextet co-featuring trombonist George Brunis at Kornman's Front Room for a month, Charlie Shaver's jazz unit at Hickory Grill and Jeri Vail's Dixie Devils at Copa.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Radio newsmen want pay boost to same level as BBC.

Paul Rotha plans to film Frank O'Connor story "Jumbo's Wife" in Cork.

First Cinemeccanica projectors in Ireland or England installed at Regal, Belfast

Ritchie McKee, northern Iseland governor of BBC, bowed off board of Belfast Arts Theatre.

W[illegible]ell TV Productions started lensing feature "Ambush in Leopard Street" at Ardmore Studios.

Hugh Spencer-Phillips, Anglo-Scottish Pictures, named manager for Celtic Film Productions, Dublin.

Norman N. Rankow, of Worldwide Film Corp., in to discuss roles and players for epic on Saint Patrick, scripted by James Forsyth.

Television Audience Measurement (TAM) named John Watchorn of A. C. Nielsen Company as manager for Tam-rating in Ireland.

Frontier Cinema in Newry, closed under first impact of tele, has now reopened. Manager Norman Crayton claims people are already getting tired of tv.

Palm Springs

By A. P. Scully
(Tel. FA 4-1828)

Bobby Ramos now at Desert Inn with his orch.

Christy and Davis booked into the Safari room of El Mirador.

Phil Regan has invited Harry Truman to come for a week or all winter.

Ann Miller introduced canary-colored wool Capri pants for nightclubbing.

Lawrence Welk expects some golf at El Dorado with Ike after the holidays.

Desi Arnaz now a weekender at Indian Wells which bears his name but is no longer run by him.

Bob Hope back for some desert golf after long session in London on "Road to Hong Kong." Ditto Bing Crosby.

Danny Thomas moving to Cherry Valley, 40 miles west of here, where he is building a $125,000 home on 100 acres.

Scotland

By Gordon Irving
(Glasgow: DOUglas 9999)

Denny Willis, Scot comedian, inked for new tv series.

"Five-Past Eight" revue wound longrun at Alhambra, Glasgow.

"Guns of Navarone" (Col) registering solidly at Gaumont Cinema, Glasgow.

"King of Kings" (M-G) set for Dec. 18 opening at Regal Cinema, Glasgow.

Aly Wilson, comedian, heading new winter layout at Pavilion, Glasgow.

Stanley Baxter, Scot comedian, to star in new British film, "Crooks Anonymous."

Robert Wilson and White Heather unit planed to New Zealand for winter tour.

Agatha Christie's three new one-act plays into King's Theatre, Glasgow, under overall title of "Rule of Three."

Boston

By Guy Livingston
(423 *Little Bldg.; DE* 8-7560)

Dagmar opened Monday (27) in "Li'l Abner" for fiveweek run at Bradford Roof theatre-in-round.

Film producer Joe Levine in Peter Bent Brigham hospital recuperating from operation on his knee.

Louis Cohen's Jewel Room booked Wild Man Steve from WILD radio station for nighttime show; also inaugurating Bachelor-Bachelorette parties on Sundays.

Ben Sack, head of Sack Theatres in Boston, hosted Louis deRochemont, producer of "Roman Spring of Mrs. Stone" at Statler Monday (27) with press party. Film opens at Sack's Capri Dec. 25.

Mike Dellarusso on big-name kick at his Frolic supper club in Revere, with Dick Haymes and Fran Jeffries booked for a week, opening Dec. 10. Buddy Thomas is featuring the Twist in his line there.

Australia

By Eric Gorrick
(Film House, Sydney)

"Come Blow Your Horn" has developed into a solid hit at Palace, Sydney, for Garnet Carroll.

"Breakfast at Tiffany's" (Par) set for hard-ticket run at Prince Edward, Sydney, this Yuletide.

Spanish guitarist Andres Segovia solid hit here for Australian Broadcasting Commission on concert runaround.

Harry Wren brings his "Yellsapoppin" revue into Royal, Sydney, late this month on house deal with J.C. Williamson Ltd.

Tom Nicholas appointed general sales manager of Columbia for the Aussie territory. Nicholas formerly was in charge of the New South Wales office.

Hollywood

Joe Pasternak handed new three-year Metro contract.

Jesse Chinich checked into NT&T as chief film buyer.

Baxter Ward takes over as director of news for KABC-TV.

Paramount Studio Club holds annual moppet caper Dec. 16.

Charlton Heston hopped to London for world preem of "El Cid."

Harold Hecht extended shooting of "Taras Bulba" one week in Argentina.

Esther Williams granted court permission to drop married (divorced) name of Gage.

William L. Snyder in from Gotham to seek writers for his Rembrandt Films' cartoon series.

Belle Martell, founder-prexy of Benevolent Thespians, guest of honor at benefit Dec. 8 at Troupers Club.

Gene Allen set as associate producer and art director on David Brown's "Something's Got to Give" at 20th-Fox.

Ed. J. Fisher swung from Columbia Pictures pubbery to local Donahue & Coe ad agency as contact with studios.

Carl Sandburg checked back into George Stevens unit to begin a month's work with producer on the script of "Greatest Story Ever Told."

Angie Dickinson subbed for Natalie Wood in accepting Allied States' outstanding actress award at Miami Beach convention, because latter is ailing.

Hollywood Women's Press Club will kudo 43 actors and actresses chosen as most cooperative since inception of its Golden Apple Awards in 1941 at combo Christmas party-20th anni Dec. 19 at Bevhills Hotel.

MARRIAGES

Lucy Fuller to Dale Parry, Dec. 2, New York. He's technical director of Institute For Advanced Studies In The Theatre Arts.

Elaine Schneider to David Wilkins, Bogota, N.J., Dec. 2. Bride is with CBS Radio program department.

Mary Kay Merren to George Mooney, Chicago, Dec. 2. He's continuity director of WGN Radio there.

[illegible]oanna Durham to Harry Osborne, Luton, Eng., Dec. 3. Bride is an actress, currently with the Old Vic.

Christine Bygraves to Michael Richards, Stanmore, Eng., Dec. 3. Bride is daughter of comedian Max Bygraves; he's a tv floor manager.

Vera Bernard to Mandel Herbstman, New York, Dec. 8. Bride is an artists' representative; he's on the editorial staff of Film Daily.

Mary-Alice Wunderle to Walter Kelvin, Philadelphia, Dec. 9. Bride appeared in the national company of "Music Man"; he's its stage manager.

Blanche Thebom to Dr. Albert D'Errico, Dec. 10, New York. She's the Metropolitan Opera singer.

BIRTHS

Mr. and Mrs. [illegible] Orbach, son, Dec. 6, New York. Mother is former actress Marta Curro; father is actor-singer currently featured in "Carnival."

Mr. and Mrs. Royce Johnson, son, Los Angeles, Nov. 24. Father, with Stars International, is producer of the Formatic Radio syndicated package.

Mr. and Mrs. Al Loukas, son, Hackensack, N.J., Nov. 27. Father is a member of CBS Television Stations' division budget department.

Mr. and Mrs. William McDonald, daughter, Nov. 26, Hollywood. Mother is singer Eartha Kitt.

Mr. and Mrs. Ernest A. Ramirez, son, Roma, Tex., recently. Father is owner of the Roma Theatre there.

Mr. and Mrs. James Franciscus, daughter, Santa Monica, Cal., Dec. 4. Mother is actress Kitty Wellman; father's an actor.

Mr. and Mrs. Dale Juhlin, son, Chicago, Nov. 22. Father is a director at WGN-TV there.

Mr. and Mrs. Howard Berk, son, New York, Dec. 6. Father is information services director for CBS Television Stations.

Mr. and Mrs. Don Baker, son, New York, Dec. 10. Father's with Loew's Theatres homeoffice ad-pub staff.

OBITUARIES

BRANSBY WILLIAMS

Bransby Williams, 91, an actor whose career spanned more than 50 years, died Dec. 3 in London. It was planned for him to be a missionary, but instead he worked briefly in a tea merchant's office and later in a wallpaper factory.

He turned to amateur theatricals and appearances in working mens' clubs before appearing in stock. In 1896 he made a hit at the London, Shoreditch, with vaude impersonations of such legit topliners as Sir Henry Irving, Sir Herbert Beerbohm Tree and Sir Charles Wyndham.

His was a career of great versatility, for he even played "Hamlet" at Birmingham in 1923. But he was noted mostly for his recitals of such classics as "The Green Eye of the Little Yellow God," "How We Saved the Barge," "The Yogi's Curse" and "The Stagedoorkeeper," and particularly for his amazing gallery of Dickensian character sketches.

He toured in "The Lyons Mail," played pantomime and also appeared in "The Shop at Sly Corner" and "The Light of Heart."

Williams was one of tv's first actors when he recited "Little Yellow God" for pioneer John Baird's first experiments. Later he made other tv play appearances. When in his 80s he started a new career on tv with recitals and show biz reminiscences. He also appeared in several feature films.

He trouped in Canada and lost most of his fortune in one tour, which flopped when the theatre burned down. Never the most subtle of actors, he nevertheless often was considered as one of Britain's all-time show biz greats.

Survived by a son.

S. A. MOSELEY

Sydney Alexander Moseley, 73, author and journalist who broadcast a weekly radio news commentary in the U.S. during World War II, died Dec. 5 in Bournemouth, England.

One of England's best known journalists, he wrote more than 30 books including a biography of Alexander Baird, inventor of tele. His career began in 1910 with The Daily Express in England. Before entering the tv field as a rep of the Baird Television Corp. of London, in which capacity he traveled extensively in the U.S., he was a correspondent for the New York Times.

He also worked for the Daily Mail in Paris and the Herald Tribune in London.

NATHAN GOLDBERG

Nathan Goldberg, 74, retired actor and producer of Yiddish plays, died Dec. 5 in Brooklyn, N.Y. He retired seven years ago.

Born in Austria, Goldberg came to the U. S. as a child and played roles in the Second Avenue Theatre, in N. Y. Later he formed a partnership with Jacob Jacobs in theatre management. They operated the Lenox Theatre in Harlem from 1915-25 and later the old National Theatre on Second Avenue. In 1935, the partners took over the Parkway Theatre in Brooklyn, where they presented Yiddish plays for nearly 20 years. They often appeared in the productions.

His wife, former actress Rose Finkenthal, two sons, two brothers and two sisters survive.

WILLIAM C. VANCE

William C. Vance, 46, radio-tv copy chief and commercial production director of Fletcher Richards, Calkins & Holden ad agency, died Dec. 8 of a heart attack in New York.

With the New York agency for four and a half years, Vance previously had worked in Chicago for Tatham-Laird and McCann-Erickson.

Survivors include his wife.

GRACE LLOYD HYMAN

Grace Lloyd Hyman, 86, vaude performer died recently in Banstead, Surrey, England. Prior to her marriage to a horse trainer she had done a sister act with Alice Lloyd. That dated back to 1888 at Forrester's Music Hall.

Alice Lloyd, later a popular headliner on American bigtime vaudeville, was the younger sister of Marie Lloyd, who died in 1922, generally regarded as indubitably the biggest British music hall comedienne of all time though, curiously, less of a success in the States than Alice, who died in 1949. There have been reports of a pending English feature film based on Marie Lloyd's career.

Three performing families interrelated by marriage were the Wards, Lloyds and MacNaughtons. There were originally six Lloyd sisters. Rosie Lloyd died in 1944 while another sister, Daisie Wood died only Oct. 19 last, also in Banstead.

Survivors include two daughters of Alice Lloyd, Alice MacNaughton Keller and Tomie Thomas, both of the same town. Neither is a pro.

GEORGE A. SMITH

George A. Smith, 72, advertising director of Pacific Drive-In Theatres, died of a coronary occlusion Dec. 4 in Los Angeles. A pioneer film distributor, he was a newsman for nine years on the N. Y. Journal prior to becoming a sales exec with Pathe and Triangle.

In 1921 Smith joined Paramount, for which he was branch manager in Winnipeg, Milwaukee, Cincinnati and Frisco. Later he became district manager for the West Coast and in 1941, western division manager until 1955. He was credited as the originator of the multiple firstrun exhibition system.

His wife, two brothers and two sisters survive.

JAMES MILLIGAN

James Milligan, 33, one of Canada's leading baritones, died Nov. 27 in Basle, Switzerland. He last appeared in Toronto in 1960 with the Toronto Symphony Orchestra.

He studied at the Royal Conservatory of Music in Toronto from 1948-55, when he won the Grand Award at the International Music Festival in Geneva. He was the first Canadian to win the award. He later sang with the Glyndebourne Opera Company, gave featured recitals over the BBC network and made his Covent Garden debut as Escamillo in "Carmen."

His wife, son, brother and two sisters survive.

ARCHIBALD BATTY

Archibald Batty, 74, actor, died Nov. 24 in Budleigh Salterton, Eng. He made his first stage appearance in 1924 and played many comedy roles before joining the Aldwych farce company, headed by Tom Walls and Ralph Lynn, in 1928. There he stayed for four years.

Batty went to Hollywood in 1932 as assistant writer to H. M. Harwood at Metro. A year later he returned to London and made notable appearances in such plays as "The Voysey Inheritance," "Accent On Youth," "Traveller's Joy" and "The Apple Cart." He also filmed, and wrote a play, "The Tontine."

GERTRUDE MOUILLOT

Gertrude Mouillot, 91, actress and theatre manager, died Nov. 24 in Colchester, Eng. She was the widow of impresario Frederick Mouillot. She starred in "What The Butler Saw" and other plays. But when her husband died in 1911 she moved over to the business side.

She controlled touring companies and theatres at Bournemouth, Southampton, Swansea and Westcliff. She also took charge of cinemas and the booking for the Gaiety and Royal Theatres in Dublin and the Opera House, Belfast, till her retirement in 1933.

JULIAN DANA

Julian Dana, 54, screenwriter and biographer, died of a heart attack Dec. 6 in Oakland, Cal. A graduate of U. of Southern California, he had worked for several film studios and King Features. His books included "A. P. Giannini, Giant in the West," "Sacramento, River of Gold," "Lost Springtime," "The Man Who Built San Francisco" and "Gods Who Die." At the time of his death he was about two-thirds finished with a biography of San Francisco realtor-theatre owner-industrialist Louis R. Lurie.

Mother survives.

JOSEPH F. HORITZ

Joseph F. Horitz, 87, an old-time minstrel show performer, died Dec. 4 in Philadelphia. He began his career as a singer in St. Louis. When he was 12 years old he was known there as "The Boy Tenor." Later he became known as "The Sweet Singer."

Horitz also played the piano, guitar, violin and cello, and wrote about 50 songs. He became a member of Dumont's Minstrels in 1897 and remained with the group for about 20 years. Afterward, he played with the Emmet Welch minstrels.

His son and daughter survive.

ERNST GEBERT

Ernst Gebert, 59, founder and conductor of the Hollywood Symphony, died Nov. 22 in Hollywood, four days after he had collapsed during the intermission of a concert.

A native of Berlin, he conducted the Berlin State Opera, Berlin Philharmonic and also the Prague Opera. From 1939-43, he was head of the opera department at the University of Washington. He was conductor of the Inglewood Orchestra from 1948 until last summer. He founded the Hollywood Orchestra last year.

His wife and sister survive.

GEORGE W. STEWART

George Watson, 91, oldest member of the Toronto Musicians Assn., died Nov. 24 in Toronto. He formed the Canadian Operatic Society in the early 1920s and also produced operas with the Eaton Operatic Society, Toronto.

Born in Glasgow, Scotland, he was active in Canadian radio in its early days and was musical director of CKGW, Toronto. He produced "The Opera House" series, sponsored by Canadian Industries Ltd.

Survived by two sons and a daughter.

CHARLES D. MILLER

Charles Dale Miller, 52, veteran broadcaster and production manager of KMOX-TV in St. Louis since 1958, died Dec. 6 in that city after a brief illness.

He joined KMOX-TV after working as production manager for WCCO-TV in Minneapolis from 1951-57. Before that he was with WTCN-TV in Minneapolis, Cowles Broadcasting Co., Central States Broadcasting Co., in Des Moines, Ia., and Great Trails Broadcasting Co., in Dayton, O.

His four children, mother and sister survive.

ROSELLA VION

Mrs. Rosella C. Vion, wife of the late Charles J. Vion, a lawyer and for many years company manager of George M. Cohan's productions, died Nov. 26 in East Meadow, N.Y.

She was a cousin of the late Cohen, and appeared in several of his earlier musicomedies, including "The Governor's Son," "45 Minutes From Broadway" and "Little Johnny Jones."

Her son, brother and two sisters survive.

RALPH DIETRICH

Ralph Dietrich, 59, film producer-director, died Dec. 1 at his home in West Hollywood.

His films included "My Friend Flicka," "Night Before the Divorce" and "The Postman Didn't Ring." He had been an assistant director at Universal Studios (editor of Pathe serials, film editor for 20th-Fox and RKO studios. He also was a producer at 20th-Fox.

His wife, mother, brother and sister survive.

TONY ALMERICO

Tony Almerico, 56, jazz trumpeter, who was credited with a major role in reviving Dixieland jazz, died Dec. 6 in New Orleans.

His death came just two months after 3,500 Dixieland fans paid tribute to him at a municipal auditorium benefit concert.

He began his career in a dime-a-dance club while still a teenager. He reached his peak during his Parisiana Room Dixieland converts during the 1940's and '50s.

IRVING KRAMER

Irving Kramer, 52, orchestra leader, died Dec. 4 in Hartford, Conn. He had worked in Connecticut niteries and road houses in recent years. A saxophonist and clarinetist, he formerly played in the Capitol and Roxy Theatre orchestras in New York and with radio station WHN.

His wife, daughter, brother and three sisters survive.

LESTER H. WURTELE

Lester H. Wurtele, 54, Philadelphia branch manager for Columbia Pictures, died Dec. 6 in that city. He was chief barker of Variety Club Tent 13. He was to have been honored along with incoming chief barker Sam Alesker at the Tent's annual dinner in the Bellevue-Stratford, Jan. 15.

His wife and son survive.

JOHN S. McBRIDE

John S. McBride, 84, who retired five years ago as chairman of McBride's Theatre Ticket Offices, Inc., in New York died Nov. 28 in Amityville, L. I., after a long illness. He played an active part in the formation of the League of New York Theatres.

His daughter and two sisters survive.

CHARLES BRYNING

Charles Bryning, 95, exhibitor, died recently in Rochdale, Eng. He helped launch Jackson Amusements, Rochdale, which had a chain of cinemas in Lancashire.

For 19 years he was prexy of the British Cinema & Theatre Printers Assn.

FRED H. KRUGER

Fred H. Kruger, 48, tv-film actor, died of a cerebral hemorrhage Dec. 5 in Hollywood. Mother, brother and sister survive.

Henry B. Murtagh, 71, organist, died Nov. 3 in Los Angeles. He had played all of the Sid Grauman houses as solo organist and later toured with his three daughters in their act called The Murtagh Sisters, arranging their comedy song trio. Later he played at the Orpheum Theatre, L.A.

Mrs. Helen White Mapleson, 91, former contralto with the Metropolitan Opera, died Dec. 5 in Port Washington, N.Y. She was the widow of Lionel S. Mapleson, who had been librarian of the Met Opera for 48 years. She appeared with Caruso at his Met debut in "Rigoletto."

Mrs. Marguerite Cole Cromwell a concert soprano in the early days of radio, died Nov. 23 in New York, after a long illness. In the 1920's, she had her own radio concert program in Washington, D. C. Her daughter survives.

Michael Holoboff, 51, production coordinator on "Walt Disney's Wonderful World of Color," died Dec. 6 in Hollywood. He had been with Disney since 1936. His wife survives.

Christian A. Seiter, former radio singer, died Nov. 29 in Heislerville, N.J. He was a vocalist with WPEN and WCAU, Philadelphia, and WTNJ, Trenton, N.J.

Mother, 63, of Saul Levinson, amusements editor of the N. Y. World-Telegram & Sun, died Dec. 5 in New York after a long illness.

Searcy A. Lacey, 54, general manager of the Texas Film Service and Valley Film Lines, died recently in San Antonio.

Zelman Jackvony, 52, former nightclub pianist, died Nov. 24 in Providence.

Father, 77, of actor Sidney Poitier, died Dec. 3 in Nassau.

Born Oct. 4, 1884 Died Dec. 10, 1946

Damon Runyon once wrote:

"You can keep the things of bronze and stone, give me one man to remember me once a year."

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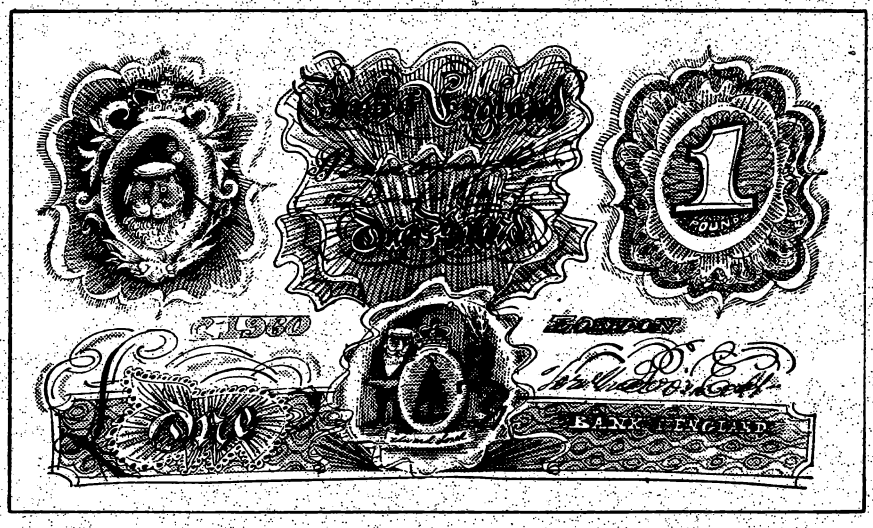

IS CHRISTMAS TOO COMMERCIAL?

Everybody thinks so. Granada did something about it. Granada put on a programme called "Good Will for Sale." Bishops, businessmen, Christmas card printers & toy manufacturers -among others-were asked to give their views. The discussions were lively and enlightening; and-as far as British television audiences are concerned-typical of the kind of programming they expect and get from Granada TV Network.

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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ALLTIME YULE MONEY SONGS

Merrick Can Do Them Wholesale; Will Have 9 Shows on Next Week

David Merrick, who'll have nine productions on Broadway and the road next week, is continuing to fatten his stockpile of properties for future presentation. The latest planned productions are an untitled musical based on the life of Fanny Brice, June Havoc's play, "Marathon," which she adapted from her book, "Early Havoc," and "French Street," adapted by Norman Krasna from Jacques Deval's play "Roman Saro."

The Krasna work is to be produced on Broadway next season by Merrick and Ray Stark in association with Seven Arts Productions. A production of the original French property was presented in Paris four years ago.

The musical about Miss Brice will also be presented by Merrick in partnership with Stark who originally controlled the property. It was initally planned as a film and a screenplay was written by Isobel Lennart. She and Stark then decided on a switch to legit and the scenario is now being adapted by Miss Lennart. Music for the vehicle, scheduled for Broadway production next fall, is being composed by Jule Styne.

"Marathon," also planned for Main Stem unveiling during the 1962-63 period, is designed as a play with music rather than a musical comedy. It deals with the

(Continued on page 58)

Matinee Fashion Shows 'For Men Only' Paying Off for Freddie's, Mpls.

Minneapolis, Dec. 19.

Freddie's, one of the first of the nation's niteries to become a "day" club as well and which has found the policy to be paying off, is springing something brand new here to lure male customers for late afternoon entertainment. It's occasional pre-Christmas fashion shows "for men only."

Shapely models parade before male patrons ostensibly for the purpose of giving the latter ideas about apparel to buy as Christmas gifts for their wives, sweethearts and lady friends. The garments, of course, are furnished by the city's leading stores which hope to cash in on this form of advertising.

First of these matinees was offered Monday Dec. 11 and brought out a large number of masculines. Newspaper ads were headed "For Men Only" and, addressed to the males, stated that the "fashion show" is intended "to help you with gift ideas for your favorite female—Cocktail hour and show 5 p.m."

Now that the Hotel Radisson Flame Room here has tossed in the sponge, Freddie's is the Twin Cities' toniest supper club and the only one left in Minneapolis-St. Paul playing name acts regularly.

No 'Runaway' for Vidpix Prod. Which Likes H'wood

Hollywood, Dec. 19.

Hollywood's telepix industry has no plans for shifting production operations abroad in any volume whatever, and problem of "runaway" production is non-existent for tv, according to a number of key execs, including Screen Gems' Bill Dozier and Four Star's Tom McDermott.

Unlike the film industry, which has many features currently lensing overseas, tv would find such a move unfeasible from virtually every standpoint, they said. Execs agreed this doesn't mean there won't be occasional instances of series or segments of series being shot abroad, but as for a mass exodus, not a chance, they said.

Walter Reade Inc. With Sterling TV; 'Public' 1st Time

Walter Reade Inc., privately held combine of exhibition, production, distribution and other assorted interests, and Sterling Television Co., a publicly held tv producer-distrib, will merge their operations shortly after the first of the year to become Walter Reade-Sterling Inc. Move thus puts shares in the 54-year-old Reade combine up for public trading (over-the-counter) for the first time.

Negotiations for the merger were supervised and guided by Walter Reade Jr., prexy of the Reade company, and Saul J. Turell, Sterling prexy. Reade will be chairman of the board and chief

(Continued on page 18)

Flender's 'Act of Faith' Slated as S&S Tome

"An Act of Faith," the two-part CBS-TV documentary on the rescue of Danish Jews, appears to be alive with surprises. Scripter Harold Flender has signed a deal with Simon & Shuster to write a book telling the definitive story of the rescue for publication in the spring of '63. For further research, Flender will leave for Europe in a few weeks for a second visit to Denmark and a trip to Sweden, Germany and Israel.

CBS-TV, which aired the documentary on its Sunday daytime "Look Up and Live" vehicle, plans to telecast it as a one hour special. One date being mentioned is Dec. 31 from 4 to 5 p.m.

'WHITE XMAS', 'RUDY' TOP POPS

By ABEL GREEN

Santa Claus sentiment spells beaucoup music biz loot and it remains evergreen apparently once it becomes "standard," as witness Bing Crosby's "White Christmas," first recorded for Decca, which has just hit 20,000,000 platter sales. This makes this not only the No. 1 alltime single disk seller but also establishes this as Irving Berlin's No. 1 seller.

As of September last, the sheet-music count on "White Christmas" hit 4,313,600, also easily placing it among the alltime pianoforte bestsellers. (In the heyday of sheetmusic, before the mechanization of the pop tune business, there have been some notable 5,000,000 and perhaps a shade better piano copy sales, so this does not establish a peak in this respect).

"Rudolph the Red-Nosed Reindeer" is easily No. 2 to the Berlin standard on the number of recordings sold, through multiple diskings, "White Christmas" has almost doubled the Crosby total of 20,000,000 biscuits with a gross of 34,500,000 platters, as against "Rudolph" which is said to have clocked some 33,000,000 disk sales. Of this total, the original Gene Autry version has grossed over 5,000,000 on Columbia records; its first year alone was 1,700,000 and the second year hit 1,500,000 platter sales. Sheet music total is 2,500,000 according to Johnny Marks, its author-publisher (Saint Nicholas Music). In addition, says

(Continued on page 44)

La Scala Blackout On Jewels, Furs

Milan, Dec. 19.

Italy, along with France and Greece, has the reputation of being the most reluctant European country when it comes to the very rich paying income tax. Resultantly the income sleuths scouted last year's opening of La Scala opera, spotted elaborate jewel and fur displays and then reexamined the declarations of sundry industrialists and noblemen.

This year's opera opening in consequence has been remarkable for discretion. The fix was in for periodicals to publish no photographs of tiaras, etc. The blackout was as complete as money swallowed in a numbered Swiss bank account.

Society women here typically order nine new gowns for the opera season's opening, and brilliant, phase. Income tax agents say that women often have 80% of the total admitted income of their husbands on their persons at certain performances.

Films Healthier Than Toll, Terms, Censorship News, Etc., Suggest

By GENE ARNEEL

With such industry concern over runaway production, toll television, trade practices, censorship, etc., as is now manifest on various fronts, the question arises as to whether the basic health of the business has been given sufficient acknowledgement. It would seem that a large spotlighting of this situation is in order, considering the financial gains made by several film and theatre corporations. They're showing fiscal vigor, what with Metro's report on its best year in 15 years (as disclosed last month) and now statements of progress from Columbia, Warners and Stanley Warner.

Col had earnings of $1,242,000, or 80c per share, for the quarter ended Sept. 30. For the same period last year the net was $510,000, or 30c per share, but this included a non-recurring profit of $1,617,000 on a real estate sale. Thus the improvement in the new stanza is king-sized. Helpful factors included the success of "Guns of Navarone" and the continuing Screen Gems upbeat.

Warners for the year ended last Aug. 31 had consolidated operations profit of $7,209,000 plus special income of $4,511,000. Consolidated income in the previous year was $7,102,000. Significantly, the operations net for 1961 amounted to $5.97 per common share, compared with $4.64 for

(Continued on page 20)

Steve Allen's $500,000 Payoff; ABC Show Exits

Steve Allen will not be back on the ABC-TV network after his Dec. 27 show, departing with a $500,000 payoff for the balanc of his 26-week commitment. Kissoff was contingent on ABC getting commitments from two advertisers on the Allen show, Ludens and Timex, to switch to other points on the network and the deal was virtually wrapped up last week.

Web execs are planning to slot one-hour of public affairs in the 7:30 to 8:30 Wednesday night hole. Reruns of "The Valiant Years," Winston Churchill show, probably going in at 8 p.m. Other half-hour has not yet been set.

Cost of the Allen show has been running around $100,000 a week with the Dec. 27 show, from the UCLA campus, going up to $120,000. Allen was responsible for putting together the show.

Twist's Rise Cues Lotsa Gyp & Clip Devices in Cafes

The Twist's phenomenal rise is not only leading to an unprecedented number of new spots and reconversions of regulation niteries into Twist parlors, but is also cueing a number of gyp operations. The cafes on the policy are so busy that it has become possible to hornswoggle the customers through some simple devices.

One cafe posts a minimum for each show, which is a legitimate custom. But since the show comprises two bands, each playing a half-hour set, any customer overstaying that time limit is charged another minimum.

Another trick is to serve the customer his first drink in fairly

(Continued on page 54)

D. W. Griffith's Body Becomes an Issue

Louisville, Dec. 19.

Years after his demise, famed film director David Wark Griffith has stirred up an argument as to his final resting place. Remains of the one time film great are now in Oldham County's (Kentucky) Mount Tabor Cemetery. He was a native of the county, and had visited his birthplace periodically in his later years.

Controversy stems from fact that Albert L. Griffith, the former

(Continued on page 17)

Russia Steps Up Its 'Cultural' Budgets, USIS Cuts Sharply

Paris, Dec. 19.

Three news items from widely scattered corners of the world during the past week or so add up to a "Let's think this over boys."

First item is from Moscow, where the new budget for the next year was approved by the government. Budget spells out expenditures of many billions of dollars. But the item that is pertinent here is a clause saying that "up to 35% of the entire budget may be used for culture and international exchanges." Now, there's some double-talk here; just what is meant by "culture" is a moot question; but it still adds up to an awful lot of kopecks being available to show biz.

Second item comes from Lon-

(Continued on page 52)

Dear Jack—
We could never have made it these past twelve years without TELEVISION ZOOMAR.
Jack Harris, V.P. & G.M.
KPRC—Houston, Tex.

'Blackballed' Plaintiffs Plead Angle That Financiers Call The Turns on Employment of Talent

Washington, Dec. 19.

Extent of the role played by the film distributors-financiers in deciding what talent is employed for specific productions has been brought to the fore in the case of Hollywood's self-proclaimed blacklisted writers and directors against the major studios. This came about as the plaintiffs, in arguing before the U. S. Court of Appeals, through their attorney, David I. Shapiro, asked for a preliminary injunction which would prevent the money men from imposing any politically-inspired ban on the hiring of "blacklisted" personnel by independent producers with whom the financiers are aligned.

Without the distribution-financing agreements, which Shapiro alleged were part and parcel of the antitrust concert against his clients and therefore illegal per se, the indies presumably could hire in

(Continued on page 18)

Tax Frown for Claim By 'Peyton Place's' Creator

Gilmanton, N.H. Dec. 19.

Grace Metalious of Gilmanton, who wrote the novels, "Peyton Place" and "Return to Peyton Place," which were made into films with the same titles, is fighting a government claim that she owes $163.400 in additional income taxes for 1958.

According to U.S. Tax Court records, Mrs. Metalious reported taxable income of $3,567, but the government insists she should have reported $233.116 because it disallowed a claimed deduction of $229,548 for loan interest.

It was reported that the novelist took out a loan at a private lending institution and used the money to buy U.S. Treasury notes, reporting the interest on the treasury notes, as income and the interest paid on the loan as a deduction.

Mex Catholics' Pix Drive

Mexico City, Dec. 19.

The religious campaign to "moralize" films, touched off by a special Mexican Catholic Action drive in close cooperation with the Legion of Decency, has had mixed reactions here. Some film elements view the "shun the immoral motion pictures" campaign as a healthy cleanup force, especially in the provinces where the Mexican Legion of Decency has considerable power.

But skeptics feel that the drive is impotent since in major cities the public invariably flocks to see films frowned on by the Legion.

Ex-Yank Airman, Now A Top German Disk Star, In U.S. for Capitol Deal

Berlin, Dec. 19.

Cincinnati-born Bill Ramsey, one of Germany's top recording stars (Polydor label) left for home last week on a brief trip to spend Christmas with his parents and also negotiate with Capitol Records. He also has several tv deals on the fire.

He'll be back in Cologne, Germany, Dec. 27 for a radio show with Kurt Edelhagen orch to be broadcast New Year's Eve. Next on his list (Jan. 5-31) is a tour with Freddy (Quinn), German film and recording star. Ramsey's 1962 schedule includes at least five German films. He just finished his 16th pic, "Cafe Oriental," in which he's costarred with Yank actor Jerome Courtland.

Ramsey, a former U.S. airman, is one of the three American singers who made a career in Germany.

ED SULLIVAN

Nationally syndicated columnist whose celebrated TV show is now in its thirteenth year on CBS, says:

"PAUL ANKA'S popularity, talent, personality and showmanship is the reason he appeared on my show for the SEVENTH time last Sunday (Dec. 17).

"I propose to play PAUL ANKA again as soon as he is available."

Denver Bankers Clarify MCA Deal

By T. BIDWELL McCORMICK

Denver, Dec. 19.

According to Kenneth King, president of Columbia Savings & Loan Association, he and his brother, Harold Taft King, have agreed to exchange their permanent stock of the Association for capital stock of MCA Inc.

Upon completion of the transfer, which is subject to anticipated registration of the MCA stock with the Securities & Exchange Commission in Washington, D. C., this will result in the Kings being individually the two largest public shareholders of MCA Inc. And MCA Inc., by acquiring a substantial interest in the Denver-based institution with $64,000,000 assets becomes one of the first large American corporations to diversify its interests in the savings and loan industry on a major scale.

The brothers King founded the Association over 25 years ago, in a two-story office building in downtown Denver using $10-a-month desk space and a part-time girl employee. In 1957 the Association built the 14-story Petroleum Club Bldg., which it owns and maintains now as its statewide headquarters. Until the recent acquisition of stock by MCA Inc., Kenneth and Harold King were the sole stockholders.

King stated there will be no change in personnel or policies of Columbia; that he has a contract for five years to continue as president and chief executive officer. Commenting on the merger, he said, "All of us at Columbia feel highly complimented that this great worldwide institution, desiring to enter the savings and loan field, singled out Columbia as a company from among the hundreds of sizable institutions which constitute the backbone of the savings and loan industry in the United States."

Anti-Cultural Americans

Izvestia, official magazine of the Soviet government, charges in an editorial that "American reactionaries are undermining cultural ties between the United States and the U.S.S.R." Earlier (VARIETY, Nov. 1), G. Zhukov, chairman of the cultural committee, issued a strong protest to U. S. Ambassador Lewellyn Thompson over the burning of a Soviet flag at the entrance to the Russian health exhibit in Minneapolis.

Izvestia noted that the U. S. apologized for the Minneapolis incident, adding: "Nevertheless, the overriding impression is that certain U. S. circles are annoyed that the American public is showing great interest in Soviet culture and science." The Minneapolis incident (and apology), the magazine reported, came only after other provocative incidents in Chicago, Denver and Oklahoma City.

Satirical Politico Revues Put New Zest In D.C. Night Life—A Tourist Must

By LES CARPENTER

Washington, Dec. 19.

Old Georgetown, the chicht D.C. neighborhood fancied by the Kennedys, the Cabots and the Lodges, is getting crowded upstairs.

Within 24 hours, two intimate revues opened less than a block apart in walkups atop posh Georgetown restaurants. A third will start another block away, also upstairs, on Dec. 29.

A couple of miles across town sits the Shoreham Hotel, where boniface Bernard Bralove is concerting two ballrooms into a cabaret for "The Premise," which arrives from off-Broadway in January for an indefinite run.

The hunch here is that satirical political spoofs may finally make commercial night life catch on in Washington. The city's bizarre aversion to classy niteries has baffled the trade for years.

Low priced ones make a go of it, but only one hotel in this area of over 2,000,000 population has a room which hires top performers. That's the Shoreham, with the Blue Room open for the colder months and the outdoor Terrace through the summer.

Washington's favorite subject is politics. And when politics can be staged with sharp perception, wit, showmanship and sophistication, the boxoffice potential is obvious. Both new revues ignited loud and long ovations, with every sign pointing to financial success.

"The Uniquecorn," above the swank Captain's Table Restaurant, is easily the better of the two. The

(Continued on page 60)

Saroyan's Telepix

Hollywood, Dec. 19.

William Saroyan is working on his first telefilm assignment, "The Unstoppable Gray Fox," for Revue's "GE Theatre."

Saroyan has done some live tv scripting, for "Omnibus," and his "Time of Your Life" was on "Playhouse 90." The vidscript deals with global intrigue. Saroyan has just finished 12 weeks at Purdue U. in Indiana, where he was producer-director-writer of an original play, "High Time Along the Wabash," for its Loeb Playhouse. After conmerences with producer Stan Rubin at Revue, he returns to Paris this week to continue working on his new novel.

Cultural Names Now Protected by Law As In Met Opera's Award

A law quietly passed last September by the State legislature in Albany will be invoked hereafter by the Metropolitan Opera to stop unauthorized uses of the title "Metropolitan" in an operatic connotation. The new law designates as a misdemeanor the exploitation for commercial or advertising purposes of titles of non-profit organizations.

Met management made its decision public in connection with a victory on Dec. 13 against Richard W. Sharretts, Metropolitan Artists Inc., the Latin Quarter, N.Y., and others. Suit was filed last winter to restrain an operatic melange act presented at the nitery. Judge Jacob Markowitz in N.Y. Supreme Court made the injunction permanent.

KENNEDY ROCKING CHAIR PART OF PIC BALLY

Amarillo, Tex., Dec. 19.

Claude Hanley, manager of the State Theatre stunted-up "The Second Time Around" (20th). Used a contest for persons 60 years or older to write in 25 words or less, "Why I would like to see the picture in a Kennedy rocker." Prize: a rocker.

For the youngsters it was a contest with a music store to give free Debbie Reynolds records along with a theatre pass to those who could list the most pictures in which the star had previously appeared.

Another tiein was with the Singer Sewing Machine Co. which sewed buttons onto a card, and distributed them with the promise that their service would "sew on all buttons you pop off laughing" at the picture.

Israeli Dancers Click With So. African Public

Johannesburg, Dec. 8.

Rising triumphantly above political feelings recently aroused by differences between the governments of Israel and South Africa, Jonathan Karmon and his Israeli Dancers opened their South African tour in Johannesburg to warm critical acclaim and packed, enthusiastic houses. Johannesburg's Jewish population accounted for most of the advance booking, but glowing word-of-mouth plus a flattering press soon attracted all keen balletomanes. The same audience that encored the arabesques and pirouettes of the Royal Ballet Co. and the heel-tappings of Antonio & Luisillo and their Spanish troupes are now applauding the joie de vivre of the young Israeli company. Chief talking point is the fantastic verve and vigor they put into their work, a zest so infectious that staid patrons respond by clapping wildly to the unaccustomed rhythms.

Much credit goes to musical director Joseph Kogut whose dual role as accordionist-conductor is a novelty in this territory. Remain-

(Continued on page 59)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year, $20 Foreign.

NASHVILLE QUIETLY DE-RACES

Urge Directors Cast More Negroes

Hollywood, Dec. 19.

All members of the Screen Directors Guild of America are asked by the board of directors to give Negroes "authentic treatment" both in theatrical and tv films, in a followup to letter sent by Writers Guild of America prexy Charles Schnee to all members along these same lines.

"The National Assn. for the Advancement of Colored People is only asking that the Negro be seen on theatrical and tv screens in the same position he occupies on the contemporary American scene," letter to directors stated.

"In our desire for authenticity," epistle continued, "these 20,000,000 Americans are represented in practically every walk of life—medical-civil-law-military-labor-theatrical-arts. If we try to picture the American scene without these Americans, we are WRONG."

Guild is making itself available for any research required on the subject.

Levathes Bars GAC From 20th Lot; Peeved at Rossen Deal With Columbia

Hollywood, Dec. 19.

There's no good will—season notwithstanding—toward the General Artists Corp. At 20th-Fox—not for the moment, at least. All reps of the agency were barred from the lot Friday (15) by order of studio chief Peter G. Levathes, following deal engineered by Ingo Preminger with Columbia for director-producer Robert Rossen to film "Coco Beach." Agent earlier had been negotiating with Levathes who is said to have confirmed the deal in writing and via telephone to Preminger in New York. Latter maintains he went to Col only when 20th "couldn't make up its mind."

Time table of the dispute shapes up as follows:

The contention of 20th is that Preminger had been advised the studio approved the deal for Rossen to make the film for the company. Levathes apparently was waiting for "a routine approval" from the exec committee in New York on Dec. 13, which he got. However, when he telephoned confirmation to Preminger in Gotham, he was advised the package had been sold to Columbia.

That didn't set well with Levathes, who felt 20th should have been protected on the deal, "which is customary."

Negotiations for "Coco Beach" and Rossen as its producer began Oct. 18. According to insiders at 20th, terms were being changed until Levathes informed Preminger the deal was okay on Dec. 8, but was submitting it to N.Y. for confirmation.

Preminger, reached Sunday (17), stated he wanted to continue the "Coco Beach" deal with 20th but couldn't get a satisfactory response from Levathes before making the Columbia pact.

Preminger said he submitted the deal to 20th on Oct. 18 and for three weeks didn't discuss "Coco" with anyone else. However, he added, on Dec. 8 he informed Levathes and story head Ted Strauss he was going to New York on Dec. 10. He said he waited to hear from 20th on Dec. 11 and 12. Failing word from them, he telephoned Levathes Dec. 13 at 11:30 a.m. PST, at 5 p.m., EST Dec. 15 when he still hadn't heard from Levathes or anyone else at 20th, he submitted "Coco" to Col along with "Lilith." Dec. 13 is the date the

(Continued on page 20)

C.P.A.

Jack S. Seidman

who is an expert on such matters reviews the why & how of

Show Biz World Pivots Around Its Taxes

* * *

one of the many informative Features in soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Erase the Stereotype

Hollywood, Dec. 19.

Sammy Davis Jr. upcoming indie film which will biopic Negro composer James A. Bland has had title changed by producer Edmond Chevio from "Minstrel Man," considered a stereotype to "Whisper in the Wind." Charles Luftig is exec producer of pic to roll, sans release, Feb. 19.

Bland wrote such hit standards as "Carry Me Back to Ol' Virginny" and "Hot Time in Old Town Tonight."

See Astor Buying Rest-of-Market For 'Dolce Vita'

Astor Pictures, which has the U.S. and Canadian rights to "La Dolce Vita," is understood to be in process of negotiations to acquire remaining world rights to the film. Neither Astor prexy George Foley in New York, nor execs of Rizzoli Films in Rome, will confirm or deny the reports, however.

A deal was reportedly near the signing stage in Rome last month, but apparently did not go through. Since both parties are keeping mum, it's assumed that a deal still is likely to be made. According to one version of the negotiations, Astor was prepared to pay $1,350,000 for rights still outstanding, excluding minimum guarantees still due Rizzoli on previous deals in other countries. The names of territories where rights are not yet sold can not be obtained in view of the secrecy surrounding the present situation.

There's also speculation that a deal on "Dolce Vita" might involve Astor in further Rizzoli properties.

Astor acquired U.S. and Canadian rights to "Dolce Vita" for a figure in the neighborhood of $625,000, setting something of a record for a price paid for a lingual pic. The picture, however, has brought in rentals of approximately $2,800,000 so far and "conservative" estimates are that it will do as much as $6,000,000 total if it keeps going at the present rate.

CHICAGO'S QUICKIE 'FIRST' WITH THE TWIST

Chicago, Dec. 19.

A young Chicago producer will beat the majors into the Windy City with a one-reeler on the Twist. Titled "Twisterama," the film is set for Dec. 21 opening at the Oriental Theatre. Picture was shot last week at a north side nitery, the Quid.

Producer for the film is Bill Rebane, prexy of the newly-formed Independent Artists Pictures, and Allen David is the director. Featured twisters are the Tobin Mathews All Stars.

NEGROES EQUAL, PAY SAME FEE

By ROBERT J. LANDRY

If the responsible, conservative, propertied leadership of a southern city gets together and decides to end racial segregation in film theatres, apparently what happens is simplicity itself. Overnight Jim Crow "tradition" is abolished!

At least this is the warranted interpretation of what has been quietly taking place since last April in Nashville. That city has successfully desegregated its film houses, without publicity, without announcement in advance and without one single reported "incident."

Though this story is probably the first to report the facts, news of the Nashville experiment has been whispered among circuit heads, North and South, for some time.

However, a recent attempt to spread the Nashville precedent into Atlanta was aborted by either disinterest or fear there.

Nashville's united front apparently included the department stores, which had unpleasantly learned about discrimination pickets via sit-ins. Banking, publishing and law enforcement elements joined with the downtown theatres in deciding to end segregation. The strategy was a careful one, beginning by introducing a single colored couple into the audience at each performance, then after a few days spreading the numbers. Involved in the first test were three E. D. Martin and one Loew's situations. Downtown Nashville has theretofor had two "colored balconies," one (partial) at the Paramount and the other, complete, at Loew's. Other two houses, the single floor Cresecent and Tennessee simply did not previously, but now do, admit colored filmgoers.

Nashville was nervous, as all Southern cities are, when moving against Jim Crow habits. Each of the original colored couples entered the houses shadowed and protected by white plainclothesmen. The word which has passed around the film trade is that an integral part of the success of the Nashville venture lay in there being no grandstanding to or against segregationist sentiment.

But still the total lack of incident was revealing. It seemed to hint that the fears in other Southern cities are not as valid as is often represented. Apparently the all-important consideration is that the owning class of the community shall want the result.

Theatremen point out that a "colored balcony" typically requires separate staffing, up to seven employees, since a Negro boxoffice cashier, ticket-taker, usher, etc. must deal with the Negro clientele, when its segregated. It costs $100 to $200 in added wages weekly to operate a "black shelf."

Following the successful experiment by the four downtown Nashville situations some 12 subsequent run houses have also desegregated. This means that the colored trade now enters on terms of equality and pays the prevailing white admission scale instead of, when segregated, paying about half-rate or less (50c for adults, 15c for children was the colored balcony rate in Nashville, prior to last April).

Last week's VARIETY reported that Atlanta had discontinued its only colored balcony but this did not represent any progress toward segregation. Atlanta has a number of "Negro only" theatres but no downtown firstrunner is open to the race.

One reason for the Nashville incident acquiring special significance is its positive example of a "nuisance" problem solved without difficulty. After a lull, pickets have recently again appeared in various Texas communities, apparently aimed against a different circuit in each town. Here again the "nuisance" factor looms. A Texan film showman, who declined use

(Continued on page 20)

French Producers: 'Watch Our Speed In American Playoff During 1962'

While 1961 has definitely been the year of the Italian Renaissance as far as the U.S. art film market is concerned ("La Dolce Vita," "Two Women," "Rocco and His Brothers," etc.), the French have high hopes for recouping some of their lost ground next year.

Gallic expectations are based on promising product (among the titles: "Les Liaisons Dangereuses." "Last Year in Marienbad") as well as on the fact that in the last eight weeks they've been garnering a large amount of free space in local periodicals as a result of a steady stream of French film personalities this side. Aside from a quick visit by Sophia Loren and Vittorio De Sica some weeks ago, the Italos have been notable in their absence from the local scene.

The French, on the other hand, have been as thick as flies and twice as articulate. While not all of them have been in the States for the purpose of promoting specific pix (some have been snagged en route to or from some place else, such as the Acapulco film fest), they all have gotten coverage via promotional cordination furnished by the French Film Office in N.Y.

Group has included directors Louis Malle, Roger Vadim, Alain Resnais, Henri Georges Clouzot; performers Yves Montand, Simone Signoret, Alain Delon, Jean Claude Brialy, Marie Laforet, Charles Aznavour, Catherine Deneuve; producers Raoul Levy, Raymond Froment, as well as Robert Cravenne, of Unifrance, and Robert Favre LeBret, head of the anual Cannes fest.

Mixed Pere-Et-Fils

Jack M. Warner, son of the president and chief stockholder of Warner Bros., has an independently-produced picture called "Brushfire" which has been acquired for release by Paramount.

Burt Balaban, also an indie pic producer, and stepson of Paramount president Barney Balaban, made his last one for Columbia and reportedly is doing another for WB. Samuel Goldwyn Jr. is another who operates independently.

The pere-et-fils affiliations, it appears, don't seem to obtain with film productions.

Spaniards Offer Yanks Toda Nada In Xmas Cheer

Madrid, Dec. 19.

Film relations future of Spain and U. S. A. hinges largely on Motion Picture Export Assn. acceptance or rejection of a final proposal submitted by Spain's negotiating commission.

This commission, headed by Undersecretary of Information Vilar Palasi and including the Director General for Cinema, Jesus Suevos, the secretary general for cinema Timmermann, and the entertainment sindicato chief Calzedilla, partially accepted the formula presented as an outgrowth of sindicato meetings to raise the annual quota of American film imports by ten licenses. The sindicato chiefs recommended that four of the added ten licenses be given to the American companies and the remainder to Spanish distribs who fared weakly in the "Baremo" point allocation of all foreign licenses to Spanish releasing companies.

While the government commission accepted the quota boost of ten, it was adamant in maintaining that this entire number should be apportioned with firm adherence to the "Baremo" point system. This, in effect, would leave the American companies an added total of only two licenses for all.

This proposal now under study by MPEA in New York, has not yet, according to available sources, been approved or turned down. There seems little doubt here that MPEA negotiators would have willingly accepted the 6-4 Sindicato formula, and were visibly disappointed with the position taken by the Spanish commission.

Meanwhile, film circles report the dispatch of a U. S. Embassy note to the Ministry of Foreign Affairs, expressing concern over the course of film conversations, and suggesting that perhaps it would be beneficial for representatives of the foreign ministry and the U. S. Embassy to discuss this situation.

Also involved is the exact status of the film agreement between the two countries. The extended time limit for denouncing the pact expired during the course of negotiations and Spanish film officials take it for granted that the last year's agreement has been automatically renewed. American film sources, however, are apparently looking to New York for clarification. As far as can be determined, neither MPEA nor any of its member companies has publicly evidenced any inclination to renew.

'DEAD TO THE WORLD'

"Dead to the World," a mystery yarn, financed by Maryland and Virginia exhibitors via National Film Studios to go out via United Artists.

Film is based on the novel "State Department Murders."

Curtail Size Of Bob Hope Party

Hollywood, Dec. 19.

The press and even press agents are taboo on the annual Yule trek of Bob Hope and his troupe this year. U. S. Air Force, which is junketing party to Greenland and Labrador to entertain servicemen, is holding project to a single plane, for the first time.

Plane which will haul the entertainers out of here tomorrow will be a jet tanker. Box lunches will be the rule throughout. Until three years ago Hope had been wont to take along some newsmen, and until this trip he always carried at least one publicist of his own and one from network. This year, there will be one NBC fotog, Jerry Smith, who will also snap stills the Air Force can use as well as the web.

Troupe includes Jayne Mansfield, Jerry Colonna, Dorothy Provine, Anita Bryant, Peter Leeds and Les Brown's band, plus technicians. Chrysler will sponsor Jan. 24 teleshow Hope will lens.

Author

Harold Robbins

has written a cynical piece on diversification in the motion picture industry

Your Company's Annual Meeting

* * *

another Editorial Feature in the soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Vadim Discloses That In Biz He Often 'Buys Out His Mistakes'

By VINCENT CANBY

French director Roger Vadim, first husband to Brigitte Bardot and largely credited with her initial success, may know how to stir talk and boxoffice activity with his films ("And God Created Woman," "Les Liaisons Dangereuses," etc.) but as a businessman, he's been his own worst enemy.

In New York last week to tub-thump the opening of "Liaisons" at the Henry Miller Monday (18) night, Vadim reported that he's still paying Paramount for five-picture contract broken after he made "Blood and Roses" for them. And earlier he had had to pay $10,000 to get out of an exclusive contract with French producer Raoul Levy. Film direction, it would seem, is an expensive vocation.

Anent the Par experience, Vadim blamed himself for allowing the situation to develop as it did. He had wanted to make a "feminine Dracula" picture, but as soon as he got into production had been required to make various compromises in the script which did not jibe with his approach and which eventually resulted in a picture that was neither a horror pic, a fantasy nor a romance.

The director feels that if he had asserted himself "perhaps I could have done it my way." But unfortunately the Paramount people and his producer, Raymond Eger, were "charming" and he had tried to please everyone. At the end, of course, no one was satisfied. To get out of the Par commitment, the director agreed to pay the company $20,000 each for three subsequent pix made under other auspices. Already he says, he's paid the first installment, which he refers to lightly as "my little contribution to the well-being of Paramount."

For the phenomenally successful "And God Created Woman," Vadim says he was paid $5,000 for furnishing the script, as well as directing. Subsequently Levy paid him $7,000 for another BB starrer, "No Sun in Venice" and "a little more" for "The Night Heaven Fell," which apparently made relations between him and producer Levy difficult because it was a b.o. flop. He was later borrowed from Levy to direct "Liaisons," after which he sought, and obtained his release from the producer. Vadim also pointed out, however, that Levy had earlier lent him money when the director was in financial need.

Once he pays off Par, Vadim thinks he will be in a position to earn a little money for himself. "I am not a rich man," he emphasized in the course of his interview at a suite in the Sherry Netherland. This was between sips of orange juice, fortified by capsules of Vitamin B complex (taken separately) and over-seeing arrangements for another interview that was being set up for his latest protege and traveling companion Catherine Deneve.

Tahiti For Xmas

After a quick trip to Tahiti for Christmas, Vadim returns to Paris in January to prep the start the following month of "The Warrior's Repose," based on novel by Christiane Rochefort and which will star BB again. It's for Columbia and producer Francis Cosne. In July he hopes to start his long-promised "Vice and Virtue," a loose reworking of the story of the infamous Nazi executioner of Czechoslovaki Heidrich, done in terms that suggest the character of the Marquie deSade. This one is for Gaumont and Metro.

Astor Deal Pends

While in New York, Vadim also held talks with "Liaisons" distrib, Astor Pictures, on the possibility of doing a coproduction. Astor is reportedly interested in a property he's developing that has to do with a love affair between Alexander the Great and the Queen of Amazons. His aim is to do a "spectacle" film that is also lively, pertinent and even funny in between the spectacle scenes.

According to Vadim, who apparently has studied his subject carefully, the Amazons were the first women to "refuse to take a secondary position to men." Story, he thinks, is full of possibilities for comment on the "liberated" modern woman.

Before planing out to Los Angeles and a peaceful atoll near Tahiti, the director and Miss Deneuve found time to visit the Peppermint Lounge. How does the native version of The Twist compare with that done in Paris?

"Beaucoup plus sauvage."

'Ben-Hur' a Boon To Coach Parties, 4,000 Already

London, Dec. 19.

Metro's "Ben-Hur" strides into its third year in the West End on Saturday (16), with all the cocky ebullience of an epic that has been chalking up some impressive figures in the past two years, and which has a sufficiently well-stacked advance to suggest that there's plenty still to come. Already, during its London run, it has taken nearly $2,500,000 and has played to over 1,500,000 paying customers with its 1,222 performances.

And this is a pic that had to buck a change of venue, which can sometimes be the kiss of death. It opened at the Empire on Dec. 16, 1959, and when that cinema was pulled down it switched to a legit theatre, the Royalty, on May 29 of this year. One foreign patron with stamina saw every performance during the last week of the Empire run, and then faithfully followed it to the Royalty, where he gandered the film 40 times. Another character practically won Seat 23, Row C, outright by occupying it every Friday night for six months.

Film has been a smash boon to the coach concessionaires. Though "Ben-Hur" has built up to over 50 situations all over the country, with another 50 opening up in the New Year, over 4000 coach parties have come to the West End to see it. Metro cashing in on William Wyler's mammoth pic as being of educational value hasn't done the boxoffice any harm, either. At 33 special morning screenings for students 42,000 children have seen "Ben-Hur," with school parties travelling from as far afield as the Midlands and the West Country.

Over 265,000 copies of the souvenir book have been sold to London patrons alone. This reporter was unable to coax the hefty figures for ice-cream sales and soft drinks from a Metro spokesman. Sufficient that Leo's laughing. Now "Ben-Hur" has its sights firmly set on kayoing the record-breaking "South Pacific." This has been a boxoffice bonanza at the Dominion for 189 weeks, and shows no signs of quitting. Metro confidently expects That Chariot Race to see it through.

Songwriter Duke Jordan Fails to Halt Premiere Of 'Dangereuses' Pic

An injunction against the showing of "Les Liaisons Dangereuses" here was denied in N. Y. Supreme Court Monday (18) just a matter of hours before the pic was to preem at the Henry Miller Theatre.

Musician-songwriter Duke Jordan had sought the injunction on the grounds that Films Marceau, French producer of the film, had not honored a royalty agreement with him, under which it acquired rights to the song, "No Problem," which is heard on the soundtrack. Astor Pictures, U. S. distrib, which was served with papers Friday (15) evening, argued in court Monday that it was not involved in the dispute. The judge set aside the injunction motion until such time as the merits of the case by Jordan vs. Marceau, director Roger Vadim and others, could be heard.

'Question 7' 'Hustler' And 'West Side' Ranked 1, 2, 3 By Natl. Board of Review

"Question 7," feature produced for the Lutheran Church by Louis de Rochemont has just been named the best pic of the year by the National Board of Review.

The nine runners up in the Board's estimation are: (2) "The Hustler," (3) "West Side Story," (4) "The Innocents," (5) "The Hoodlum Priest," (6) "Summer and Smoke," (7) "The Young Doctors," (8) "Judgment at Nuremberg," (9) "One, Two, Three," (10) "Fanny."

"The Bridge" was chosen best foreign film, followed by "La Dolce Vita," "Two Women," "Saturday Night and Sunday Morning" and "A Summer to Remember."

Jack Clayton was named best director for "Innocents"; Geraldine Page, best actress, "Summer and Smoke"; Albert Finney, best actor, "Saturday Night"; Rube Dee, best supporting actress, "A Raisin in The Sun"; Jackie Gleason, best supporting actor, "Hustler."

KARP ON 'ENFORCEMENT' VERSUS JERRY LEWIS

Hollyood, Dec. 19.

Paramount has threatened to take legal steps over failure of Jerry Lewis to show up for start of "It's Only Money" last week (13). Par studio chief Jack Karp, who is also prexy of York Pictures Corp., wholly-owned Par subsid which still has the comedian under contract, reported that company is preparing to take "appropriate legal action to enforce its rights."

Lewis was due to start "Money," to be turned out under the York banner, but did not appear. A spokesman for Lewis said, "We feel Paramount has breached the contract and we are not prepared to fulfill it at this time." He indicated dispute was over financial matters.

York originally was solely owned by Lewis and Dean Martin, when they were partners and sold to Paramount when they split.

Jerry Lewis had attentive audience of one Sat. (16)—a process server—as he was about to tee off at Bel Air, result of York Productions, a Paramount subsid having filed Friday (15) L.A. Superior Court suit against comedian, seeking an injunction to prevent him from rendering professional services to or for anyone other than York while Lewis, York charges, is in "default" to that company.

Par suspended Lewis Wednesday (13) when he did not report for production praparation on "It's Only Money."

Repeating 'Tarzan'

Hollywood, Dec. 19.

Metro, which previously closed deal to distribute Cy Weintraub's indie, "Tarzan Goes to India," has extended arrangement to include a second, still untitled. Initialer, starring Jock Mahoney, rolls in India next month under producer's Banner signet.

Distrib also handled Banner's "Tarzan the Magnificent" last year, which starred Gordon Scott. Mahoney played the heavy in this one.

Whodunit Novelist

John Roeburt

advances the creator's viewpoint on

The Writer as Censor

* * *

one of the many Features in the soon-due

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Vadim Wins, So Praises Censors

In an unusual move, French director Roger Vadim sat in on a screening of his "Les Liaisons Dangereuses" for members of N. Y. State's film licensing division in New York Thursday (14). Ordinarily such suggestions are handled alone by the distrib (in this case, Astor Pictures).

As a result of discussions between Vadim and members of the licensing division, headed by Louis Pesce, the division passed the film sans cuts, although there had been earlier pressure to make two deletions. Vadim afterwards praised the "intelligence and understanding" of the local censors.

The compromise agreement reached between the director and the censors was to print the two questionable scenes "darker." Somewhat wryly, Vadim said later that he wished he'd thought of that in the first place, since he feels printing the scenes with less light actually makes them "sexier." Both scenes involved female nudity.

IT'S HOLLYWOOD, 3 TO 2

5 Starts For United Artists By Feb. 1.

United Artists is putting five features into production between now and the first of February.

Just getting underway in Paris is "The Third Dimension," Anatole Litvak production starring Sophia Loren, and Anthony Perkins. Stanley Kramer starts "A Child Is Waiting" Jan. 22 in Hollywood, with John Cassavetes directing Burt Lancaster and Judy Garland. Also for January are "The Manchurian Candidate," Richard Condon novel (brainwashing theme), to star Frank Sinatra, Laurence Harvey and Janet Leigh; and "Dr. No," the Broccoli-Saltzman production which gets underway on location in Jamaica.

"Two for The Seesaw," starring Shirley MacLaine and Robert Mitchum, begins Feb. 1 in Hollywood. Robert Wise directs the Mirisch Co. presentation.

'Connection' Takes That Taboo Word To the Judges

The N.Y. State Board of Regents is expected to rule early in January on the case of an exhibition license for "The Connection," the dope addict pic containing (28 times) the "unmentionable" in polite company word. A three-man Regents committee viewed the film in New York Tuesday (12) afternoon at a screening set up by the distrib, Films Around The World, which is appealing an earlier denial of a license by the New York State licensing division of the Department of Education.

All signs point to the committee's upholding the licensing division's action. When that ruling is formally made, the distrib is expected to take the case to court to challenge the constitutionality of the New York law.

Critic Gerald Pratley Managing Film House; 'Ideas' He's Got, Natch

Toronto, Dec. 19.

Nat Taylor's dual-theatre Little Cinema artery here repoens Christmas Day with Gerald Pratley as manager. Pratley, a freelance film critic, broadcasts regularly for CBC and has done considerable criticism for the Toronto Star and occasionally for VARIETY.

House reportedly lost $16,000 on its first year's operation, under management of Taylor's wife Yvonne Taylor. Former is head of 20th Century Theatres and of a distribution company, and is partnered with Mrs. Taylor, Julian Roffman and Ralph Foster in Taylor-Roffman Productions. Their first feature, the partly 3-D "Mask," is now in U.S. release.

Pratley plans some revolutionary changes: no dubbed films; one of the intimeries to show only French pictures, sans subtitles. (Toronto has around 50,000 French speakers.) The other intimeries, to show English-language and titled foreign films, is being remodeled along club lines, with a reading-chatting-coffee lounge. Pratley plans to be on hand most evenings and to print a cast list and program notes for every film shown. Student matinees at 5 p.m. and Saturday matinees of kidpix are other innovations.

Jean Cocteau's "Testament d'Orphee" tees new policy in the "French" house, Brigitte Bardot in "Futures Vedettes" in the other.

'Fanny' Unbooked On Oscar Hopes

In an unusual move, Warners has withdrawn from release, before full market playoff, one of its biggest boxoffice contenders. Entry is Joshua Logan's production of "Fanny."

Film has played all the keys, and has done well, but has yet to hit the flat-rental dates.

Reason for the withdrawal is that WB hopes to bolster the future b.o. potential with possible Academy Awards citations. If such materialize it obviously would be fine by WB, but at any rate the picture goes out to market again around next spring.

L. A. to N. Y.

Claire Alexander
Beulah Bondi
Samuel J. Briskin
Sandra Church
Jack Clayton
Ralph Edwards
Charles Einfeld
Charles K. Feldman
Adele Franz
Ben Gazzara
Haya Harareet
Jack Kuhne
Tom McDermott
Jo Mielziner
Joseph H. Moskowitz
Glenn Norris
Pat Notaro
Suzy Parker
Willis Parker
Don Porter
Zachary Scott
George P. Shupert
Milburn Stone
Joseph R. Vogel
Don West

U. S. to Europe

Jerome H. Cargill
Jack Forrester
Arnold Gingrich
Sean Kenny
Eddie Rich
Wesley Ruggles
Ralph Beaumont
Guy Bolton
Alan Brien
Ira Senz

Europe to U. S.

Frank Chapman
Alexander H. Cohen
Bill Grauer
Robin Joachim
Werner Klemperer
Stanley Kramer
Peter Mallan
Charles McGregor
Hildy Parks
Albert Saltiel
Maximilian Schell
Allen Swift
Gladys Swarthout

N. Y. to L. A.

Stanley Ascher
Allen Klein
Hillard Elkins
George Kirgo
Joe Manchester
Yves Montand
Ingo Preminger
Ted Richmond
Herb Rogers
Dore Schary
Joe Schoenfeld
Geoffrey Shurlock
Sheldon Smerling
Herb Steinberg
Blanca Stroock
James Stroock
Roger Vadim
Robert B. Weiss
Max Youngstein
Peter Witt

Briskin's Gotham Trip

Samuel J. Briskin, Columbia studio v.p., arrived in Gotham over the weekend for Col's annual meeting of stockholders at the home-office today (Wed.) plus a board session.

He's extending the visit a week to catch the legit and other sights.

MPEA'S NIGERIA POOL STARTING

'Nuremberg' Lawyers Win Anyhow

Hollywood, Dec. 19.

Settlement recently of legal squabble between Stanley Kramer and C&R Enterprises over titles for their Nuremberg pix now appears destined to erupt again in Federal courts.

In stipulated agreement Nov. 30 in Los Angeles Superior Court, C&R allowed Kramer to obtain a permanent injunction preventing use of any words in connection with C&R's pic, "Nuremberg." Agreement was reached after Kramer agreed to pay all attorney's fees and court costs in the legal action.

In a statement by C&R president Cy Roth, who claims the injunction is binding only in the County of Los Angeles, came threat of new legal action. Roth said: "C&R Enterprises Ltd. is now considering legal action against Kramer, his film company, and United Artists Corp., distributor of Kramer's 'Judgment at Nuremberg,' in the Federal Courts on two major legal counts to be brought forth in the filing of legal papers by its attorney."

C&R's documentary, which world-preems here Wednesday at the Academy Theatre, is based on footage shot by Hitler's personal cameraman. "Judgment" will world-preem in Berlin Dec. 14.

Toll's Mechanics Not the Problem; Chandler's Chill As to Economics

Hollywood, Dec. 19.

L.A. Times-Mirror Co. prexy Norman Chandler, one of a group of prominent financial and industrial figures who have been giving a close look at the tollvision picture recently, says his company has decided it will not be the "guinea pig" for pay-see. Instead "we will watch it and keep abreast of developments," he added.

Chandler said he thinks that while the "hardware" of parlor subscription entertainment will work he also thinks much research is still to be done in the pay tv field insofar as its economics is concerned, and he is not at all certain it's feasible to enter the field at this time.

Board and exec committee has decided that if and when it does take a different look at toll tv "we will not link with any one group," although talks were held some time ago with Telemeter and other groups, Chandler said. Chandler said no discussions on the subject have been held for some time. Among those participating in talks some time ago were Walter O'Malley, owner of the L.A. Dodgers; Chandler; L.A. oil man Edwin Pauley; William Foreman, prexy of Pacific Drive-in Theatres, and J. Leonard Reinsch, station owner.

Earl, Bronx, Denies Cut; Mystery of Universal's Shortened 'September'

Exhibition over the years has had its justified beefs anent defective prints, even missing reels and like audience irritants. Hence, the perplexity when an exhib commits the gaffe himself.

Or, as Universal must be puzzling, why snip a laugh sequence —elapsing perhaps four to five minutes—from the comedy "Come September?" No tailender on clearances is fingered in this instance, but rather a Bronx, N.Y., first swing subsequent, the Earl (the Julius Joelson Gotham nabe chain).

Latter situation professes unawareness of the incident, but to a reporter who first saw an uncut print, tampering by somebody was promptly evident. It's not rare, of course, for subruns to make with "unannounced" trims when program play time is deemed overlong, but the clock was no issue in this case. Not likely, either, that so much footage was faulted to warrant the flagrant scissoring—not, certainly, on a key subrun engagement. Nor was moral sensibility a motive—not even remotely.

Cinemas are prone to pour out their woe—so why the gratuitous slight to audiences. A chopped print they can always get on video.

Jack Case Gets the Job

Los Angeles, Dec. 19.

Jack Case has been upped to post of advertising director for Pacific Drive-In Theatres, succeeding the late George Smith.

Case had been functioning as assistant to Smith.

REALTY APPRECIATION OF LOEW'S 72d ST.

Loew's Theatres, it is officially stated had carried the Loew's 72d Street Theatre, Manhattan, at $1,000,000. Says Laurence A. Tisch, Loew's chairman: "With the skyrocketing of realestate values in the area, we felt the property would be worth far more if redeveloped. We leased the land for a net rental of $200,000 per year to a builder who is erecting a 35-story apartment house on the site, and is including a new Loew's 72d Street Theatre, scheduled to open next summer.

"Recently we entered into a contract to sell this fee to the New York Life Insurance Co. for $3,500,000 in cash for what was worth only $1,000,000 at our last annual meeting."

This obviously is another example whereby the controllers of theatrical estates (Tisch and company are in control of Loew's) are finding the real estate values inherent with more potential profits than the actual theatres and are looking for the payoff.

LEBOW-LORD DUO READYING LAGOS

The Motion Picture Export Assn.'s newest subsidiary, the West African Motion Picture Co., expects to be ready to service prints to theatres from its Lagos (Nigeria) offices shortly after the first of the year, an MPEA exec reports. The Labos office is headed by Jack Lebow, with Joe Lord as his assistant. Griffiith Johnson, MPEA veep who headquarters in N.Y. is prexy of the subsid.

The Lebow operation will begin with an inventory of about 100 features, current and past product, furnished by all MPEA member companies except Allied Artists and Universal, which are not participating in the West African venture. Both 35m and 16m prints will be available.

While original plans for the subsid called for offices to be opened in Accra (Ghana) as well as Lagos, that idea has been abandoned for the time being. In addition to Nigeria, the Lagos office will service neighboring republics, including Ghana, Sierre Leone and Liberia.

According to the MPEA exec, the establishment of the West African subsid already has stimulated some important changes on the Nigerian theatre scene. With the promise of a steady source of product, CinemaScope equipment is now being installed in several theatres. There hadn't been one theatre in the country of 40,000,000 capable of showing the squeeze process heretofore. Also three new theatres are going up in Lagos and adjacent territory, two of which will be airconditioned.

One of the principal aims of the MPEA move has been to stimulate theatre construction in the area. This is now going on, he says, with the object of providing the kind of modern, up-to-date houses which will attract the patronage of Lagos' 20,000 Europeans and 30,000 middle class Nigerians who have eshewed going to the openair, hardbench "theatres" previously available.

Piped-TV Pends for Belgium; Lifetime Guarantee of Device; Program Choice: Seven Channels

By GIL VRANKEN

Brussels, Dec. 19.

It will probably be known before Christmas if Belgians will have directly-piped television in their homes, similar to the now existing radio distribution, a form of Muzak.

A government committee is to decide over a proposal concerning the feasability of such program distribution without harming the television industry. An accord has already been reached between the home system promoters and makers of tv sets. The distributors will install an "esclave unit" in the home of every subscriber to their piped tv network. This "esclave unit" should allow subscribers to connect a tv set of their own choice and not to be forced to install a set exclusively sold by the distributors.

Disputed point in the matter is that program distribs would be restricted only to sell or rent the "esclave units" to their subscribers. The different unions of tv dealers and salesmen are very positive about this. They want to avoid that the distribs of piped tv would sell a specific brand of sets, which is what happened years ago with the innovation of piped radio when no precautionary measures were taken by the dealers and makers of radio sets. Piped radio distribs since sell their subscribers their exclusive brand of loudspeaker and selectorbox.

The price of the receivers to be used for piped viedo, is not established as yet, but the "esclave units" or adaptors will cost about $250, but come with lifelong guarantee. No antenna will, of course, be necessary. (The price of a regular tv set averages $300 in Belgium and antenna, needed outside the larger cities, run between $50 and $80.)

Subscription cost for piped video is figured at about $44 per year. The set would give a selection of seven channels. (Direct reception with ordinary sets gives only a choice of 2-3 operating channels in most parts of the country.)

One Brussels company is ready to go, although it's uncertain when the government committee will give the green light.

Fabrimetal group and the Antwerp local of "Mega," the electrical supply dealers and salesmen organization, are dead set against tv distribution and the project might be in for a rough going.

MAXWELL BODENHEIM BIOPIC ROLLS IN '62

"Winkelberg," the Ben Hecht play based on late Chicago and Greenwich Village barrelhouse poet Maxwell Bodenheim, which had an off-Broadway run three years ago, has been acquired by indie producer Edward Schreiber for his Thalia Films banner. Film will be shot in New York sometime in '62, with possibility Hecht himself will do the screenplay.

Schreiber's first feature was "Mad Dog Coll" for Columbia, which will have first crack at "Winkelberg." Producer also has a short, "Katie's Lot" (and incidentally featuring Hecht's daughter, Jenny), going into release shortly.

New Ft. Collins House Replacing Old Lyric

Ft. Collins, Dec. 19.

Fox Intermountain Theatres Inc., will build a new 850-seat $355,000 theatre in Ft. Collins, Colo., per Robert E. Pennock, Fox manager in this Northern Colorado city.

The new theatre, as yet unnamed, will be one of the finest and most modern in the state, according to Mel Glatz, of Fox Intermountain who is in charge of construction supervision. It will be built as part of a new shopping center complex with parking facilities to accommodate 400 cars, and have equipment and screen designed to take care of various wide-screen processes and stereo sound.

Construction is expected to be completed by mid-summer, at which time the Lyric, Fox Intermountain's present operation in the city, will be closed.

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Loew's Circuit Outlook Bettered; Sale of WMGM To Storer as Factor

Theatres chairman Laurence Tisch had an upbeat annual report for stockholders in New York this week. Net earnings were slightly down, from $1.04 in 1960 to $1.02 in 1961, in terms of per common share equivalents.

But stronger positions in the comparative full fiscal years were noted in other areas, as follows:

Cash and securities were up to $20,096,713, from $11,712,882; net current assets rose to $11,399,218, from $5,449,256; stockholders equity went to $64,829,093, from $62,074,451; book value per share jumped to $24.28, from $23.26.

Tisch said the theatre division is doing well, with economies noted, and the hotel branch is going over particularly strong.

Big plus is the Federal Communications Commission's approval of sale of station WMGM, New York, to Storer Broadcasting, for $10,900,000 (separate story in radio-tv section).

Meanwhile there are other maneuverings in real estate and these are continuing to contribute to the improved fiscal position, according to Tisch.

Hey, Let's Twist

Production hurry shows, but obvious timeliness helps. Fun for the cultists, entertainment for the curious. All in all, a showmanly quickie trip to market.

Paramount release of Harry Romm production. Stars Joey Dee, The Starliters, Teddy Randazzo, Kay Armen; features Zohra Lampert, Dino de Luca, Jo Ann Campbell. Directed by Greg Garrison. Screenplay, Hal Hackady; camera, George Jacobson; editor, Sid Katz; music, Henry Glover. At Paramount homeoffice Dec. 15, '61. Running time, 80 MINS.

Himself	Joey Dee
Themselves	The Starliters
Rickey Dee	Teddy Randazzo
Angie	Kay Armen
Sharon	Zohra Lampert
Papa	Dino di Luca
Rore	Richard Dickens
Piper	Jo Ann Campbell
Themselves	Peppermint Loungers
The Doctor	Alan Arbus

Call it showmanship, enterprise or just plain opportunism, the fact remains that Paramount, faster than you can say Peppermint Lounge is ready with a Twister, and it's tolerable. The finished product doesn't keep hidden the quickie nature of the 80-minute feature; producer Harry Romm evidently was in a frenzy to finish. But he has come up with an all right novelty—there are sufficient boxoffice good points—and it deserves serious consideration in the marketplace.

There's a story line that plays well, despite its schmaltziness, and an abundance of Twist music and terpery. Perhaps it should be mentioned up front that the kids drink only Cokes and chocolate frosteds between dances, there not being around a drop of the 80-or-plus-proof juices.

Joey Dee, the Starliters, Kay Armen and Teddy Randazzo are among those on view, and the Gotham lensing was done partly at the Lounge. These are sell plusses which go hand in hand with the robust campaign which has been in evidence the past several weeks.

Photography is barely adequate: a show of more flexibility would have helped nicely. Some of the group Twisting in "Hey, Let's Twist" shows about as much imagination as the afternoon dance sessions (with amateurs) on television. A Twist single by Jo Ann Campbell might have been real cool except that Miss Campbell is never entirely within the camera's cone of vision. Cameraman George Jacobson, further, seems preoccupied with uninspired femme derierres with the shakes.

Pepperment Lounge is Italo flavored in Hal Hackady's scenario. There's papa, Dino di Luca, who runs the place as an ice cream and soda dispensary. He wants his two sons, Joey Dee and Teddy Randazzo, to complete college. But they prefer to stay home introducing the Twist to the Loungers. A cafe society gal, Zohra Lampert, almost breaks them with her high-fallutin redesigning ideas. They return to their original no-minimum-no-cover modest scale of operation and win out.

The Starliters, Pepperment Loungers, Dee and Randazzo make with vocal and instrument interpretations in typically wild Twist fashion, and director Greg Garrison does well enough in interlarding song & dance with the plot. Editing and technical credits fair.

Gene.

The Continental Twist

Skimpy, shopworn story trimmings, but topical assault. Exploitable film for the short haul.

Hollywood, Dec. 11.

Maurice Duke production. Stars Louis Prima, June Wilkinson, Sam Butera and the Witnesses (Lou Sino, Rolly Dee, Morgan Thomas, Bobby Morris, John Nagy, Allen Seltzer); with David Whorf, Gertrude Michael, Hal Torry, Ty Perry, Fred Sherman, Dick Winslow, Gil Fry. Directed by William J. Hole Jr. Screenplay, Berni Gould; camera, Gene Polito; editor, John Durant. Reviewed at NT&T screening room, Dec. 11, '61. Running time, 76 MINS.

Louis Evans	Louis Prima
Jenny Watson	June Wilkinson
Sam Butera	Sam
The Witnesses	Themselves
Letitia Clunker	Gertrude Michael
Riffy	David Whorf
The Mayor	Hal Terry
Mr. Arturo	Ty Perry
Julius	Fred Sherman
M. Dubois	Dick Winslow
Policeman	Gil Fry

Fasten your seat belts, here they come! First twister to hit the Coast, and ticketed for subsequent funnelling Dec. 30 into 50 key U.S. burgs, is Keelou's "The Continental Twist," a rambunctious celluloid rumble into which a slim, shopworn story has been loosely constructed around periodic outbursts of the new dance. Obviously an opportunistic exploitation enterprise, the Maurice Duke production doesn't figure to have any appreciable staying power, but is apt to make the quick buck wherever it is first on the launching pad.

Berni Gould's original screenplay is a pretty lame excuse for several frenetic displays of the bathtowel wiggle, as sexecuted by Louis Prima, June Wilkinson, Sam Butera and a host of nervous torso wrenchers. The film, most of which centers around the bandstand, is little more than an extension of one of those musical short subjects popular in the late 30's or early 40's. Absurd storyline has Prima's nitery tenure in jeopardy owing to the abortive efforts of an upstairs painting counterfeit operation determined to rid the building of its jam sessions.

As a spectator sport, the twist suffers from an element of monotony. Esthetically, it has about as much charm as an exhibition at Vic Tanny's.

Prima, an adept showman and musician but hardly the accomplished actor, does what he can with the histrionic aspects of his role. He's most at home, of course, when music is the object, a chore he dispatches in company with Butera and the Witnesses in the course of some dozen "breaks" for swinging standards or new twist tunes. Miss Wilkinson's anatomical proportions are admirably suited to the machinations and undulations of this holds-barred slice of contemporary choreography.

Featured parts are dispatched uneasily by Gertrude Michael, David Whorf, Hal Torry, Ty Perry, Fred Sherman, Dick Winslow and Gil Fry under William J. Hole Jr.'s game, but erratic direction.

Rush-rush and cut-corners nature of the enterprise is evident throughout, in spite of the journeyman efforts of cameraman Gene Polito, editor John Durant, art director Gabe Scagnamillo.

Tube.

A Midsummer Night's Dream
(SEN NOCI SVATOJANSKE)

"Enchanting" is word for this color-widescreen puppet animation film, wrote *Mosk* in VARIETY for May 13, 1959. Showcorporation release of Czech-made pic started U. S. preem Monday (18) at the arty Guild, N. Y.

Some changes from the original are noted in the version for Anglo playoff, chiefly the addition of voices of Richard ("Camelot") Burton and other British theps, but also in the continuity of the Shakespeare text. American version runs 74 minutes, down from the 80 that occupied the Parisian reviewer, who praised the blending of music and tint qualities. Film was found to be mainly an art theatre bet.

The Queen of Spades
(RUSSIAN—COLOR)

Paris, Dec. 12.

Mosfilm production and release. With Oleg Strijanov, Olga Krassina, Elena Polivitskaja, Valentina Koulik, Vadim Medvediev. Directed by Roman Tikhomirov. Screenplay, Gueorgui Vassiliev, Serguei Vassiliev, Pavel Vesibram, Boris Yaroustovski. Tikhomirov from the opera by Chaikovsky and the story of Alexandre Pushkin; camera (Sovcolor), Evgueni Svetlanov. At Pagode, Paris. Running time, 100 MINS.

Guerman	Oleg Stirjanov
Voice	L. Andjaparitze
Lisa	Olga Krasina
Voice	T. Milachkina
Countess	Elena Polivitskiai
Voice	S. Preobrajenskaia
Ieletski	Valentina Koulik
Voice	E. Kibkalo
Tomski	Vadim Medvediev
Voice	V. Netchipailo
Polina	Irina Gourzo
Voice	L. Avdeieva

This filmed opera manages to get the eerie feel of this tale about an obsessed man whose need to win riches destroys him and his woman. When singing and real backgrounds get acceptable, this has the right expressionistic filmic flair, but it remains primarily for opera rather than film buffs.

A young officer, poor but ambitious, sweeps a young girl off her feet. But love is tempered by his need and greed. The girl's grandmother is supposed to have the secret of winning at cards. He tries to wrest the knowledge but frightens the old woman to death.

Good voices are well dubbed on the actors while the lyric form allows for expressionistic excesses. The weird goings-on at the end are especially effective. This looms primarily a highly specialized entry abroad.

Mosk.

The Outsider

Tragic biopic of Ira Hayes, the ill-starred Mt. Suribachi Indian hero. Lacks necessary clarity, objectivity and penetration to suit the thought-provoking tale, and that may blunt b.o. action.

Hollywood, Dec. 12.

Universal release of Sy Bartlett production. Stars Tony Curtis; features James Franciscus, Gregory Walcott, Bruce Bennett, Vivian Nathan. Directed by Delbert Mann. Screenplay, Stewart Stern, based on "The Hero of Iwo Jima" by William Bradford Huie; camera, Joseph LaShelle; editor, Marjorie Fowler; music, Leonard Rosenman; assistant director, Ray Gosnell Jr. Reviewed at Directors Guild, Dec. 12, '61. Running time, 108 MINS.

Ira Hayes	Tony Curtis
Sorenson	James Franciscus
Kiley	Gregory Walcott
General Bridges	Bruce Bennett
Nancy Hayes	Vivian Nathan
Jay Morago	Edmund Hashim
Sgt. Boyle	Paul Comi
Noomie	Stanley Adams
Cpl. Johnson	Wayne Heffley
Uncle	Ralph Moody
McGruder	Jeff Silver
Tyler	James Beck
Bradley	Forrest Compton
Mr. Alvarez	Peter Homer Sr.
Chairlady	Mary Patton

The tragic story of Ira Hamilton Hayes, the Pima Indian whose participation as one of the carefully-posed flag-raisers on Mt. Suribachi and inability to accept the hypocrisy of a heroism to which he never felt entitled combined to destroy him, is told in "The Outsider." At its roots, the Sy Bartlett production is an important, significant and profoundly moving experience, a biography of a man victimized by his heritage and sacrificed to symbolism. Yet, regrettably, the picture betrays its hero by introducing but not penetrating into, mystifying elements in the story, by blurring the focal issue with an undercurrent of unresolved melodramatic artificiality.

As a direct result of this tendency to compromise with the story's intrinsic eloquence and natural, unaffected poignancy for purposes of dramaturgical broadening and flavoring, the Universal release is not apt to be the commercial success its story merits. Many filmgoers, more discriminating and otherwise, will sense that something has gone amiss, and that may prove an especially telling negative factor for a picture that demands absolutely straightforward telling to get the universal response such a story deserves.

Stewart Stern's screenplay, based on William Bradford Huie's "The Hero of Iwo Jima," traces the personal tragedy of Hayes from the point at which he leaves his Arizona reservation and enlists in the Marines to his death from exposure and alcoholism 10 years later. Tony Curtis portrays the hero. The first half of the film is briskly and convincingly executed, particularly the scenes of eager recruit Hayes in boot camp. But, as the hero begins to come apart at the emotional seams, so does the picture.

The crux of the project's weakness is the rather disproportionate depiction of a personal friendship as the essential cause of Hayes' destruction. Although it is quite feasible that an Indian be severely broken up over the sudden demise of his only true buddy in the white man's world, the relationship of the two men and its profound, lingering effect on Hayes has an uncomfortably unnatural ring here, one that adds an odd and baffling connotation to the story and that, through emphasis, blunts audience identification with the character and his problem. This curious element of the tale, incidentally, was not a factor in Merle Miller's earlier dramatization of the Hayes biography, an excellent television play titled "The American," and seen on "Sunday Showcase" early in 1960 with Lee Marvin as the hero.

Equipped with a re-shaped nose for physical suggestion of the character, Curtis gamely and valiantly attempts to submerge his personality into that of the person he is portraying. Although he is not altogether convincing as an Indian, perhaps through the sheer familiarity and unquenchable force of his own identity, the actor plays with conviction and sincerity and overcomes, to a great degree, a somewhat questionable bit of casting.

James Franciscus is strong and vigorous as the ill-fated buddy. Others effective in major roles are Gregory Walcott as a tough drill instructor, Bruce Bennett as a perceptive general, Vivian Nathan as the hero's mother, Edmund Hashim as chief of the tribal council of the underprivileged Pimas who must grind out a bleak existence on arid terrain, deprived of precious water by broken government promises. Especially for midable in support are Paul Comi and Stanley Adams.

Director Delbert Mann has gotten the most out of his material, his cast and his crew. Many of the production backdrops are the actual sites of Hayes' life, lending the film an invaluable air of physical authenticity, a credit to Bartlett, Mann and art directors Alexander Golitzen and Edward S. Haworth. Lively, dexterous photography by Joseph LaShelle is a plus, as is the crisp, abrupt editing of Marjorie Fowler, the introspective, thought-reading score of Leonard Rosenman and the observant set decorations of Oliver Emert, to cite just a few of the contributions.

Highly effective incorporation of newsreel footage aids the production, both in combat passages and in a scene in which Hayes attends ceremonies surrounding dedication of the Mt. Suribachi monument in Washington. Latter passage is astutely managed in the way newsreel clips (spotlighting the appearance of Dwight D. Eisenhower) are neatly matched by "studio" recreations of the event (with Ike's "double" carefully but convincingly regarded from safe distances and vantage points).

Tube.

Les Liaisons Dangereuses

French import, which Astor is releasing in the U.S., with initial date at the Henry Miller, N.Y., this week, has triggered much publicity for itself because originally the Paris government refused it an export permit.

Story concerns an amoral married couple and their extra-marital gamesmanship, with each in on—and rooting for—the other's seductions. VARIETY's *Mosk*, reviewing from Paris in Sept. 23, '59 issue, termed it a "glossy study" somewhat long in the unspoiling, heavy on erotica per undraped femmes, and suggesting big boxoffice. Late Gerard Philipe, as the husband, plays in "pasty way," *Mosk* opined, but Jeanne Moreau "is perfect as the cat-like, steely wife who lives mainly off the emotions of others."

A mitigating factor against U.S. censorship is fact the film winds up in rather pat moral fashion, with the no-principles husband killed and the anything-goes wife disfigured. Running time, as clocked in Paris, was 108 minutes.

Cause Toujours Mon Lapin
(Keep Talking Baby) (FRENCH)

Paris, Dec. 12.

UFA-Comacico release of Jacques Roitfeld production. Stars Eddie Constantine; features Renee Cosima, Francois Chaumette, Alain Nobis. Directed by Guy Lefranc. Screenplay, Roger Boussinot, Yvon Samuel, Lefranc from novel by Day Keene; camera, J. L. Picavet; editor, Claude Durand. At Lord Byron, Paris. Running time, 90 MINS.

Jackson	Eddie Constantine
Francoise	Renee Cosima
Simon	Francois Chaumette

After 10 years as a French and European pic star and the same type character in scores of films, Yank singer-actor Eddie Constantine is in a position where his pix could be named "Eddie Drives A Taxi," "Eddie the G-Man," etc. This one could be "Eddie the Ventriloquist Falsely Accused of Murder." It is an okay actioner with some inventive turns before it bogs down. It might be a dualer or video item for the U.S.

Constantine, though not a G-Man this time, is his usual phlegmatic, resourceful self, also irresistible to women. Again, he is a rugged in other films. When a crime is pinned on him in a boite in which he works, he manages to get out of prison and find the culprits.

It seems that the boite is a drug center. In the interim he has a little girl on his hands who the gang has used in blackmailing her mother into accusing Constantine of murder. It gives him a chance to sing a song for the lass.

Picture has some clever scenes but the suspense is lacking sans the characterizations to hold up the obvious proceedings. But Constantine has about perfected his easygoing screen personality. It looks to do well on the home grounds. Technical credits are okay.

Mosk.

The Two Little Bears

Moppet fantasy, Marquee bait for teeners; the natural tyke appeal should combine to create a versatile pint-sized b.o. package, especially serviceable as support on kiddie packages.

Hollywood, Dec. 12.

Twentieth-Fox release of George W. George production. Stars Eddie Albert, Jane Wyatt; introduces Brenda Lee; features Soupy Sales, Donnie Carter, Butch Patrick, Jimmy Boyd. Directed by Randall F. Hood. Screenplay, George, from story by Judy and George W. George; camera, Floyd Crosby; editor, Carl Pierson; music, Henry Vars; assistant director, Willard Kirkham. Reviewed at the studio, Dec. 12, '61. Running time, 83 MINS.

Harry Davis	Eddie Albert
Ann Davis	Jane Wyatt
Timmy Davis	Donnie Carter
Billy Davis	Butch Patrick
Tina Davis	Brenda Lee
Emily Wilkins	Nancy Kulp
Magda	Opal Euard
Janos	Ted Marcuse
Pat McGovern	Soupy Sales
Tom Provost	Dick Alden
Phil Wade	Jack Lester
Dr. Fredericks	Milton Parsons
Dr. Evans	Jack Finch
Grimshaw Wilkins	Emory Parnell
Jefferson Stander	James Maloney
Johnny Dillon	Jimmy Boyd
Mary Jergens	Charlene Brooks

"The Two Little Bears" is a cross between a fantasy for the moppet audience and a quasi-tunefilm that introduces Brenda Lee to the teenage screen audience. Artistically, the elements are fundamentally incompatible. They don't quite jell. Commercially, however, the cross-purposes are less injurious. In fact, the blend will probably widen the prospective audience, since tykes will not be troubled by the superfluous presence of Miss Lee and teenagers who would otherwise not be attracted may show up out of curiosity to see both one of their recording heroines (Miss Lee) and one of television's more popular and provocative "children's show" personalities (the uninhibited Soupy Sales) materialize on theatrical celluloid. All of which makes the modestly-budgeted George W. George production, fashioned under the auspices of Robert L. Lippert's API operation at 20th-Fox, a rather versatile little package. Most of its play, though, is likely to be as a supporting item on bills aimed at children, and so it should be.

Producer George's scenario is predicated on the theory that little boys can turn into little bears if they "believe" hard enough. This complicates the life and times of grammar school principal Eddie Albert, whose promotion is jeopardized by his insistence that his two offspring actually do accomplish the lycanthropic transition, a claim his superiors, who belong to the conservative "boys will be boys" school, are inclined to dismiss until they are present at one of the transfigurations.

Albert, a seasoned pro regardless of the nature of his roles, is excellent as the harassed papa. Here is an actor's actor. Jane Wyatt is fine as the mother. Donnie Carter and Butch Patrick are quite agreeable as the bearish youngsters, especially the latter. There is satisfactory supporting work from Jimmy Boyd, Nancy Kulp, Opal Euard, Ted Marcuse, Dick Alden, Jack Lester, Milton Parsons, Jack Finch, Emory Parnell, James Maloney and Charlene Brooks. Sales, who has been causing a good deal of commotion and comment in teenage circles, is employed here in a rather small, bland, subdued role of a helpful cop, but his name in the cast should be an attendance factor. Miss Lee, a skillful vocalist who warbles like a little league Kay Starr, has much to learn about acting. Her vocals ("Honey Bear" and "Speak to Me Pretty") are out of place in these proceedings, but she renders them with assurance and enthusiasm.

Although some of the going gets pretty syrupy, director Randall F. Hood on the whole has done a craftsmanlike job of assembling the incongruous elements into a respectably fluid package, in spite of economic realities. He has a keen sense of the visual. The production is quite tidy and orderly for a budget film, reflecting the savvy of cameraman Floyd Crosby, editor Carl Pierson, art director John Mansbridge, soundman E. C. Ward and composer Henry Vars.

Tube.

Le Jeu De La Verite
(The Game of Truth)
(FRENCH—DYALISCOPE)

Paris, Dec. 12.

Cocinor release of Marceau-Cocinor production. Stars Robert Hossein, Francoise Prevost, Paul Meurisse; features Jean Servais, Nadia Gray, Thien-Huong, Jacques Dacqmine, Perrette Pradier, Georges Riviere, Marc Cassot, Jeanne Valerie, Jean-Louis Trintignant. Directed by Robert Hossein. Screenplay, Jean Serge, Robert Chazal, Louis Martin, Steve Passeur; camera, Christian Matras; editor, Gilbert Natot. At Marignan, Paris. Running time, 80 MINS.

Inspector	Robert Hossein
Guylaine	Francoise Prevost
Borquere	Paul Meurisse
Verlat	Jean Servais
Solange	Nadia Gray
Girl	Thien-Huong
Florence	Perrette Pradier
Francine	Jeanne Valerie
Bernard	Georges Riviere
Guy	Jean-Louis Trintignant
Industrialist	Jacques Dacqmine
Husband	Marc Cassot

Sleek whodunit takes place in one room at a party bringing together a group of unsavory, futile people. Dialog is glib but overdone while the suspense is intermittent. Looms mainly for dualer use abroad with better chances locally.

A famed writer is holding a party with friends. In comes a sardonic acquaintance who waves an envelope which he claims is worth a lot of money and concerns somebody present. During a game of truth, when people ask each other questions with truthful answers demanded, he is killed.

A call for the police has one man walk in. It is hard to believe this group of hardboiled, crafty people think that the police travel alone. He turns out to be the killer who is trying to blackmail the one who hired him. There are a few switches before the killer is unmasked.

Direction is smooth but the lack of substance in characterization, the forced rapid cutting and camera movement to keep things moving, and the telegraphed ending has this bog down after a smart opening. Actors all do acceptably with their roles which are typed rather than real characters. *Mosk.*

Sail A Crooked Ship

Unevenly executed tale of band of zany, inept seagoing thieves. Could break even or better.

Hollywood, Dec. 7.

Columbia Pictures release of Philip Barry production. Stars Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs, Frank Gorshin. Directed by Irving Brecher. Screenplay, Ruth Brooks Flippen, Bruce Geller, from novel by Nathaniel Benchley; camera, Joseph Biroc; editor, William A. Lyon; music, George Duning; assistant director, Sam Nelson. Reviewed at Academy Awards Theatre, Dec. 7, '61. Running time, 88 MINS.

Gilbert Barrows	Robert Wagner
Elinor Harrison	Dolores Hart
Virginia	Carolyn Jones
Rodney	Frankie Avalon
The Captain	Ernie Kovacs
George Wilson	Frank Gorshin
McDonald	Jesse White
Nickels	Harvey Lembeck
Sammy	Sid Tomack
Helmut	Guy Raymond
Finster	Buck Kartalian
Simon J. Harrison	Wilton Graff
Mrs. Chowder	Marjorie Bennett
Young Lady Pilgrim	Terry Huntington
1st Man	Graham Ferguson
2nd Man	Tom Symonds
Mr. Caldingham	Howard Wendell
Woman	Mary Young
Newsboy	Bru Myzak
Biddy	Hope Sansberry
Cop	Mark Myer

There has been a run of nautical comedies in recent years, per "Operation Petticoat," "Wackiest Ship in the Army," Columbia's "Sail a Crooked Ship," a Philip Barry production, has several highly amusing passages of an outrageous nature, but lacks the overall finesse and consistency to keep an audience thoroughly disarmed and beguiled. Fortunately, the Columbia release does not appear to have been produced on such an elaborate scale that it cannot break even at the boxoffice.

The "Crooked" of the title refers not to the ship shape but rather to the disposition of its crew. The Ruth Brooks Flippen-Bruce Geller screenplay, from the novel by Nathaniel Benchley, has a band of zany thieves commandeering a rejuvenated vessel from a mothball fleet for purposes of safe transport to and from Boston, where they plan to pull a bank heist. The blueprint is smudged by a sudden hurricane, navigational inadequacies (only a captive knows how to steer), and a very unscientific robbery (a Founders' Day turkey raffle is in progress at the bank).

Sprightliest humor in the film is obtained from a number of sight gags and a twist of satire. But both the scenarists and director Irving Brecher are guilty of overrepetition. Latching on to a good thing, they proceed to hammer away at it until it is no longer very funny (such as a running spoof of the Capt. Queeg ball-bearing routine and a sight situation in which the helmsmen are steered by the helm, instead of vice-versa).

The degree of comedy varies with the performer to whom an incident or gag is entrusted. In the cases of Ernie Kovacs and Frank Gorshin, both practiced and instinctive funnymen, the results are superior. But the approach is to let everyone try his hand at comedy, and not all are fully equipped for the assignment. There is a need for contrast, for straight men off of whom the more adept comedians can bounce their slapstick skill.

Robert Wagner exhibits some flair for fun, and Carolyn Jones, in a sexier assignment than customary for her, has some nice moments. But pretty Dolores Hart sems a bit ill at ease in her role, and the scenes she shares with Miss Jones slow up the picture. Frankie Avalon is adequate, and delivers one vocal of a routine pop ditty ("Opposites Attract") with style and assurance. Top support is ably fashioned by Jesse White, Harvey Lembeck, Sid Tomack, Guy Raymond and Bud Kartalian.

The lens dexterity of Joseph Biroc helps convey the nautical feel, as do the sets designed by Robert Peterson. Film has been trimmed to a swift, snug 88-minutes by editor William A. Lyon. George Duning's score adds an effervescent note to the wobbly voyage. *Tube.*

Un Nomme La Rocca
(A Man Called La Rocca)
(FRENCH)

Paris, Dec. 12.

Pathe release of Cyclope-DAMA production. Stars Jean-Paul Belmondo; features Christine Kaufman, Beatrice Altariba, Pierre Vaneck, Nico Papatakis, Jean-Pierre Darras, Mario David. Directed by Jean Becker. Screenplay, Jose Giovanni, Becker, from novel by Giovanni; camera, Ghislain Cloquet; editor, Denise De Casabianca. At Paris, Paris. Running time, 105 MINS.

La Rocca	Jean-Paul Belmondo
Xavier	Pierre Vaneck
Genevieve	Christine Kaufman
Nevada	J. P. Darras
Moll	Beatrice Altariba
Chariot	Mario David

Film unfolds with a gangster and prison background in the South of France soon after the last war. This is somewhat leisurely paced and rarely makes its point about a couple of friends trying to get away from it all. Pic thus emerges primarily as a dualer or actioner possibility abroad.

Jean-Paul Belmondo has the presence of mind as a retired exhood, whose friend gets railroaded to prison, to come back to help him. But the character and times lack a crystallizing outlook and clarity. Instead this becomes a series of episodes rather than a coherent drama of awakening.

Belmondo goes to prison when he wipes out some blackmailing hoodlums who have deserted the American Army. There he meets his buddy and they are put on a detail to dig up mines. The friend loses an arm saving him and after serving their sentences they decide to buy a farm. But the friend does a little blackmailing which leads to the death of his sister and the loss of his only buddy.

Jean Becker, son of the late French director Jacques, for his first pic, shows a firm hand in visuals but this grabbing of gangster and prison scenes lacks the coherent drive to make it a specialized pic of its kind. Production is technically okay if mainly a local entry. However, it may mean a good new director on the scene here. *Mosk.*

Five Day Lover

French import, launched in Manhattan last week at the arty Normandie, is a situation comedy concerning adultery, according to VARIETY review (*Mosk*), from Paris, who said that though there are a few inventive moments, this is somewhat repetitive in its love scenes and never becomes very engaging."

Yank actress Jean Seberg "is hard put to give a lively knowing air to the wife," but funnyman Jean-Pierre Cassel ("The Joker") essays a gigolo "in his usual airy manner." Micheline Presle and Francois Perier play created partners "in character." Direction, *Mosk* added, fails to pin down a point of view.

Kingsley-International is U.S. distrib.

Les Bras De La Nuit
(The Arms of Night)
(FRENCH)

Paris, Dec. 12.

SNC release of Ares-Transfilms-Editions G.M. production. Stars Danielle Darrieux, Roger Hanin; features Pierre Destailles, Pierre Larquey. Written and directed by Jacques Guymont from a novel by Frederic Dard. Camera, Jean Tournier; editor, Charles Bretonneiche. At Le Bretagne, Paris. Running time, 90 MINS.

Daniele	Danielle Darrieux
Landais	Roger Hanin
Morel	Pierre Destailles
Belleau	Pierre Larquey
Dora	Eva Damien

A police inspector falls in love with a woman who murdered her husband and ironically covers up for her which leads to a useless further killing. Pic is somewhat talky and lacking the directorial punch or characterization to make it anything but a local entry.

Danielle Darrieux walks through her role of the wife while Roger Hanin is minus the projection to give the part of the lovestruck inspector the proper strain and revelations of love vs. duty.

Off-screen commentary is overdone, the picture plodding its way to an ironic end. Technical credits are okay but director Jacques Guymont shows too much discretion for his first vehicle. It needed a feeling and depth which he was unable to give. *Mosk.*

The Young Ones
(BRITISH—COLOR)

Bright, breezy musical zinging with youth.

London, Dec. 19.

Warner-Pathe release of an Associated British (Kenneth Harper) production. Stars Cliff Richard, Robert Morley. Features Carole Gray, Richard O'Sullivan, Melvyn Hayes, Sonya Cordeau. Directed by Sidney J. Furie. Original story and original screenplay by Peter Myers and Ronald Cass; editor, Jack Slade; camera, Douglas Slocombe; choreography, Herbert Ross; music and lyrics, Peter Myers, Ronald Cass; additional numbers by Roy Bennett, Sid Tepper, Shirley Wolfe, Sky Soloway, Bruce Welch, Hank B. Marvin, Peter Gormley, Norrie Paramor, Stanley Black; musical supervisors, Paramor and Black. At Warner Theatre, London. Running time, 108 MINS.

Nicky	Cliff Richard
Hamilton	Robert Morley
Toni	Carole Gray
Ernest	Richard O'Sullivan
Jimmy	Melvyn Hayes
Chris	Teddy Green
Barbara	Annette Robertson
Dorinda	Sonya Cordeau
Eddie	Sean Sullivan
Dench	Harold Scott
Watts	Gerald Harper
Chauffeur	Robertson Hare
Woman in Market	Rita Webb
The Shadows	Themselves

Britain hasn't produced a really effective filmusical since the war. Now producer Kenneth Harper has staked on youth and, with "The Young Ones," his gamble seemingly has come off. It's a naive, but gay pic which should sing its way into the heart of many boxoffices via its sheer exuberance. Harper signed up a 28-year-old Canadian director, Sidney Furie; a slick choreographer, Herbert Ross; and Cliff Richard, one of Britain's top pop singers, to play the hero. He then engaged a young, largely unknown cast and tossed them into a warm, jolly piece of escapism.

The idea won't win any Oscars for originality, but the songs, dancing and Furie's nimble direction keep the screenplay on zestful enough plane. Richard is the leader of a youth club whose humble little clubhouse is endangered when a millionaire property tycoon buys the land on which it is situated. Unbeknown to the other teenagers, the tycoon is Richard's father. They decide to fight him and this involves raising $4,000 to challenge the lease. It's decided the best way to do this is by taking over a derelict theatre to stage a show. This gives plenty of opportunity for musical numbers while rehearsing and in the finale, when the show is put on against great odds.

This frayed, slightly tired idea is given a lift by one or two inventive situations and by some young talent which augurs well for the future of British screen musicals. Of 13 song-and-dance numbers two have already hit the Top 10. Most of the others are production situations which help the film along.

It starts off briskly with the same offbeat informality that characterized "On the Town," "Friday Night," "What D'You Know We've Got a Show," "Lessons In Love" and "Girl In Your Arms," raise this film a cut above recent British musical pix.

The choreography of Ross is agile and sharp. Between them Norrie Paramor and Stanley Black have made best use of the musical side. Main fault of the film is that the screenplay and dialog are uneven.

However, Robert Morley, as the tycoon, does an impressive job in bringing some adult wit and irony to the screen. Richard is still inexperienced as an actor but has a pleasant charm, sings well within his range and will certainly attract his big public.

A new dancing girl, Carole Gray, is a youthful delight, though she too is happier when enjoying the exuberance of the numbers than when having to act. Melvyn Hayes and Richard O'Sullivan, two young child stars now growing up, offer some pleasantly shrewd comedy. Remainder of the young people give a fillip to the singing, dancing and comedy. Sonya Cordeau, as an oversexed, large-bosomed actress, Robertson Hare, as a chauffeur and Harold Scott, as an aged solicitor, help the pic with some well-done cameos.

Technical credits are okay, except that Douglas Slocombe's lensing sometimes suffers from overflorid color. *Rich.*

Desert Patrol
(Sea of Sand)

Originally reviewed by VARIETY from London, Nov. 12, '58, as "Sea of Sand," a Rank production, this Universal release was judged by *Rich* to be a "routine war adventure," albeit looming as a good b.o. prospect. Film deals with a worldwar two British patrol group in the African desert.

Characters as written were found to be conventional types, but acting was rated excellent and the direction "taut." Names of Richard Attenborough and John Gregson may mean something in certain metro situations. Yarn was clocked at 97 minutes.

Cleo De 5 A 7
(Cleo From Five to Seven)
(FRENCH)

Paris, Dec. 12.

Rome Paris Film production and release. Stars Corinne Marchand; features Antoine Bourseiller, Dorothee Blank, Michel Legrand, Dominique Davray. Written and directed by Agnes Varda. Camera, Jean Rabier; editor, Janine Verneau; music, Michel Legrand. Preemed in Paris. Running time, 90 MINS.

Cleo	Corinne Marchand
Antoine	Antoine Bourseiller
Dorothee	Dorothee Blank
Bob	Michel Legrand
Angele	Dominique Davray

A blonde, good-looking young femme singer is convinced she has cancer and is awaiting the results of a medical test. The film concerns the time she spends waiting and her moods, actions and final reaction to her predicament. There is a delicate balance of mood which is practically sustained throughout. Also this pic marks femme director Agnes Varda as a fine addition to French film ranks.

The girl is comely and tall. Nothing of her illness and fears show at the outset. She sings at a sesion with some zany songwriters, the songs displaying that she is good but not outstanding in this sphere. The gal is also somewhat shy and modest in spite of her looks. Then there is a busy businessman lover who never has time for her.

Director Agnes Varda is able to overcome the banality of the situation by a knowing visual feel for revelation and reflections of the girl's state via intelligent symbols. Sometimes invention falters as in the scene with the songwriters. But Miss Varda then easily picks up the threads and keeps alive interest in the girl and her plight.

She goes to a fortune teller, has a crying jag in public, buys a hat, sees her lover for a while who is loath to admit any sickness she may have, visits a model friend, sees a little film comedy which buoys her up—and finally meets a soldier who helps her face up to getting the test results.

Miss Varda is heralded a precursor by the New Wave for a feature pic she made six years ago. This one is better orchestrated and benefits from expert technical aspects in spite of almost all non-studio shooting. Corinne Marchand is well utilized as the sick girl while others just lend silhouettes to her wanderings except for Antoine Bourseiller's knowing portrayal of the soldier.

This is an offbeater with enough feeling and depth to overcome its few flat sections. The girl's problem blends with things around her until she is finally able to face up to it and accept her illness and the attempts that will be made to help and cure her. *Mosk.*

The Best Of Enemies
(COLOR)

Wryly witty, offbeat wartime comedy with serious undertones. Stylish standout performances by David Niven and Italy's Alberto Sordi. Excellant bookings for all audiences.

London, Dec. 12.

BLC release of a Columbia presentation (Dino De Laurentiis) production. Stars David Niven, Alberto Sordi; features Michael Wilding, Harry Andrews, Amedeo Nazzari. Directed by Guy Hamilton. Screenplay by Jack Pulman from adaptation by Age Scarpelli and Subo Cecchi D'Amico from Luciano Vincenzoni's story; editor, Buri Bates; camera, Giuseppe Rotumno; music, Nino Rota. At Odeon, Leicester Square, London. Running time, 104 MINS.

Major Richardson	David Niven
Captain Blasi	Alberto Sordi
Burke	Michael Wilding
Major Fornari	Amedeo Nazzari
Captain Rootes	Harry Andrews
Bernasconi	David Opatoshu
Sergeant Todini	Aldo Giuffre
Soldier Moccacia	Tiberio Mitri
Lt. Thomlinson	Kenneth Fortescue
Sgt. Trevethan	Duncan Macrae
Lt. Hilary	Noel Harrison
Private Singer	Robert Desmond
Colonel Brownhow	Michael Trubshawe
Tanner	Bernard Cribbins
Prefect	Ronald Fraser

"The Best Of Enemies," produced by Italy's Dino De Laurentiis for Columbia, is not an Italian pic dubbed into English. It's an English-speaking production shrewdly designed for an international market which it well merits capturing. Call it a hybrid. But it's a splendidly warm, wryly witty and amusing hybrid. Written by one Englishman and two Italians, it is directed by an Englishman (Guy Hamilton), has an Anglo-Italian star cast, with a few exceptions, (one being American David Opatoshu) and an Anglo-Italian crew. It was shot mainly in Israel, with some location and studio work in Italy. Israelites were used as extras. Some Abyssinians were imported to play abyssinians, and two trained gazelles were recruited in Frankfurt, Germany.

It all adds up to a smash combined operation which could well become one of the offbeat comedy clicks of 1962. It was launched first in Italy with acclaim. Then it bowed into London with a midnight gala preem. Presence of David Niven and Michael Wilding playing bland, light comedy roles, is enough to spark interest in terms of marquee. Yet it is an Italian actor, Alberto Sordi, who is likely to be most glowingly discussed. Such discussion, plus keen exploitation, should give "Enemies" its deserved b.o. potential.

It's a wartime comedy, with a gently serious undertone for those who seek it. Locale is the Ethiopian desert in 1941. Niven, a British major, and his pilot RAF officer Wilding, crash on a reconnaissance trip. They are captured by an Italian patrol, led by an Italian officer (Sordi). He releases them on condition that they let his patrol move freely to a nearby fort. Back in base, Niven is ordered to attack the fort and does so reluctantly. From then on it's an hilarious cat-and-mouse game, with captor and captive alternating as the fortunes of war sway.

From this wry shambles emerges a mutual respect and liking between the two enemies. The serious undertone? That war is crazy.

The screenplay is peppered with brisk jokes and unexpected offbeat situations which keep the proceedings light and easy. Hamilton has directed with a sure touch which brings out the characteristics of the two opposed nations admirably. The locations are authentic and Guiseppe Rotumno's color lensing okay.

Niven, debonair, nonchalant and skilfully underplaying, is matched excellently by Sordi. Playing his first English speaking role, this Italian actor did the job parrot-fashion and scores a hit. He is a handsome young man, a comedian with a touch of pathos. Of a long supporting cast of British and Italian thesps, Michael Wilding, in a typical throwaway is casually effective; Harry Andrews, as a bewildered regular officer and Duncan Macrae, as a sergeant who treats the desert as if it were a military parade ground, are standouts.

"Best Of Enemies" emerges as a superior slice of entertainment. De Laurentiis deserves a shake of the mitt for resisting any attempt to introduce a phoney love-theme. Only femme faces seen are the photographs of their wives that Niven and Sordi carry with them. *Rich.*

L.A. Limping Pre-Xmas But 'Story' Boffo 26G, 'One, Two' Smash 21G; 'Island' $15,000, 'Cont'l Twist' 4G

Los Angeles, Dec. 19.

L.A. firstruns are picking up a bit this week helped by a pair of money newcomers but general outlook is offish because of pre-holiday drag. "West Side Story," on hardticket, is heading for a boffo $26,000 in first at the Chinese. "One, Two, Three" shapes smash $21,000 at Hollywood Paramount.

Not any of three other openers are showing much strength. "White Christmas" being rated soft at four houses. "Mysterious Island" is rated fair $15,000 or better in three locations. "Wonders of Aladdin" looms thin $11,000, also in three spots.

"Continental Twist" is dull $4,000 at Orpheum. "Summer and Smoke" looks sturdy in fourth at Fine Arts. "Spartacus" still is okay in 61st week at Pantages.

Estimates for This Week

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA). Boff $26,000. Last week, "Breakfast at Tiffany's" (Par) (8th wk), $11,800.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Continental Twist" (Indie) and "Jailhouse Rock" (M-G) (reissue). Dull $4,000 or less. Last week, with Pix, Wiltern, "Sardonicus" (Col), "Spacemen vs. Prehistoric Monsters" (Col), $11,700.

Los Angeles, Pix, Four Star (Metropolitan-Prin-UATC) (2,019; 756; 868; 90-$1.50) — "Mysterious Island" (Col) and "Seventh Voyage of Sinbad" (Col). Fair $15,000 or over. Last week, Los Angeles with Iris, "Blue Hawaii" (Par), "Desert Warrior" (Indie) (3d wk), $6,600. Four Star, "Marty" (UA); "12 Angry Men" (UA) (reissues) (2d wk), $900.

Hollywood Paramount (State) (1,468; 90-$2)—"One, Two, Three" (UA). Smash $21,000. Last week, "Splendor in Grass" (WB) (9th wk), $9,000.

State, Hollywood, Baldwin (UATC-FWC-State) (2,404; 856; 1,800; 90-$1.50)—"Wonders of Aladdin" (M-G) and "Pirate and Slave Girl" (Indie). Thin $11,000 or close. Last week, State with Fox Wilshire, "Ben-Hur" (M-G) (6th wk), $6,600. Hollywood with Warren's, Loyola, El Rey, "Truth" (Kings), "Angry Silence" (Indie), $13,000. Baldwin with Crest, "Cat on Hot Tin Roof" (M-G), "Raintree County" (M-G) (reissues), $5,500.

Warren's, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) (1,757; 2,344; 825; 1,298; 90-$1.50)—"White Christmas" (Par) and "Colorado" (WB) (Warren's), "Houseboat" (Par) (others) (reissues). Soft $13,000 or close.

Hawaii (G&S) (1,106; 90-$1.50)

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $1,752,000
(*Based on 21 cities and 239 theatres, chiefly first runs, including N.Y.*)

Last Year $1,818,150
(*Based on 22 cities and 229 theatres*).

'Bombed' Light 5G, Prov.; 'Hawaii' 4G

Providence, Dec. 19.

Mainstem theatres currently are taking a back seat to the last-minute Christmas shopping rush. Highest coin total is going to State's "I Bombed Pearl Harbor" but that is very sad. Third week of "Blue Hawaii" shapes okay. "The Mask" looks mild at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Great Impostor" (U) and "Portrait in Black" (U) (reissues). Slow $3,000. Last week, "Comancheros" (20th) and "Silent Call" (20th) (3d wk), $3,200.

Elmwood (Snyder) (724; 65-90)—"Cat on Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues) (2d wk). Meek $2,000. Last week, $3,000.

Majestic (SW) (2,200; 65-90)—"The Mask" (WB) and "Day Sky Exploded" (Indie). Mild $5,000. Last week, "Susan Slade" (WB) and "King in Shadow" (Indie) (3d wk), $4,000.

State (Loew) (3,200; 65-90)—"I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie). Bad $5,000. Last week, "Bachelor in Paradise" (M-G) (3d wk), $5,000.

Strand (National Realty) (2,200; 90-$1.25)—"Blue Hawaii" (Par) (3d wk). Okay $4,000 or over. Last week, $6,000.

Port. Slow But 'Island' Good $6,500; 'Xmas' 5G

Portland, Dec. 19.

Ice, snow and long-playing holdovers will put most firstruns on the skids this round. "Mysterious Island" looks best of newcomers, with a good week in prospect at Orpheum. However, "The Truth" is getting no place on its first stanza at Paramount. "White Christmas" is just behind "Island" in actual coin, with an okay session at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Bachelor In Paradise" (M-G) (5th wk). Brisk $3,000. Last week, $3,700.

Fine Arts (Foster) (426; $1.50)—"Splendor In Grass" (WB) (m.o.) and "Man In Moon" (Indie) (5th wk). Matinees only weekends. Steady $2,000. Last week, $2,100.

Fox (Evergreen) (1,600; $1-$1.49)—"White Christmas" (Par) and "Houseboat" (Par) (reissues). Okay $5,000. Last week, "Comancheros" (20th) and "Jet Storm" (20th) (3d wk), $4,800.

Guild (Rosener) (400; $1.75-$2)—"La Dolce Vita" (Astor) (6th wk). Matinees weekends only. Holds oke at $2,500. Last week, $2,700.

Hollywood (Evergreen) (1,180; $1.49-$2)) — "This Is Cinerama" (Cinerama) (4th wk). Solid $5,000. Last week, $6,200.

Irvington (Smith) (650; $1.50)—"Breakfast at Tiffany's" (Par) and "Romanoff and Juliet" (U) (7th wk). Matinees weekends only. Tall $4,000. Last week, $4,600.

Music Box (Hamrick) (640; $1-$1.50)—"Susan Slade" (WB) (5th wk). Okay $2,700. Last week, $3,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Mysterious Island" (Col) and "Twinkle and Shine" (Col) (reissue). Good $6,500. Last week, "I Bombed Pearl Harbor" (Indie) and "Then There Three" (Indie), $5,900.

Paramount (Port-Par) (3,066; $1-$1.50) — "Truth" (Kings) and "Blonde Sinner" (AI). Drab $4,000. Last week, legit stageshow.

Rain Clouts L'ville Biz; 'Errand' Fairish $5,000, 'Christmas' OK $6,000

Louisville, Dec. 19.

Heavy rainfall Saturday (16) without any letup, will put a real crimp in firstrun grosses here currently. Of the few newcomers, "Errand Boy" looks fairish at the Kentucky. Of the reissues, "White Christmas" looms best, okay at the Ohio.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1) — "Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Oke $4,000. Last week, "Question 7" (Indie), $5,000.

Kentucky (Switow) (900; 75-$1)—"Errand Boy" (Par). Fairish $5,000 or near. Last week, "Blue Hawaii" (Par) (3d wk), $5,500.

Mary Anderson (People's) (900; 90-$1.25) — "Susan Slade" (WB) (4th wk). Fair $3,500. Last week, $4,500.

Ohio (Settos) (900; $1.25) — "White Christmas" (Par) (reissue). Likely okay $6,000 or close. Last week, "Bachelor in Paradise" (M-G) (3d wk), $5,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Cinerama Holiday" (Cinerama) (9th wk). Puny $3,000 after last week's $4,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Bridge To Sun" (M-G). Drab $4,000. Last week, "Town Without Pity" (UA), $7,000.

Denver Mild; 'Bombed' Good $12,000, 'Xmas' 8G

Denver, Dec. 19.

Not much excitng here this session with few newcomers and none of them doing much. Best of newies is rated to be "I Bombed Pearl Harbor," good at the Denver. "White Christmas" is rated fair at Orpheum as is "Lost Battalion" at Paramount. Elsewhere it's mainly fair or worse as Xmas shopping takes a heavy toll.

Estimates for This Week

Bluebird (Fox) (550; $1.25-$1.45)—"La Dolce Vita" (Astor) (m.o.) (9th wk). Good $1,100. Last week, $1,500.

Capri Art (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (5th wk). Fair $1,600. Last week, $2,700.

Centre (Fox) (1,270; $1.25-$1.45)—"Bachelor in Paradise" (M-G) (5th wk). Fair $6,000. Last week, $6,800.

Cooper (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (9th wk). Still good at $11,000. Last week, $13,500.

Denham (Indie) (800; $1.25-$2.50)—"King of Kings" (M-G) (6th wk). Off to fair $5,000. Last week, $5,500.

Denver (Fox) (2,432; $1.25) —"I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie). Good $12,000. Last week, "Comancheros" (20th) (3d wk), $7,000.

Esquire (Fox) (600; $1.25) — "Monpti" (Indie). Fair $1,800. Last week, "Watch Your Stern" (Indie), $1,600.

Orpheum (RKO) (2,690; $1.25-$1.45) — "White Christmas" (Par) (reissue) and "Flute and Arrow" (Indie). Fair $8,000 or close. Last week, "Blue Hawaii" (Par) and "Desert Warrior" (Indie) (3d wk), $6,000.

Paramount (Indie) (2,100; 90-$1.25) — "Lost Battalion" (Indie) and "Guns of Black Witch" (Indie). Fairish $10,000. Last week, "North By Northwest" (M-G) and "Don't Eat Daisies" (WB) (reissues), $9,000.

Towne (Indie) (600; $1.25-$1.45)—"Two Bears" (20th). Good $2,800. Last week, "Greyfriar's Bobby" (BV) (8th wk), $1,700.

'Errand' Good 7G, Balto; 'Susan' 3G

Baltimore, Dec. 19.

"Errand Boy," only new film on the downtown scene, was the weekend champ to give the Hipp a needed boost. Otherwise, first-run biz is dull. "Comancheros" is down in fourth week at Mayfair and "Susan Slade" shapes sad in fourth at Stanton.

"Bachelor in Paradise" looks mild in fourth at the Town. "Loss of Innocence" is okay in fourth week at the Little. "Call Me Genius" is rated nice in second at the Playhouse.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Illicit Interlude" (Janus) (2d wk). Slow $1,200. Last week, $1,800.

Charles (Fruchtman) (500; 90-$1.80)—"Splendor in Grass" (WB) (10th wk). Oke $2,800. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Saturday Night, Sunday Morning" (Cont) (m.o.) (2d wk). Fair $1,200. Last week, $1,300.

Five West (Schwaber) (435; 90-$1.50)—"The Risk" (Kings) (2d wk). Fairish $1,600. Last week, $1,800.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Errand Boy" (Par). Good $7,000. Last week, "Blue Hawaii" (Par) (3d wk), $4,500.

Little (Rappaport) (300; 90-$1.50)—"Loss of Innocence" (Col) (4th wk). Oke $1,200. Last week, $2,000.

Mayfair (Fruchtman) (750; 90-$1.50)—"Comancheros" (20th) (4th wk). Down to $3,000. Last week, $3,500.

Playhouse (Schwaber) (355; 90-$1.50)—"Call Me Genius" (2d wk). Good $2,500. Last week, $2,600.

Rex (Freedman) (500; 90-$1.50)—"Wild Strawberries" (Janus). Oke $1,800. Last week, "Naked Holiday" (Indie) and "Morals Squad" (Indie) (4th wk), $1,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Susan Slade" (WB) (4th wk). Drab $3,000. Last week, $3,500.

Town (Rappaport) (1,125; 90-$1.50) — "Bachelor in Paradise" (M-G) (4th wk). Slow $3,800. Last week, $4,000.

Week-Before-Xmas, Mpls Hits Bottom; 'Hawaii' $4,000, Wayne 4½G, Both Oke

Minneapolis, Dec. 19.

This week-before-Christmas is living up to its rep as the year's boxoffice "worst." However, some holdovers still are able to demonstrate vigor. Most newcomers are sacrificial goats, dotting the scene for getting-rid-of purposes and tossed in for only the single week.

Such holdovers as "King of Kings," "South Seas Adventure," "Comancheros" and "Blue Hawaii" continue their nice b.o. performances. "Susan Slade" is good on moveover to the Mann.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"King of Kings" (M-G) (6th wk). Still plenty alive with okay $4,000. Last week, $5,000.

Avalon (Frank) (800; $1) — "Career Girls on Nature Holiday" (Indie) (2d wk). Fair $800. Last week, $1,000.

Century (Cinerama, Inc.) (1,100; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (6th wk). Neat $7,000. Last week, $7,500.

Gopher (Berger) (1,000; $1-$1.25)—"Blue Hawaii" (Par) (4th wk). Healthy $4,000. Last week, $4,500.

Lyric (Par) (1,000; $1-$1.25) — "Everything's Ducky" (Col). Fair $4,000. Last week, "Bachelor in Paradise" (M-G) (4th wk), $3,500.

Mann (Mann) (1,000; $1-$1.25)—"Susan Slade" (WB) (m.o.). Good $5,000. Last week, $5,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Hippodrome" and "Four Desperate Men" (Cont). Modest $4,000. Last week, "White Christmas" (Par) (reissue). $7,000.

St. Louis Park (Field) (1,000; $1.25)—"Season of Passion" (UA). Mild $2,000. Last week, "La Dolce Vita" (Astor) (2d run) (4th wk), $2,000 at $1.50-$2 scale.

State (Par) (2,200; $1-$1.25) — "Comancheros" (20th) (4th wk). Healthy $4,500 for John Wayne pic. Last week, $5,000.

Suburban World (Mann) (800; $1.25)—"The Truth" (Kings) (2d run). Okay $1,800. Last week, "Mark" (Cont) (3d wk), $2,000.

Uptown (Field) (1,000; $1.25) — "Guns of Black Witch" (AI) and "Lost Battalion" (AI) Slow $2,000. Last week, "Man in Moon" (Indie) (2d wk), $2,000.

World (Mann) (400; $1-$1.50) — "Breakfast at Tiffany's" (UA) (8th wk). Hefty $5,000. Last week, $4,-

Broadway Grosses

Estimated Total Gross

This Week $527,100
(*Based on 32 theatres*)

Last Year $472,400
(*Based on 28 theatres*)

'Errand' Oke 11G, St. L.; Wayne 12G

St. Louis, Dec. 19.

Some new fare, launched in pre-Xmas week, is doing surprisingly well here this round. "Comancheros" shapes good at the huge Fox while "Errand Boy" is rated okay at the St. Louis. "Wonders of Aladdin" also new, looks sluggish on opening round at Loew's Mid-City.

"Bachelor in Paradise" looms nice in fourth State session. "Splendor in Grass" looks average in ninth round at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Breakfast at Tiffany's" (Par) (2d wk) (sub-run). Good $7,000. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Modigliani" (Indie). Good $1,500. Last week, "Tunes of Glory" (Lope) (6th wk), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25) — "Splendor in Grass" (WB) (9th wk). Average $6,000 or close. Last week, $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"Comancheros" (20th). Good $12,000 for John Wayne starrer. Last week, "Everything's Ducky" (Col) and "Twenty Plus Two" (AA), $8,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Wonders of Aladdin" (M-G). Slow $6,000. Last week, "Cat on Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues), $12,000.

State (Loew) (3,600; 60-90) — "Bachelor in Paradise" (M-G) and "Secret of Deep Harbor" (UA) (4th wk). Nice $8,000. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Carry on Constable" (Indie) and "Carry on Nurse" (Indie) (2d wk). Nice $2,500. Last week, $4,000.

St. Louis (Arthur) (3,800; 75-90)—"Errand Boy" (Par) and "Pirates Tortuga" (20th). Okay $11,000 or near. Last week, "Back Street" (U) and "Romanoff and Juliet" (U) (sub-runs), $8,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Doctor in Love" (Indie) (4th wk). Good $2,000. Last week, $2,500.

Seattle Dull Albeit 'Island' Trim $7,000

Seattle, Dec. 19.

It's the week before Christmas, and biz here currently reflects this. "Mysterious Island" looks the best bet, being rated good on opener at Coliseum. "Colossus of Rhodes" is slight on first holdover round at Music Hall while "Blue Hawaii" shapes drab in fourth at Paramount. Other spots are nearly as bad off.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Susan Slade" (WB) (5th wk). Mild $2,500 in 5 days. Last week, $4,200.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Mysterious Island" (Col) and "Brainwashed" (Col). Good $7,000. Last week, "I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie), $7,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Comancheros" (20th) (4th wk). Slow $3,800. Last week, $5,300.

Music Box (Hamrick) (738; $1-$1.50) — "Bachelor in Paradise" (M-G) (5th wk). Fair $3,000. Last week, $4,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Colossus of Rhodes" (M-G) (2d wk). Light $4,000. Last week, $7,300.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "Blue Hawaii" (Par) and "Man Trap" (UA) (4th wk-9 days). Drab $3,500. Last week, $5,200.

Det. Down; 'Errand' OK $12,000, 'Island' Slick 15G; 'Breakfast' 10G, 9

Detroit, Dec. 19.

Pre-Yuletide lull has arrived in earnest and the downtown deluxers are suffering currently. All grosses are down, every house feeling the pinch. "Errand Boy" is only okay at Michigan on first. "Mysterious Island" looks nice at the Palms, also on opener. "Cat On Hot Tin Roof" and "Some Came Running," pair of oldies, shape mild at Grand Circus. Two other oldies, "Can-Can" and "Long Hot Summer," are moderate at the Mercury.

Among the holdovers, "Breakfast at Tiffany's" is holding nicely via "last days" notices at the Madison. "7 Women From Hell" looks sad in second at the Fox.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-$1.49)—"Seven Women from Hell" (20th) and "Pirate of Tortuga" (20th) (2d wk). Sad $7,000 in 4 days. Last week, $10,500.

Michigan (United Detroit) (4,036; $1.25-$1.49) — "Errand Boy" (Par) and "Desert Warrior" (Indie). Okay $12,000. Last week, "White Christmas" (Par) and "Naked Jungle" (Par) (reissues), $10,000.

Palms (UD) (2,995; $1.25-$1.49)—"Mysterious Island" (Col) and "Police Dog Story" (UA). Nice $15,000. Last week, "I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie) (2d wk), $7,000.

Madison (UD) (1,408; $1.25-$1.49)—"Breakfast at Tiffany's" (Par) (9th wk). Oke $10,000 in 5 days. Last week, $12,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Cat on Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues). Mild $7,000. Last week, "Susan Slade" (WB) and "World by Night" (WB) (3d wk), $8,000.

Adams (Balaban) (1,700; $1-$1.25)

(Continued on page 10)

Pre-Yule Doldrums Hit Chi Albeit 'Island' Bright $17,500; 'Errand' Nice 14G, 'Raft' 13G, Wayne Hot 12G, 4th

Chicago, Dec. 19.

Pre-Yule doldrums continue to slough deluxer biz this round as patrons wait for the holiday big entries to arrive. The new pix were mostly at the art houses although "Mysterious Island" preemed to a bright $17,500 at the Roosevelt.

First round of "Truth About Women" and "Girl of River" shapes okay at Cinema.

Most of holdover strength is in the fourth round pix, with "Errand Boy" rated very good at Chicago. "George Raft Story" is holding well at United Artists while "Comancheros" looms good at Oriental. Also in fourth week, "Susan Slade" is posting a nice take at State-Lake.

"Bachelor In Paradise" is down in 4-day seventh stanza at Woods while "La Dolce Vita" should tally a hefty seventh at the Loop. Ninth round of "Breakfast At Tiffany's" is fine at the Esquire.

"Seven Wonders of World," on popscale, is notching a slick 11th session at Palace. "King of Kings," on hardticket, is steady in ninth Todd canto. "El Cid" opens reserved-seat run at Cinestage on Thursday (21).

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"The Idiot" (20th). Oke $2,700. Last week, "Love and Be Loved" (Indie), $2,500.

Chicago (B&K) (3,900; 90-$1.80)—"Errand Boy" (Par) (4th wk). Trim $14,000 or close. Last week, $19,500.

Cinema (Stern) (500; $1.50) — "Truth About Women" (Cont) and "Girl of River" (Cont). Okay $2,500. Last week, "Modigliani" (Cont), $2,600.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Breakfast At Tiffany's" (Par) (9th wk). Nice $6,000. Last week, $7,000.

Loop (Telem't) (606; $1.25-$1.80)

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Twist' Tall 8G, Cincy; Lewis 10G

Cincinnati, Dec. 19.

Robust newcomers "Errand Boy" at the Albee and "Twist Around Clock" at Keith's are ringing a merry pre-Xmas note for Cincy firstruns this session. The former holds. "Twist" is a downtown switch from Shor's Twin ozoner.

"Bachelor in Paradise" retains potency in fourth week at suburban Valley, where "El Cid" preems Dec. 21. "King of Kings" rates fairish in fifth at the Capitol. Reissues are so-so at Palace and Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Errand Boy" (Par). Hefty $10,000 as Jerry Lewis pic does well for pre-Xmas. Last week, "Susan Slade" (WB) (4th wk), $5,000.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (5th wk). Fair $7,500. Last week, $8,000.

Grand (RKO) (1,300; $1-$1.25)—"Can-Can" (20th) and "Carmen Jones" (20th) (reissues). Okay $6,000. Last week, "Comancheros" (20th) (4th wk), $4,200.

Keith's (Shor) (1,500; 90-$1.25)—"Twist Around Clock" (Col). Solid $8,000. Last week, "Darby O'Gill" (BV) and "Nikki" (BV) (reissues), $3,500.

Palace (RKO) (2,600; $1-$1.25)—"Samson and Delilah" (Par) and "Ulysses" (Par) (reissues). Mild $5,000. Last week, "Blue Hawaii" (Par) (3d wk), $4,300.

Twin Drive-In (Shor) (600 cars; 90c) West side only. — "Back Street" (U) and "Last Sunset" (U) (subruns). Fair $2,500. Last week, "Devil at 4 O'Clock" (Col) and "Wackiest Ship in Army" (Col) (subruns), $3,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Bachelor in Paradise" (M-G) (4th wk-5 days). Good $4,500. Last week, $5,500. Hardticket "El Cid" (AA) opens Dec. 21.

K.C. Biz Better; 'Errand' Nice $8,000, 'Island' OK 7G, 'Kings' Good 10G, 6

Kansas City, Dec. 19.

Theatres are girding for holiday business with some pre-Xmas bookings on some stronger product. Paramount moved in "Errand Boy," on Friday, unusual for pre-Christmas week, and will hold it through the holidays. It's nice on opener. Fox Midwest opened "Mysterious Island" at the Plaza, and will keep it through Xmas. "7 Women from Hell" at Uptown and Granada shapes mild. Holdovers in the Durwood houses find "King of Kings" doing well, "Bachelor in Paradise" okay and "Seven Wonders of World" holding its own.

Estimates for This Week

Capri (Durwood) (1,260; 90-$2.50)—"King of Kings" (M-G) (6th wk). Okay $10,000. Last week, hurt by weekend storm, $9,000.

Empire (Durwood) (1,200; 90-$2)—"Seven Wonders of World" (Cinerama) (reissue) (5th wk). Oke $5,000. Last week, storm sloughed to $4,000.

Isis, Brookside, Vista, Granada (Fox Midwest-Nat. Theatres) (1,360, 800, 700, 1,217; $1)—Currently sub-runs, except Granada. Last week, "I Bombed Pearl Harbor" (Indie), fair $9,000.

Kimo (Dickinson) (504; 90-$1.25)—"Weekend with Lulu" (Col) (5th wk). Good $1,000. Last week, $1,100.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Errand Boy" (Par). Fine $8,000, excellent for shopping season. Holds. Last week, "White Christmas" (Par) (reissue), $3,000.

Plaza (FMW-NT) (1,630; $1-$1.25)—"Mysterious Island" (Col.) Big kid play over weekend, okay $7,000; stays on. Last week, "Comancheros" (20th) (3d wk), $5,000.

Roxy (Durwood) (850; $1-$1.50)—"Bachelor in Paradise" (M-G) (5th wk). Nice $4,500. Last week, same.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-$1.25)—"7 Women from Hell" (20th) and "Big Gamble" (20th). Mild $7,500. Last week, Uptown only "Blue Hawaii" (Par) (3d wk), $4,500.

'ALADDIN' BIG 12G, TORONTO; 'SUSAN' 9G, 2

Toronto, Dec. 19.

Newcomer "Breakfast at Tiffany's" is wow at the Hollywood. Also new, "Wonders of Aladdin" looms smash at Loew's. But biz generally is spotty because of last-minute Xmas shopping. Second stanza of "Susan Slade" is hot but "King of Kings" is showing the seasonal slump.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Hustler" (20th) (5th wk). Holding at oke $8,000. Last week, $10,000.

Eglinton (FP) (919; $1.50-$2.50)—"Windjammer" (NT) (52d wk). Good $6,500. Last week, same.

Fairlawn (Rank) (1,165; $1.25-$1.50)—"Guns of Navarone" (Col) (22d wk). Steady $5,000. Last week, $5,500.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's (Par). Wham $15,000. Last week, "Splendor in Grass" (WB) (9th wk), $5,000.

Imperial (FP) (3,206; $1-$1.50)—"Susan Slade" (WB) (2d wk). Hefty $9,000. Last week, $12,500.

Loew's (Loew) (1,641; $1-$1.50)—"Wonders of Aladdin" (M-G). Fancy $12,000. Last week, "Bachelor in Paradise" (M-G) (3d wk), $9,000.

University (FP) (1,556; $1.50-$2.75)—"King of Kings" (M-G) (8th wk). Still good at $10,000. Last week, $11,000.

Buff. Hits Bottom But 'Twist' Rugged $12,000

Buffalo, Dec. 19.

Firstrun trade is hitting the bottom this stanza, with even the newies which dared pre-Xmas session to preem not getting any place in most instances. "Twist Around Clock," however, looks trim at Lafayette and "Mysterious Island" is rated fine at Century opening week. "I Bombed Pearl Harbor" is drab in first at Paramount while "Wonders of Aladdin" at the Buffalo also is sad, both opening sessions.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Wonders of Aladdin" (M-G). Dismal $5,000. Last week, "Helen of Troy" (WB) and "Land of Pharoahs" (WB) (reissues), $6,000.

Center (AB-PT) (2,500; 70-$1)—"Susan Slade" (WB) (4th wk). NSH $6,500 in 9 days. Last week, $6,700.

Century (UATC) (2,700; 70-$1)—"Mysterious Island" (Col). Fine $11,000. Last week, "Comancheros" (20th) (3d wk-9 days), $6,000.

Lafayette (Basil) (3,000; 70-$1)—"Twist Around Clock" (Indie) and "Queen of Pirates" (Col). Tops in city at fancy $12,000 or near. Last week, "Wild Harvest" (Indie) and "Fear No More" (Indie), $3,200.

Paramount (AB-PT) (3,000; 70-$1)—"I Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie). Drab $6,000. Last week, "Blue Hawaii" (Par) (3d wk), $6,300.

Teck (Loew) (1,200; 70-$1.25) — "Bachelor in Paradise" (M-G) (6th wk). Tame $2,500. Last week, $2,600.

Cinema (Martina) 450; 70-$1.25)—"Parent Trap" (BV) (reissue) (2d wk). Okay $1,000. Last week, $1,500.

'Twist Clock' Oke 13G Paces Cleve.

Cleveland, Dec. 19.

Per usual boxoffice trade is dragging bottom here pre-Xmas, with few bright spots. One of these is "Twist Around Clock," rated fairly good at the Hipp. "Wonders of Aladdin," apparently brought in too early for this type of pic, is very sad at State on opener.

"The Mask" is fair at the Allen. "King of Kings" is sluggish in fifth at the Ohio. "Susan Slade" is rated dopey in fifth at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Mask" (WB) and "House of Wax" (WB) (reissue). Fair $8,000 or less. Last week, "Comancheros" (20th) (3d wk), $9,000.

Colony Art (S-W) (1,354; $1.50)—"Kind Hearts and Coronets" (Indie) and "Man in White Suit" (Indie) (reissues). Mild $1,900. Last week, "Watch Your Stern" (Indie) (2d wk), $2,000.

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"Cheaters" (Indie). Thin $1,600. Last week, "Love Game" (Indie), $2,000.

Heights Art (Art Theatre Guild) (925; $1-$1.25)—"Lust for Life" (Indie) (reissue). Routine $1,800. Last week, "General Della Rovere" (Indie) (2d wk), $2,100.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Twist Around Clock" (Col). Good $13,000 in 10 days. Last week, "Operation Petticoat" (U) and "Pillow Talk" (U) (reissues), $5,000.

Ohio (Loew) (2,700; $1.25-$2.50)—"King of Kings" (M-G) (5th wk). Modest $8,000. Last week, $9,000.

Palace (Silk & Helpern) (2,739; $1-$1.50) — "Susan Slade" (WB) (5th wk). Dopey $5,500. Last week, $5,000.

State (Loew) (3,700; $1-$1.50)—"Wonders of Aladdin" (M-G). Bad $5,000 or close. Last week, "Bachelor in Paradise" (M-G) (3d wk), $8,500 in 10 days.

Stillman (Loew) (2,700; $1.50)—"Bachelor in Paradise" (M-G) (m.o.). So-so $4,500 in 6 days. Last week, "Some Came Running" (M-G) and "Cat on Hot Tin Roof" (M-G) (reissues), $5,000.

Westwood Art (Art Theatre Guild) (855; $1.25-$1.50)—"General Rovere" (Indie) (m.o.). Weak $1,500. Last week, "Black Orpheus" (Indie) (reissue), $1,900.

Despite Pre-Xmas Lull, New Pix Cheer B'way; 'Babes'-Christmas Show Wow $174,000 'El Cid' 45G, 'Vita' $44,500

Broadway firstruns are going through the annual week-before-Christmas doldrums, with the sturdy pix the rare exception. However, the business being done by three new pictures despite the seasonal trend, augurs well for the year-end holiday. Theatres had to contend with bad weather two days out of the current week so far, but came through well.

Big news, of course, is the Christmas stageshow plus "Babes in Toyland" at the Music Hall. This combo looks to wind the initial session today with a mighty $174,000. Saturday's gross topped anything at the Hall for a Saturday excepting Saturdays having New Year's Eve as part of the day's receipts.

"El Cid," which started a bit tamely, gained momentum over the weekend and now looks to come close to capacity $45,000 at the Warner on opening stanza. "La Dolce Vita," playing subsequent-run at the Embassy and the arty Beekman, hit a boffo $44,500 or close on initial round. Pic had a 34-week run at the Henry Miller, on hardticket, prior to this lower-priced engagement.

"West Side Story" is holding close to capacity with about $46,000 in current (9th) stanza at the Rivoli. "King of Kings" continues big with around $26,000 for 10th week at the State.

Elsewhere, trade is largely sharply off from a week ago. One arty theatre opener, "No Love For Johnnie," however, did excellent of this time of year with $15,000 at the Little Carnegie.

Launching of "Pocketful of Miracles" on Monday (18) at the Victoria and the arty Trans-Lux 52d Street is the first of a long line of new, stronger fare being brought in on the year-end holidays. One of these is "Judgment at Nuremberg," which preemed on hardticket policy last night (Tues.) at the Palace.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Paris Blues" (UA) (7th-final wk). Sixth week ended Monday (18) was light $11,000 or close after $13,000 for fifth. Stays a couple of days in current round to open "One, Two, Three" (UA) tomorrow (Thurs.), daydating with Fine Arts.

Capitol (Loew) (4,820; $1-$2.50)—"Bachelor in Paradise" (M-G) (5th wk). This stanza winding today (Wed.) looks like $14,000 after $18,000 for fourth week. Stays one more round to bring in "Roman Spring" (WB) on Thursday (28), daydating with Trans-Lux 85th Street.

Criterion (Moss) (1,520; $1.25-$2.40)—"Devil at 4 O'Clock" (Col) (10th-final wk). Ninth round ended yesterday (Tues.) was fair $14,000 or near after $17,000 for eighth week. "The Innocents" (20th) comes in Monday (25), daydating with 72d St. Playhouse.

Demille (Reade) (1,463; 90-$2.75)—"Summer and Smoke" (Par) (5th wk). Current week finishing today (Wed.) is heading for good $16,000 after $17,000 for fourth week finishing today (Wed.) after $17,000 for fourth week Stays.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (2d wk). First session finished yesterday (Tues.) was wow $26,500 or over, new peak here under current policy.

Henry Miller (Gilbert Miller) (800; $1.50-$3) — "Les Liaisons Dangereuses" (Astor). Opened Monday (18) night with charity preem. House was closed for about a week after highly successful longrun (34 weeks) of "La Dolce Vita" (Astor). "Liaisons" is playing policy of matinees daily with two shows at night, and hardticket.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA). Opened on hardticket policy last night (Tues.). In ahead, reissues.

Forum (Moss) (813; 90-$1.80)—"Never on Sunday" (Lope) (7th-final wk). Sixth week finished Sunday (17) was nice $9,000 after $8,800 for fifth round. "Wonders of Aladdin" (MG) opens Friday (22), daydating with Baronet.

Paramount (AB-PT) (3,665; $1-$2) — "Comancheros" (20th) (7th wk-9 days). This week ending tomorrow (Thurs.) looks mild $16,000 after $16,500 for sixth week. "Second Time Around" (20th) opens Friday (22).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Babes in Toyland" (BV) and annual Christmas stageshow including "The Nativity." Initial week ending today (Wed.) looks like smash $174,000 or near. Stays, natch! In ahead, "Flower Drum Song" (U) with stageshow (5th wk), $125,000, remarkable run and money for this time of year. Christmas show grossed $40,000 on last Saturday, highest for such date excepting on New Year's Eve. Sat. Christmas show now sold through into January on reserved seats.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (9th wk). This session ending today (Wed.) is heading for near-capacity $46,000. The eighth was capacity $47,000. Stays indef. Holding so well because of theatre parties.

State (Loew) (1,900; $1.50-$3.50)—"King of Kings" (M-G) (10th wk). Current round ending today (Wed.) looks like sockeroo $26,000 on 12 shows after $27,000 for ninth week. Continues.

Victoria (City Inv.) (1,003; 50-$2)—"Pocketful of Miracles" (UA). Opened Monday (18). In ahead, "Splendor in Grass" (WB) (10th wk-6 days). Held well with $10,000 after $13,200 for ninth week.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA). First week ending tomorrow night (Thurs.) looks to hit close to capacity $45,000, not including preem night of Thursday (14). Advance now is at reasonable heights, with outlook bright for yearend holidays.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"The Mark" (Cont) (m.o.) (5th wk). This round finishing tomorrow (Thurs.) looks like okay $5,000 after $7,000 for fourth. "Wonders of Aladdin" (M-G) opens Friday (22), day-dating with Forum.

Fine Arts (Davis) (468; 90-$1.80)—"Paris Blues" (UA) (6th wk-9 days). This week is heading for mild $4,500 after $5,000 for seven-day fifth round. "One, Two, Three" (UA) opens tomorrow (Thurs.), day-dating with Astor.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor) (2d wk). First week ended yesterday (Tues.) was wow $18,000 or near, daydating with Em-

(Continued on page 10)

'Island' Lush $7,500 In Pitt; 'Twist' Fine 8½G; 'Kings' Boffo 9G, 6th

Pittsburgh, Dec. 19.

Biz at Pitt deluxers continues off, with two entries adding slight braking effect to trade skid. Rated nice are "Twist Around Clock" at Gateway and "Mysterious Island" at Fulton in first round. Reissues are not helping much at other spots. Art houses are holding up with "Cold Wind in August" still being fancy in fourth at Shadyside. The big grosser in Pitt continues to be "King of Kings" in sixth week of hardticket run at Warner.

Estimates for This Week

Fulton (Associated) (1,635; $1-$1.50)—"Mysterious Island" (Col). Fine $7,500. Last week, "Mr. Sardonicus" (Col), $3,000.

Gateway (Associated) (1,900; $1-$1.50) — "Twist Around Clock" (Col). Fine $8,500. Last week, "Twenty Plus Two" (AA), $4,200.

Penn (UATC) (3,300; $1-$1.50)—"Gigi" (M-G) and "Butterfield 8" (M-G) (reissues). Mild $6,000. Last week, "Room At Top" (Cont) and "Streetcar Named Desire" (20th) (reissues), $4,500.

Shadyside (MOTC) (750; $1.25)—"Cold Wind in August" (Indie) (4th wk). Firm $2,000. Last week, $2,800.

Squirrel Hill (834; $1.25) — "Watch Your Stern" (Magna) (2d wk). Okay $2,100. Last week, $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Houseboat" (Par) and "Teacher's Pet" (Par) (reissues). Thin $6,000. Last week, "The Mark" (Cont), $5,000.

Warner (SW) (1516; $1.50-$2.75)—"King of Kings" (M-G) (6th wk). Boffo $9,000 or near. Last week, $8,500.

New Pix Help Hub; 'Errand' Fast 15G, 'X-15' Slim $6,000, 'Island' Tight 10G

Boston, Dec. 19.

There's a noticeable pickup at boxoffice currently, though the Xmas shopping rush is still on. Arrival of holiday fare in some houses is doing this. Bitter cold weather over the weekend helped tickets. "Errand Boy" looks hotsy at Paramount. "X-15" is slight at Orpheum but "Mysterious Island" shapes hefty at Pilgrim. "Babes in Toyland" opens at the Met Friday (22) as does "Flower Drum Song" at Memorial on same date. "El Cid" is opening roadshow at Astor on Dec. 21.

Holdovers are mostly limping except for the roadshow pix which are holding hefty. "West Side Story" is still sock in seventh round at the Gary. "King of Kings" is doing nicely at the Saxon in eighth. "Breakfast at Tiffany's," still good in 10th round at Capri is coming to end of run. Ben Sack's Beacon Hill, completely refurbished, reopens Xmas day with "One, Two, Three."

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50) —"Town Without Pity" (UA) (3d wk-final). Oke $7,000. Last week, $8,000. "El Cid" (AA) opens with benefit performance for burned-out tele station, WGBH-TV, Wednesday (20); then goes hard-ticket.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Search for Paradise" (Cinerama) (reissue) (9th wk). Eighth week, okay $7,000.

Capri (Sack) (900; $1-$1.50) — "Breakfast at Tiffany's" (Par) (10th wk). Trim $9,000. Last week, $10,000.

Exeter (Indie) (1,376; 90-$1.49) —"Devil's Eye" (Indie) (7th wk). Sixth week, oke $4,500. Last week, $5,500.

Fenway (Indie) (1,350; $1.50) — "Behind Great Wall" (Cont) (2d wk). Okay $3,200. Last week, $4,000.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (7th wk). Holding hotsy with 10 shows at $23,000. Last week, $25,000.

Kenmore (Indie) (700; $1.50) — "Truth" (Kings) (7th wk). Good $5,000. Last week, $6,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Blue Hawaii" (Par) and "Man-Trap" (Par) (4th wk-final). Fair $7,000 or near. Last week, $8,500. "Babes in Toyland" (BV) opens Friday (22).

Memorial (RKO) (3,000; 90-$1.49)—"Comancheros" (20th) and "Little Shepherd of Kingdom Come" (20th) (4th wk). Oke $8,000. Last week, $9,000. "Flower Drum Song" (U) preems Friday (22).

Orpheum (Loew) (2,900; 90-$1.49)—"X-15" (UA) and "Teenage Millionaire" (UA). Drab $6,000. Last week, "Bachelor in Paradise" (M-G) (3d wk), $8,000.

Paramount (NET) (2,357; 70-$1.25) — "Errand Boy" (Par) and "Force of Impulse" (Indie). Swinging to fancy $15,000 for Jerry Lewis. Last week, "I Bombed Pearl Harbor" (Indie) and "Man in Moon" (Indie), $8,500.

Pilgrim (ATC) (1,909; 75-$1.25) —"Mysterious Island" (Col) and "Everything's Ducky" (Col). Hefty $10,000. Last week, "Haunted Stranger" and "Fiend Without Face" (reissues), $6,000.

Saxon (Sack) (1,100; $1.50-$3) — "King of Kings" (M-G) (8th wk). Nice $10,000. Last week, $12,000.

State (Trans-Lux) (730; 75-$1.25) —"Sunlover's Holiday" (Indie) and "Sin of Mona Kent" (Indie). Oke $4,000. Last week, "Pagan Island" (Indie) and "Tempestuous Love" (Indie), $3,800.

DETROIT

(Continued from page 9)

— "Bachelor in Paradise" (M-G) (7th wk). Down to fair $5,000. Last week, $6,000.

United Artists (UA) (1,667; $1.50-$3)—"King of Kings" (M-G) (7th wk). Slow $6,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Cold Wind in August" (Indie) (4th wk). Mild $2,500. Last week, $3,000.

Mercury (UM) (1,465; $1-$1.50) —"Can-Can" (20th) and "Long Hot Summer" (20th) (reissues). Modest $5,000. Last week, "Pillow Talk" (UA) and "Operation Petticoat" (U) (reissues) (2d wk), $7,000.

Re-Spacing of Seats

Dumas, Tex., Dec. 19.

H. S. McMurry, operator of the Evelyn Theatre and the Prairie Drive-In Theatre, has had all the seats of the Evelyn revamped by Eaker Seating & Fabrics Co. of Oklahoma City. The seats were respaced and McMurry advises that he has lost about four rows in the front, but still has about 600 seats.

Lyric Theatre at Spearman, Tex., operated by Wright Hale, will also have its seats renovated and respaced by Eaker Seating & Fabrics Co.

BROADWAY

(Continued from page 9)

bassy. This first session is close to house record.

Carnegie Hall Cinema (F&A) (300; $1.25-$1.80) — "Invasion Quartet" (M-G) (2d wk). Initial round finished Saturday (16) was nice $5,000.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.). Opens today (Wed.). In ahead, "Throne of Blood" (Indie) (4th wk) Okay $3,500.

55th St. Playhouse (Moss) (253; $1.25-$2) — "Cinderella" (Janus). Opens today (Wed.). Last week, "Loss of Innocence" (Col) (4th wk), fair $3,500.

Normandie (T-L) (592; $1.25-$1.80)—"Five-Day Lover" (Kings) (2d wk). First stanza finished yesterday (Tues.) was stout $10,000, unusually good for this time of year.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "No Love For Johnnie" (Embassy) (2d wk). Initial session concluded Monday (18) was $15,000, excellent for time of year. Looks in for run.

Guild (Guild) (450; $1-$1.75) — "Midsummer's Night Dream" (Show). Opened Monday (18). In ahead, "Double Bunk" (Show) (5th wk), held with modest $4,000 for 5 days after $6,500 in fourth week of seven days.

Murray Hill (Rugoff Th.) (565; 95-$1.80) — "Summer to Remember" (Indie) (7th wk). Sixth frame finished Sunday (17) was good $7,000 after $8,000 in fifth week.

Paris (Pathe Cinema) (568; 90-$1.80) —"La Belle Americaine" (Cont). Opened Sunday (17). In ahead, "Zazie" (Cont) (4th wk). Okay $4,000 in six days.

Plaza (Lopert) (525; $1.50-$2)— "Something Wild" (UA). Opens today (Wed.) after house has been closed for a week to prep for this opening. In ahead, "Never On Sunday" (Lope) (60th wk), was okay $5,500, to wind a sensational longrun here.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (5th wk). Fourth round concluded Monday (18) was good $4,200 after $7,900 for third. Stays, fourth week drop being attributed to usual pre-Xmas conditions.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Hustler" (20th) (13th-final wk). The 12th week ended Monday (18) was fair $4,000 after $4,200 for 11th round. "The Innocents" (20th) opens Dec. 25, day-dating with Criterion.

Sutton (Rugoff Th.) (561; 95-$1.80) —"Summer and Smoke" (Par) (5th wk). This session winding today (Wed.) looks like nice $9,000 after $10,000 for fourth. Stays.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Pocketful of Miracles" (UA). Opened Monday (18). In ahead, "Splendor in Grass" (WB) (10th wk-6 days), fair $5,500 after $7,500 for ninth week of seven days.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Bridge" (AA) and "Breathless" (FAW) (reissues) (3d wk). Second stanza finished Monday (18) was light $2,900. "Roman Spring" (WB) opens Dec. 28, day-dating with Capitol.

World (Perfecto) (390; 90-$1.50) —"Wild for Kicks" (Times) (9th wk). This stanza finishing tomorrow (Thurs.) looks to get nice $9,000 after $10,200 in eighth week. Stays indefinitely.

'Aladdin' Okay $9,000 In D.C.; 'Island' Good 6G; 'Story' Sock 13G, 5G

Washington, Dec. 19.

The downbeat afflicting this mainstem continues currently. Two big houses have reissues, the Capitol, with "Cat on Hot Tin Roof" and "Gigi" being modest. "Written on Wind" and "Perfect Furlough," is doing better.

"Wonders of Aladdin" at Palace shapes barely, okay on initial stanza, but best in city. "Mysterious Island" looks fairly good at the Town. Hardticketers "King of Kings" and "West Side Story" are shaping well.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Blue Hawaii" (Par) (3d wk). Fair $7,000. Last week, $10,500.

Apex (K-B) (940; $1) — "Gone With Wind" (M-G) (reissue). Light $2,000. Last week, "Long, Short, Tall" (Lope), $2,000.

Capitol (Loew) (3,420; $1-$1.49) —"Cat on Hot Tin Roof" (M-G) and "Gigi" (M-G) (reissues). Fair $8,500. Last week, "Bachelor in Paradise" (M-G) (4th wk), $7,500.

Keith's (RKO) (1,839; $1-$1.49) —"Written on Wind" (U) and "Perfect Furlough" (U) (reissues). NSG $7,000. Last week, "Big Country" (UA) and "Hole in Head" (UA) (reissues), $5,500.

MacArthur (K-B) (900; $1.25)— "Big Money" (Lope) (3d wk). Sad $2,500. Last week, $2,800.

Ontario (K-B) (1,240; $1-$1.49)— "Breakfast at Tiffany's" (Par) (10th wk). Oke $4,000. Last week, $4,200.

Palace (Loew) (2,390; $1-$1.49)— "Aladdin" (M-G). Okay $9,000. Last week, "I Bombed Pearl Harbor" (Indie), $7,500.

Playhouse (T-L) (459; $1.49-$1.80)—"Don Quixote" (M-G) (5th wk). Slow $2,500. Last week, $3,000.

Plaza (T-L) (278; $1-$1.80) — "Twilight Girls" (Indie) (2d wk). Hefty $4,500. Last week, $5,000.

Town (King) (800; $1-$1.49) — "Mysterious Island" (Col). Fairly good $6,000. Last week, "Everything is Ducky" (Col), $3,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Devil at 4 O'Clock" (Col) (9th wk). Weak $2,500. Last week, $2,700.

Uptown (SW) (1,300; $1.65-$3)— "West Side Story" (UA) (5th wk). Great $12,000. Last week, $12,500.

Warner (SW) (1,440; $1.80-$2.75) —"King of Kings" (M-G) (7th wk). Good $7,000. Last week, $7,500.

CHICAGO

(Continued from page 9)

—"La Dolce Vita" (Astor) (subrun) (7th wk). Sturdy $7,000 or close. Last week, $8,000.

Monroe (Jovan) (1,000; 65-90) — "Magdalena" (Indie) and "Wild Youth" (Indie). Fair $4,400. Last week, "Jazz Boat" (Col) and "Brainwashed" (AA), $4,300.

Oriental (Indie) (3,400; 90-$1.80) —"Comancheros" (20th) (4th wk). Good $12,000 for John Wayne pic. Last week, $15,000.

Palace (Indie) (1,570; 90-$1.80)— "Seven Wonders of World" (Cinerama) (reissue) (11th wk). Fine $9,500. Last week, $10,700.

Roosevelt (B&K) (1,400; 90-$1.80)—"Mysterious Island" (Col). Frisky $17,500. Last week, "Seven Women From Hell" (20th) and "Armored Command" (AA) (2d wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Susan Slade" (WB) (4th wk). Nice $11,000. Last week, $13,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Two Women" (Embassy) (9th wk). Neat $3,300. Last week, $3,900.

Todd (Todd) (1,089; $2.20-$3.50) —"King of Kings" (M-G) (9th wk). Trim $10,000. Last week, $10,400.

Town (Teitel) (640; $1.25-$1.50) —"Oedipus Rex" (Indie). Bright $2,500. Last week, "Bridge to Kronfeldt" (AA) (4th wk), $3,000.

United Artists (B&K) (1,700; 90-$1.80)—"George Raft Story" (AA) (4th wk). Steady $13,000. Last week, $15,000.

Woods (Essaness) (1,200; 90-$1.80) — "Bachelor In Paradise" (M-G) (7th wk). Lean $6,000 in four days. Last week, $14,000.

World (Teitel) (606; 90-$1.25) — "Bicycle Thief" (Indie) and "Night With Charlie Chaplin" (Indie). Tidy $3,000. Last week, "La Giaconda" (Lux), $4,100.

National Boxoffice Survey

Week-Before-Xmas Bops Biz; 'Story' New Champion, 'Kings' 2d, 'Island' 3d, 'Vita' 4th

Usual doldrums of the week-before-Xmas are sloughing biz in key cities covered by VARIETY. Despite the offish tone, some of the new pictures launched are doing quite well.

"West Side Story" (UA), by dint of some additional playdates, is soaring to No. 1 spot, supplanting "King of Kings" (M-G), champ for many weeks. "Kings" is finishing a strong second, however, and is apt to be heard from additionally.

"Mysterious Island" (Col), a newcomer, is landing third position. "La Dolce Vita" (Astor), with some additional popscale engagements, is pushing up to fourth place after lagging somewhat in recent sessions. "Errand Boy" (Par) is landing fifth money.

"Bachelor in Paradise" (M-G) is landing sixth spot although much weaker than it has been as are several other of the bigger pix. "Breakfast at Tiffany's" (Par), long high on the list, is winding up seventh.

"Comancheros" (20th), which has been doing better than many Fox pix in many months, is dropping to eighth. "Twist Around Clock" (Col), a new entrant, is showing enough to cop ninth position.

"White Christmas" (Par) (reissue), one of few oldies doing much currently, is capturing 10th spot. "Wonders of Aladdin" (M-G), which obviously will do better in the holiday weeks with youngsters out of school, is taking 11th place. "Blue Hawaii" (Par) will be 12th.

"Splendor in Grass" (WB), which has been near top; "Susan Slade" (WB) and "The Truth" (Kings) are runnerup films.

"Babes in Toyland" (BV), the pic playing with the Christmas stageshow at the N.Y. Music Hall, is wow on its preem week there. "One, Two, Three" (UA), also new, is smash on initial date in L.A.

"El Cid" (AA) looms near capacity on first week in N.Y., the preem session for the pic. "Continental Twist" (Indie), another newie, is sad in Frisco and dull in L.A.

Whole batch of new product is set for launching next week headed by "Flower Drum Song (U), "Judgment at Nuremberg" (UA), "One, Two, Three" (UA), "The Innocents" (20th) and others.

"Splendor in Grass" (WB), which has been high in the listings for weeks, still was good in N.Y., Portland and St. Louis. "Back Street" (U), in like category, was rated nice in Cincy.

"The Mark" (Cont) was good in Frisco and N.Y. "Call Me Genius," from same distrib, likewise was good in Cincy and Balto. "George Raft Story" (AA) continued good in Chi on extended-run.

(*Complete Boxoffice Reports on Pages 8-9-10*)

Study Common Mart

London, Dec. 19.

British film producers are to set up a study group to discuss in detail the ramifications of Britain's entry into the European Common Market.

Move comes from the British Film Producers Assn. which is to invite the other trade org, Federation of British Film Makers, to join the huddles.

LOS ANGELES

(Continued from page 8)

"Night in Harem" (Indie) and "48 Hours to Live" (Indie) (reissues). Dim $1,500. Last week, with Hillstreet, "Colossus of Rhodes" (M-G), "Siege of Sidney Street" (Indie), $9,900.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"Colossus of Rhodes" (M-G) and "Siege of Sidney Street" (Indie) (2d wk). Sad $2,500.

El Rey (FWC) (861; 90-$1.50)— "Truth" (Kings), and "Angry Silence" (Indie) (2d wk). Swell $7,500.

Crest (State) (750; 90-$1.50)— "Cat on Hot Tin Roof" (M-G) and "Raintree County" (M-G) (reissues) (2d wk-5 days). Bad $1,000.

Fine Arts (FWC) (631; $2-$2.40) —"Summer and Smoke" (Par) (4th wk). Sturdy $5,200. Last week, $5,800.

Beverly (State) (1,150; 90-$2)— "Town Without Pity" (UA) (5th wk). Firm $4,500. Last week, $5,000.

Vogue (FWC) (810; 90-$1.50)— "Two Women" (Embassy) (6th wk). Handy $3,400. Last week, same.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"Ben-Hur" (M-G) (7th wk). Pale $2,200 in five days.

Warner Hollywood (SW) (2,170; $1.25-$2)—"Back Street" (U) (8th wk). Mild $4,000. Last week, $4,500.

Warner Beverly (SW) (1,316; 90-$1.50)—"Devil at 4 O'Clock" (Col) (9th wk). Brisk $4,000. Last week, $4,800.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (10th wk). Modest $12,900. Last week, $12,500.

Pantages (RKO) (1,513; $1.25-$2.75)—"Spartacus" (U) (61st wk). Okay $5,500 in 6 days. Last week, $5,800.

Music Hall (Ros) (720; $2.40-$2.75)—"La Dolce Vita" (Astor) (23d wk). Tidy $3,900. Last week, $4,000.

Smerling's N. J. Ozoner

Ground will be broken shortly for the 10th Eastern Theatres Drive-In, according to veepee Robert Smerling. New project will accommodate 1,500 cars in Hackensack, N. J.

Meanwhile, Smerling is checking into several new shopping centres to add to circuit.

'Story' Socko $24,000, Frisco; 'Island' 15G

San Francisco, Dec. 19.

Reissues and longruns largely dominate the firstruns here currently, and they are not stirring up much excitement. Some newcomers, however, are bright. "West Side Story" is standout, being socko with $3 top at the United Artists while "Mysterious Island" looms nice at Paramount, both in first weeks. "Continental Twist" looks sad at the Fox on opener. "White Christmas" out on reissue, looks good at Golden Gate for an oldie.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "White Christmas" (Par) and "Seven Little Foys" (Par) (reissues). Good $8,000. Last week, "Earth Is Mine" (U) and "To Hell And Back" (U) (reissues), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Continental Twist" (Indie) and "Pirate and Slave Girl" (20th). Sad $9,000 or less. Last week, "Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie), $8,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Cat On Hot Tin Roof" (M-G) and "Raintree County" (M-G) (reissues). Mild $6,000. Last week, "Colossus" (M-G) and "Until They Sail" (M-G), $10,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Mysterious Island" (Col) and "Everything's Ducky" (Col). Nice $15,000. Last week, "The Head" (T-L) and "Fiend Without Face" (T-L), $11,000.

St. Francis (Par) (1,400; $1-$1.75) —"Blue Hawaii" (Par) (4th wk). Okay $8,000. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA). Sock $24,000 or over. Last week, "La Dolce Vita" (Astor) (2d wk) $5,000 in 6 days, at $1.50 top.

Stagedoor (A-R) (440; $1.25) — "Man Who Wagged His Tail" (Indie) (2d wk) and "Lady Killers" (Indie) (reissue) (1st wk). Good $3,500. Last week, $4,000.

Vogue (S. F. Theatres) (364; $1.50)—"Don Quixote" (Indie) (8th wk). Okay $1,500. Last week, $1,800.

Larkin (A-R) (400; $1.25-$1.49)— "Lady Chatterley's Lover" (Indie) and "Love and Frenchwoman" (Indie) (reissues). Okay $2,000. Last week, "Rhapsody" (Indie) and "The Swan" (Indie) (reissues), $2,200.

Clay (A-R) (400; $1.25-$1.49)— "The Mark" (Cont) (8th wk). Good $2,200. Last week, $2,700.

Presidio (Art Theatre Guild) (774; $1.25)—"Doctor In Love" (Indie) (5th wk). Nice $2,500. Last week, $3,500.

Coronet (United California) (1,250; $1.80-$2.75)—"King Of Kings" (M-G) (8th wk). Okay $9,000. Last week, $10,000.

TAX DEVOURS FRENCH SUCCESS

Legion of Decency Data

The following is a comparison between 1960 and 1961 in feature films rated by the Roman Catholic Legion of Decency:

Rating	1961		1960	
DOMESTIC				
A-I	80 pix	(32.26%)	66 pix	(29.73%)
A-II	60	(24.19)	47	(21.17)
A-III	36	(14.52)	51	(22.97)
B	65	(26.21)	54	(24.33)
C	2	(00.81)	3	(01.35)
S.C.	5	(02.01)	1	(01.35)
TOTAL	248		222	
FOREIGN				
A-I	8	(19.51)	14	(26.41)
A-II	5	(12.20)	8	(15.09)
A-III	13	(31.71)	16	(30.19)
B	6	(14.63)	10	(18.87)
C	8	(19.51)	5	(09.43)
S.C.	1	(02.44)	...	
TOTAL	41		53	

An explanation of LOD ratings: A-I, morally unobjectionable for general patronage; A-II, morally unobjectionable for adults and adolescents; A-III, morally unobjectionable for adults; B, morally objectionable in part for all; C, condemned; and S.C. (Separately Classified). The latter is given pix which "while not morally offensive in themselves, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

Allege False Claim As To Irish

Group in N.Y. Accused of Wrongful Promotion Of St. Patrick Feature Film

Eight men, including former Federal tax boss T. Lamar Caudle, are accused by the N. Y. Attorney General's office of a fraudulent scheme to raise $500,000 for a film portraying the life of Ireland's St. Patrick. Caudle, who served in the Truman administration, later was convicted on a tax fraud rap.

Three associates in the current case are Edward and Charles Lesser, and Norman Rankow. Others identified in the alleged conspiracy are Sam Avnet, A. Joseph Hertweck, George Futterman and Robert Newman, plus the Lesser brothers' Federated Mortgagee Corp.

All parties except Rankow are scheduled to appear Dec. 29 before Judge Arthur Markewich in N. Y. Supreme Court. Rankow is down for a January appearance.

According to Attorney General Louis Lefkowitz, the accused circulated a brochure containing false statements that helped bring in promises of support from various government and religious figures of several countries. One of the false statements was that Columbia and Universal had offered to distribute the film; another was that Theatre Owners of America had agreed to cooperate in the exploitation and exhibition.

Also false, according to authorities, was the brochure's claim that the Irish Film Corp. of Dublin, a government agency, and a London bank would furnish more than $2,000,000 to produce the pic, and that the Catholic Film Foundation of New York would sponsor the film in a national charity drive tiein. Officials, however, said none of the aforesaid offers actually were firmed up.

The accused combine did receive letters of cooperation from the present and former lord mayors of Dublin, as well as from a high British cleric, but officials said these commitments were made "unwittingly."

Lefkowitz asserted that the Lesser freres employed a "strongarm" man who was to bring in coin from labor unions. He said that Rankow was convicted of grand larceny in California in 1936, and had been barred from the securities business in New York since 1949. Nature of the Lessers' convictions were not disclosed.

Novelist
Lester Cohen
has written an affectionate profile on pioneer publisher
Horace Liveright
* * *
one of the many interesting Features in the upcoming
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Universal-MCA Moving Closer

Those dickers to align Music Corp. of America and Universal, as producer and distrib respectively, may be near to consummation, if not actually so, as this issue circulates.

Understood that Milton Rackmil, prez of the film company, and Lew Wasserman, his MCA counterpart, have been paving the deal on the Coast this past week. Rackmil is due back in Manhattan either today (Wed.) or tomorrow.

This is the deal previously rumored to involve Paramount as a distributing organization for MCA film product when the agency divests itself of the talent repping operation. The Par speculation was spurred by MCA's takeover of its post-'50 vaulties for television, plus MCA chairman Jules C. Stein's long relationship with Par as a stockholder and personal pal of Barney Balaban.

Offsetting this to U's benefit are the chummy relations between the filmery and MCA since latter took over the Revue lot from U, plus setting a number of deals with the film company for some of its top clients. Additional leverage swinging it to U could be the company's 300-odd post-48's, none as yet released to tv. Takes no crystal ball to figure who would wind up funneling these vaulties to the home screens.

It's further understood the U-MCA talks were underway before Par cropped into the picture.

2½% STOCK DIVIDEND ON COLUMBIA COMMON

Columbia board Monday (18) declared a stock dividend of 2½% on the outstanding common.

This is payable Jan. 30 to holders of record on Dec. 29.

ITS ACTORS ECHO U.S. GRIEVANCES

American actors aren't the only ones who have to wrestle a dispassionate fiscal structure which taxes them "inordinately" during their few peak earning years, without regard to the lean years before and after.

French actor Jean Claude Brialy ("Le Beau Serge," "Les Cousins," etc.), who in four years and 13 features has hit near the top, reports French performers are as "badly off" as their American counterparts, but as yet few top French stars have sought to become their own producers to escape the big tax bite. That bite, for Brialy, is about 70% of his income, and he emphasizes, top film salaries in France are nowhere the size they are in Hollywood.

Seeking a means to hang on to more of their dough, he reports, he and a group of his contemporaries, including directors Claude Chabrol, Francois Truffaut, and stars Jeanne Moreau, Jean Paul Belmondo and Annie Girardot, have discussed forming a sort of "cooperative" company in which they would invest their talent as security. The company would participate (sometimes as investor, sometimes as coproducer) in all ventures in which its member talents were involved, the goal being to provide a continuity in earnings for the talents, as well as to alleviate the burden of high personal income tax.

The project is only in the talking stage, Brialy emphasizes, but he is definitely interested in it. Quite realistically, however, he is not certain whether such a group of volatile personalities ("French people don't like to be organized") could work together over the long haul without a sharp, independent business mind at the top.

Agents Less Vital

And speaking of business minds, Brialy was reminded of agents. Asked whether agents in France hold the same power they are reputed to have in Hollywood, where agents often are accused of "running the business" through their ability to trade off the industry's top talent, Brialy thought not. This is principally because in the French industry it's the directors, not the stars, who are all-powerful as b.o. draws.

Speaking of his own experience, Brialy said his agent seldom reads scripts or seeks to snag roles for him, and instead lets the actor do his own searching and then steps in to handle the small-print-in-the-contract details. But he is quite useful, the actor said, smiling "His office handles messages for me when I'm out of town."

As one of the more successful of new French stars—one of the group who rode into prominence on the New Wave—Brialy said that aside from the films of Chabrol and his most recent, "Sentimental Education," he had not done any pic of which he was proud. Unlike Alain Delon, who had had the good fortune to work almost exclusively with several of Europe's top directors, Brialy said he had been forced to make as many pix as possible in the hopes that one or two of them would turn out well.

Now he feels that he can cut down on number—now that he's established as a "name"—and concentrate on quality. Whereas he made four films this year, including the aforementioned "Sentimental Education" (an updated version of the Flaubert novel), "The Well of the Three Truths" and "The Lions Are Loose," he will make only two in the coming year, both pix with top men.

The first will be a drama for Andre Cayatte (director of "Justice Is Done"), built around the Goethe theme "I prefer disorder to justice," and the second to be a comedy for Michelangelo Antonioni, with Anthony Perkins and Monica Vitti as costars.

Brialy was in New York briefly after attending the Mexican film fest at Acapulco. He returned to Paris Wednesday (13).

Industry Still Chokes on 'Classify!'

But Roman Catholic (and Other) Pressures Steadily Mounting in U.S.

Humorist
Harry Hershfield
harks back to when it was a Gayer White Way in recalling
Broadway's Cheese Club
forerunner of the modern celebrity 'roux' fests
* * *
another bright Editorial Feature in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Since the organized U.S. film industry, as repped by the Motion Picture Assn. of America, still seems to be as disinclined as ever to empower the Production Code Administration to classify films, there are expected to be increasing efforts on the part of various Roman Catholic organizations, at the local level, to back proposals for mandatory film classification systems, that is, systems backed by state, county or city legislation.

The expectation was intensified with the recent blast from the meeting of Catholic bishops in Washington (VARIETY, Nov. 29), warning that the industry must either empower the PCA to grade pix or face mandatory classification. Both the bishops' committee, and members of Roman Catholic Legion of Decency, have gone on the record as "preferring" self-imposed classification, that is, by the industry itself. However, since the industry remains (in the words of the bishops) "intransigent," it seems obvious that mandatory classification is the only remaining answer, though neither the bishops, nor LOD, are in a position to come out with support for specific classification legislation. Those Catholic organizations at the grass roots level, however, can and will.

As one MPAA exec put it last week, in discussing the bishops' statement in relation to the annual efforts to get a film classification measure passed in Albany, "Every year the defeat of such legislation becomes a little more difficult." Already a couple such bills are in the hopper in Albany for consideration by the 1962 New York state legislature.

Another MPAA exec expressed some surprise and disappointment at the tone of the latest bishops' statement. In reference to the Legion of Decency's annual report on pix graded in 1961 (see accompanying table), the MPAA exec said: "I thought we (PCA) did a little better this year with domestic films. There were more A-I and A-II pictures in 1961 than in 1960, and fewer condemned pictures (two as compared with three last year)."

The exec also questioned the reasoning behind the bishops' espousing the cause of classification for the entire populous (Catholic and non-Catholic) when they have their own classification system as laid out by the LOD.

"Perhaps," he suggested, "they are finding it doesn't work. That is, too many Catholic children are finding their way into A-III, B and condemned pictures, despite wide circulation of the Legion ratings and parental supervision."

He also pointed out that on more and more Hollywood major company pictures of truly adult nature, such as "The Children's Hour," the LOD has been increasingly successful in persuading the producers to "self-classify," by recommending the picture for "adults only" in all advertising.

The MPAA exec suggested that if the Legion ratings don't work, and if self-classification by individual producers doesn't work, it might well be that a PCA classification system wouldn't work. And, he warned, if the PCA tried it and failed, the way would then be cleared for even more sweeping and stringent classification of the mandatory type.

Robert H. O'Brien Rising at Metro

When and if Joseph R. Vogel decides to relinquish the reins as president of Metro, look for Robert H. O'Brien to take over. The 57-year-old executive now is distinctly second in command, for this past week he was elected exec v.p., which is a post heretofore unknown in the M-G table of organization.

The specifics behind the promotion of O'Brien, who had been v.p.-treasurer-director, were lacking except for a comment by Vogel that O'Brien's role will be global-encompassing, and "not only at the studio in California." In other words he's to be a key figure in all M-G enterprises around the world.

O'Brien joined M-G as v.p.-treasurer in August, 1957, on the eve of troubled times for the corporation. He and Vogel immediately hit it off well and the relationship since has remained beaucoup harmonious.

Knowledgeable in the world of finance and Wall Street, O'Brien is a former member of the Securities & Exchange Commission. He became finance officer of Paramount and then, with the Par divorcement in 1950, a director and financial v.p. of American Broadcasting-Paramount Theatres. He left the latter post to join M-G.

GORDON McLENDON As DALLAS CHIEF BARKER

Dallas, Dec. 19.

Variety Club, Tent 17, has re-elected Gordon McLendon, broadcaster and Whelan film producer, chief barker for the coming year. Other officers elected for 1962 are Bill Williams, first assistant chief barker; Joe Jackson, second assistant chief barker; Lou Weber, property master, and Meyer Rachofsky, dough guy.

The newly elected crew includes Raymond Willie, Tom Bridge, Gordon McLendon, Bill Williams, Ronald Martin, Jimmie Prichard, Meyer Rachofsky, Joe Jackson, Sol Sachs, John Allen and Don Weber.

Shea's Kensington Goes To Dipson of Batavia

Buffalo, Dec. 19.

Shea's Kensington which has been operated by Loew's for the past 15 years goes dark currently prior to the termination of its lease on Dec. 31.

Dipson Management Corp. of Batavia, N.Y., will take over operations about Jan. 15 following "extensive refurbishing." Dipson now operates five theatres in the Buffalo area and some 25 others in New York, Pennsylvania, West Virginia and Ohio.

Paul Short on Mend

Dallas, Dec. 19.

Paul Short, division manager for National Screen Service, was improving after an operation he underwent after he collapsed at work with hemorrhaging ulcers.

Stomach surgery extended for seven hours.

Jennifer Jones
Jason Robards, Jr.
Joan Fontaine
& Tom Ewell

In the tender moments of the night SHOULD LOVE BE ALL THERE IS?

20th Century-Fox presents
F. SCOTT FITZGERALD'S
Tender Is The Night

CO-STARRING
CESARE DANOVA · JILL ST. JOHN · PAUL LUKAS · PRODUCED BY HENRY T. WEINSTEIN · DIRECTED BY HENRY KING · SCREENPLAY BY IVAN MOFFAT
COLOR by DE LUXE CINEMASCOPE

A Distinguished Motion Picture in the Box Office Tradition of the "The Hustler" and "The Comancheros"!

Aussie Trading Surplus Soars, With Pix Biz, Legit Trade in For Boom

Sydney, Dec. 12.

Goverment figures recently released show that Australia earned $202,000,000 in November, a record for a single month. As a result, Australia had a trading surplus of $190,000,000 as against a trading deficit of $24,000,000 in November of 1960.

Unemployment was rapidly decreasing and both primary and secondry industries advancing, the report said. A heavy increase in wool sales, an upbeat in exports to Red China and Japan also are contributing to the new prosperity Down Under. Report also added that American capital was now flowing strongly into the territory following an easing of governmental monetary restrictions and the eradication of the credit squeeze imposed nine months ago.

Sydney department stores anticipate a take of $140,000,000 up to Christmas Eve, a record take over the threeweek period for this key metropolis.

Show biz, legit, vaude-revue and the cinema, is expected to reap a top boxoffice intake when Aussies swing over to more entertainment buying. Forecast among respective managements is that the Yuletide-New Year span will be a real boom period.

Forecast is based on the fact that money is again flowing freely, unemployment is down and all "depression" blues have vanished with the economic upbeat.

As in former years American screen product will be in the foreground at all film houses.

Mike Connors Has 100G Peeve Vs. Mexican Agent Over Venezuelan Tour

Mexico City, Dec. 12.

Mike Connors has brought an action against Alfonso Prado, artist's representative and producer of nightclub revues, asking $100,000 in damages. If satisfaction is not obtained in Mexican courts, or a settlement, Connors plans to take the case to American tribunals.

Dispute assertedly stems from the fact that Connors' tour to Venezuela (at a reported $40,000 for 15 days) was not a brilliant success. Actor claims he had passed up a new series in Hollywood for the South American tour that went sour. He figures his loss at $100,000 which he is asking in his complaint.

Prado declines to talk about the Connors legal move, although he has indicated privately that the matter will probably be settled satisfactorily. An agent-producer, Prado made a spectacular rise from camera crew assistant in television to his present position where he reps major local and American performers.

The Connors deal in Mexico, set up by Prado, gave the actor a reported $7,000 weekly for theatre and nightclub dates for a month's engagement. Connors also had options running several weeks longer which reportedly went to $13,500 per week.

2 Yank Musicians On Asian State Dept. Trek

Hong Kong, Dec. 12.

Two young American musicians, Sylvia Rosenberg and Seymour Bernstein, have arrived here for three weeks of recitals and lectures in conjunction with the Hong Kong Music Society.

Duo presently is touring Asia under U.S. State Dept. aegis, and will have visited eight Asian countries and areas at the end of their scheduled seven month trek. Pair already has been to Japan, Taiwan and Indonesia.

Birks Leaving Glasgow

Glasgow, Dec. 12.

Reginald Birks, manager and director of Glasgow Citizens' Theatre since 1959, is quitting that post next January to become director of Sunderland (Eng.) Civic Theatre. Sunderland operation is supported by a levy on the local rates. Policy is to present opera, ballet, drama, musical comedy and vaude.

BOT to Up Reduced Pix Quota Percentages

London, Dec. 19.

The Board of Trade has decided to up reduced quota percentages after studying recommendations by Britain's two producer organizations and the exhibitors. Despite the Cinematograph Exhibitors Association's protests, BOT raised quota of theatres currently enjoying 10% relief to 25%, cutting their relief by 5%.

In addition, a similar increase to 20% is to be applied in cases where reduced percentages apply to supporting programs. The new quota, which is still worked out on existing formula, is to be effective starting next January.

Routine French Pix B.O. Clicks

Paris, Dec. 12.

A look at the top film grossers so far this season at Paris firstruns reveals that hardly any films by newcomers are getting big trade. It is the more conventional or obvious French pix that are coining the real money. It seems that the filmmakers are still much more adventurous than the film patrons.

Of the product which enticed more than 60,000 customers only true new entry is the controversial Alain Resnais pic, "Last Year in Marienbad" which attracted 69,150 people in four weeks at two small-seaters. A first pic by Francois Letterier, "Foul Play" drew 81,481 entries, but rated a fairly familiar tale, with a sock performance by Simone Signoret to help.

Robert Dhery's third pic "La Belle Americaine" is a comic hit here with already 131,097 or more patrons. His personalized comedies have clicked and brought a needed humor into pix here. It is now playing in N.Y.). The arty, brilliantly photographed lesbos tale, "The Girl With the Golden Eyes," is just about making the list after eight weeks in first and initial extended runs.

Big money is going to the melodramatic opus "Pit of Three Truths," an uneven social comedy, "The Lions Are Loose"; a craftily concocted German pic, "A Taxi For Tobruk," 2nd the inevitable Jean Gabin pic, "The Victim Wins."

Rene Clair's new film, "All the Gold in the World" has started strong as has a sketch star pic, "Famous Love Affairs." But these too belong in that category of safe subjects and emphasis on commercial rather than new and deeper themes that have been the forte of the "Wavers."

British Producers Hope To Finalize '62 Pacts For European Co-Prod.

London, Dec. 12.

The meeting between British film producers and the Entertainments Unions, at which it is hoped to finalize arrangements for co-production agreements in Europe, is now set for Dec. 21. It will be attended by the British Film Producers Assn., and the Federation of British Film Makers on one side, and the unions within the Federation of Film Unions on the other.

The two producer groups will urge the labor forces to approve the draft treaties with the French and Italian industries, which have just been negotiated. It is also expected that by the time the meeting gets underway, a final draft will also have been received from German producers.

Though the producers recognize the reluctance of the unions to participate in such agreements, there is a hopeful feeling that the Board of Trade will, if necessary, give the stamp of official approval to, at least, the agreements with France and Italy. The unions are known to be adamant against any treaties with Germany, and would not be expected to co-operate, even if such a pact was given official blessing.

Our Man in Berlin
Hans Hoehn
reveals how show biz has been damaged on both sides of
Berlin's 'Wall of Shame'
* * *
another Informative Feature in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

French Legiters Set for Lisbon

Lisbon, Dec. 12.

Advance booking for the performances of French plays by French artists at the Teatro S. Lusi is even better than in the past years. The S. Luis, for years the foremost legit house in Portugal, went over to films long before the war, but its present owner Ortigao Ramos for reasons of prestige is from time to time presenting special shows.

French impresario Georges Herbert is sending on tours of France, Belgium, Switzerland, North Italy, Spain and Portugal shows with name artists engaged for the winter season. Lisbon will get the touring shows of Georges Herbert in December, February and April.

The S. Luis this month will pair Viviane Romance and Raymond Souplex in "Noix de Coco" by Marcel Achard, and Suzy Delair and Pierre Destailles in "De Doux Dingues." In February, Edwige Feuilliere will be at the S. Luis with "Constance" by Somerset Maugham. Play is being translated into Portuguese for presentation at the Teatro Nacional.

On the last two Thursdays of April "Dear Liar" with Pierre Brasseur and Maria Casares and Romy Schneider in "La Mouette" are set. For the Romy Schneider performance, all the seats already have been sold.

Theatre Mgrs. Protest German Ban on Brecht; Ask Freedom of Choice

Frankfurt, Dec. 12.

Sixtysix of West Germany's leading stage director-managers have just signed a petition demanding their rights to complete freedom of choice on plays to perform, whether those plays happen to be by Leftist, liberal, Commie or any other kind of authors. Organized protest came as the Commies built up the Iron Curtain in the divided city of Berlin. Theatres in West Germany followed by throwing the asbestos curtain up against many planned productions by Commie authors, including the late Berthold Brecht.

The theme "to play Brecht or not to play Brecht" has been hotly debated, with the various parties either going to bat for freedom of choice, even choice of Leftist playwrights. Some members of the staid Christian Democrats are protesting that any plays of East Berlin authors should not be done in these troubled times. Many planned Brecht productions have been cancelled as a result of the controversy.

In West Germany, each city has a city-supported stage, with financing coming from the state and the city. Hence, the man who becomes general manager (generally combining the work of producer and director) has a lot of power in picking dramatists and dramas, but is often at the mercy of the current political party in power.

One of the most important voices raised in favor of playing Berthold Brecht plays has been that of Frankfurt City State's general manager Harry Buckwitz. He produced a big hit of "Brave Soldier Schwejk" two years ago, and has

(Continued on page 15)

Additional Foreign News On Page 15

Govt. Recognizes Arty Cinemas In France; To Give Them Future Break

Paris, Dec. 19.

The growing group of Paris and provincial film arty theatres have finally been recognized by governmental decree as a worthwhile cultural effort. And henceforth they will come under a system of national rulings and benefit from slight detaxation for the houses involved. An Assn. of French Art and Experimental Theatres has been set up headed by producer Pierre Braunberger. Outfit will looksee rights and film choices, and also hand out special awards.

Government decree, put out under Andre Malraux's Ministry of Culture, lists these houses as regular commercial theatres. Programs will have to present films of uncontestable quality that may not have obtained the public they deserved, films of definite new methods or worthy experimental aspects, pix reflecting the life of a country which may not ordinarily get good distribution in France.

Amount of time theatres must give this type of film to rank as arters is 80% in the Paris area, 50% for areas having more than 200,000 people, 40% for areas of 20,000, etc. Up to 50% reissues are allowed if the pix are judged of sufficient artistic and cultural merit by a special governmental board. Offshore films must be shown with subtitles unless the board gives them a special permission to be shown dubbed if the process is considered acceptable.

There are about 80 such art houses around France and they are now considered a promising outlet for New Wave pix finding it hard to get releases, or for offbeat foreign films. Yank indies have made this route. It is also being watched by majors as possible worthwhile, lucrative outlets for specialized pix and reissues.

This is part of a cultural pitch here and the government-owned distribution and exhibition setup UGC has been reactivated to release worthy pix even in the more difficult Champs-Elysees first-run houses it owns. UGC may begin to produce pix again soon. The Biarritz house it operates on the Champs-Elysees is now showing the excellent if commercially difficult Japanese-Moscow Fest prize winner, "The Island."

1962 Venice Film Fest Set for Aug. 25-Sept. 8

Venice, Dec. 12.

The 1962 Venice Film Fest will run from Aug. 25 to Sept. 8. Decision was made this week at meeting attended by fest topper Demenico Meccoli; Biennale prexy Italo Siciliano; Eitel Monaco, head of the industry's ANICA association; and other members of the event's managing council.

Siciliano hinted at possible changes in Fest regulations, designed to "reduce contrasts" which he said had admittedly been caused by Venice's stringent rules. Aside from the main film fest, other Venice dates announced included the Art Film Fest (June 13-16); Documentary Fest (June 29-July 4); and Childrens' Film Fest (July 5-10).

John Davis Raps Film Biz Critics

London, Dec. 19.

John Davis, Rank topper, speaking at the Cinema Management Assn.'s annual "showmanship lunch," lashed out vigorously at knockers of the film industry, and particularly those who attack British product at a time when U.K.'s film prestige is at its highest. Though Davis did not name him, his main target was clearly John Osborne who, on tele recently had attacked the "greediness" of the men who run the industry, the National Film Finance Corp. and the men who choose what the public see at their local cinemas.

Said Davis: "I believe in the motion picture industry and those who work for it." He referred to the tv crack about "the unique awfulness of most British films and their unfunny comedies."

Davis continued: "It is quite incomprehensible to me why British Lion, who are supporting independent producers and the particular person who spoke on the tv program in question, should be knocked in front of 10 to 15,000,000 people after they had helped them and enabled them to achieve critical acclaim and financial reward."

'Kings' Actress Invited To Meet Royalty At Film's Preem in Tokyo

Tokyo, Dec. 12.

Tradition was shattered here when the Emperor and Empress invited Brigid Bazlen to their quarters during the intermission of the Theatre Tokyo charity preem of "King of Kings" (M-G) in which Miss Bazlen plays Salome. The actress, who is 17, had been instructed not to extend her hand to members of the Imperial Family. But Emperor Hirohito extended his first and Miss Bazlen had little choise but to accept it. The Empress then followed suit.

Through an interpreter, the Emperor expressed his pleasure with the film and added that it was teaching him about Christianity.

Miss Bazlen had earlier greeted the Imperial Family on a reception line that also included Karl Boehm, here for Metro's "Rififi in Tokyo," and Metro Japan manager Francisco Rodriguiz. The actress was here for a week of personals ballying the film.

For Emperor Hirohito and the Empress, it was only the second time they had attended a public showing of a film. The first was at the same house, for the Japan preem of "Ben-Hur" (M-G).

British Film Makers To Check on Slow O'seas Pay to Indie Producers

London, Dec. 12.

The problem of independent producers who get inadequate information from some distributors and who occasionally have to wait as long as three years to see the color of their Overseas earnings, is to be investigated by a special committee set up last week by the Federation of British Film Makers.

That committee will report back to the full council and if it is thought necessary, the British Film Producers Assn., will be invited to set up a joint working party.

Lord Archibald, chairman of the Federation, explained after the meeting last week that among the points his council had in mind, were the delays in receiving returns and the lack of consultation on items such as publicity

In the main, the complaints were exceptions, but the Federation thought they were worth looking into. The FBFM was particularly concerned with the small indie who made an average of one picture a year and who could not afford to wait three years before getting any substantial overseas income.

Acapulco's 4,000-Seater

Acapulco, Dec. 12.

The Cine Bahia was opened here Dec. 3. Theatre has 4,000 seats, latest installations, and will be equipped to handle all recent projection systems.

Theatre is the first in a 30-house circuit to be built by private interests headed by Justino Mendoza, and covering the states of Guerrero and Jalisco. Circuit will be independent, and not allied with the federally owned National Theatre Operating Co.

EVERYBODY LOVES ♥♥♥ "NO LOVE FOR JOHNNIE"!

"'NO LOVE FOR JOHNNIE' IS MUCH THE SAME SORT OF BRITISH FILM AS 'ROOM AT THE TOP'. Much the same sort of ambition as spurred the hero, much the same sort of 'woman trouble', much the same sort of irony—are dominant in this film. Peter Finch and Mary Peach are fascinating as lovers. There's a lot in this picture to absorb and entertain." *—Bosley Crowther, N. Y. Times*

"★★★★—(Highest Rating), HASN'T A DULL MOMENT IN IT. Peter Finch is brilliant. His wife walks out on him and his career as a chaser begins. It is a brilliant expose!"
—Kate Cameron, N.Y. Daily News

"ONE OF THE YEAR'S FINEST BRITISH FILMS... completely absorbing. It is honest, realistic and adult. A good show and a distinguished one...superbly written and acted." *—Jesse Zunser, Cue Magazine*

"NOT TO BE MISSED. One of the very few completely absorbing movies to appear this year. Peter Finch gives a truly remarkable performance."
—Hollis Alpert, Saturday Review

JOSEPH E. LEVINE PRESENTS A RANK ORGANIZATION PRODUCTION
starring
PETER FINCH
Best Actor Award
Berlin Film Festival

NO LOVE FOR JOHNNIE

"GO AND SEE IT. It is full of good things from beginning to end." *—Brendan Gill, New Yorker*

"FASCINATING. Peter Finch is excellent as the man of calculated charm. Johnnie learns that you cannot have love without giving."
—Alton Cook, World Telegram & Sun

"EXCELLENT. ONE OF THE BEST OF THE YEAR'S BRITISH ENTRIES. A candid study of a politician on the make." *—Rose Pelswick, Journal American*

"A STRONG EXCITING MOVIE." *—Newsweek Magazine*

YOUR AUDIENCES WILL LOVE IT TOO! ♥♥♥♥♥♥♥♥♥♥♥♥♥

BOOK IT NOW! EMBASSY PICTURES
[illegible] AVENUE OF THE AMERICAS • NEW YORK [illegible]

French Producer Raps U.S. Pix Costs

Jacques Bar Sez Yanks Want Home Comforts In Working on Foreign Locations

Tokyo, Dec. 12.

French producer Jacques Bar, topper of Cipra Films (in which Metro has a 49% interest) said Americans are too comfortable and that his company can therefore bring films in at lower cost.

"American pictures made abroad sometimes cost much extra because the people seek the same comfort they are accustomed to in Hollywood," declared Bar, here visiting his "Rififi in Tokyo" location. "The way I see my business I think we must be prepared to make pictures in any part of the world.

"We have selected young people who perhaps can act more freely than American," he said. "In foreign situations you need people with a special kind of mentality—a staff prepared to work 15 hours a day if necessary and not watch the clock or quote union regulations."

Keeping Bar virtually in orbit is a crash production program under the Cipra banner, of which he owns 51%. Bar is producing about a dozen pictures in two years for Metro global distribution. At the end of 1962, Metro can either buy out Bar's interest or extend the arrangement.

Bar's first film under the setup was "Bridge to the Sun," made partially in Japan last year with Carroll Baker and James Shigeta. "Rififi in Tokyo" has Karl Boehm, Keiko Kishi, Charles Vanel, Barbara Lass and Michel Vitold toplined. Also in production for Bar is "Swordsman of Sienna," with Stewart Granger in Italy. On the slate for Cipra is Rene Clement directing "Tomorrow Is Another Day," starring Simone Signoret, and "The Turfman," with Jean Gabin.

Bar explains that Cipra's position is to make pictures with comparatively modest budgets while Metro focuses on larger pix. Bar pointed out that the Cipra organization can also provide trained personnel and logistical support to Metro productions overseas. "It doesn't cost much overhead," he said. "Only about $100,000 a year. We have longterm contracts with actors, writers, directors and production personnel, and can put Metro projects into action."

Brecht Ban

Continued from page 13

resisted all objections to including Brecht on his current drama cycle. His production of Brecht's "The Life of Galilei," which preemed a month ago here, has been completely soldout every performance.

A few other city stage managers also have insisted on showing that political freedom exists in West Germany, to the point of deliberately including Brecht on their stages. So at Ulm, the city stage is doing "Process of Joan of Arc at Rouen in 1493." After a lengthy debate in the city parliament of Luebeck, okay has been given to perform Brecht's "Trombones and Trumpets" at the city stage with Jan. 11 premiere.

Meanwhile, though, the top directors of the West German stages came out in protest against the attempts at silencing the words of Brecht and other left-wing writers. Bogeslav Barlog of Berlin's Schiller Theatre, Harry Buckwitz of Frankfurt; former Hollywood director William Dieterle, now director of the Bad Hersfeld Festival; Heinz Hilpert of the German Theatre at Goettingen, Hans Schalla of the Bochum Theatre, Dr. Friedrich Schramm of the Hessian State Theatre of Wiesbaden, Dr. Hans Schueler of the Mannheim National Theatre, Hans Schweikart of the Munich Kammerspiele and Karl Heinz Stroux of the Duesseldorf Schauspielhaus were among the signers of the petition protesting efforts to silence life-wing writers.

In a report signed by A. Volbracht, it is suggested that perhaps the Western theatres are smuggling "a Trojan horse" onto the stage via the Brecht dramas.

Greeks Ban 'Package'

Athens, Dec. 12.

Greek censorship board banned Columbia's "Surprise Package," which was shot in Rhodes Island, on the grounds it offended national feelings by presenting the main character as a Greek gangster exiled to that island. Board was afraid of public reaction here. For this reason, the decision to ban has not been officially announced, being kept strictly confidential because feared the question would arise as to why permission to shoot this kind of pic was granted to a foreign company.

Greeks feel their country must be open to foreign producers but on one condition. That these producers should respect the national production code. Under a new law here every producer is obliged to submit the script of proposed pic before getting permission to film

ACTT Rejects Plea Of Prods. for Part-British Crew on New 'Tarzan'

London, Dec. 19.

Assn. of Cinematograph, Television and Allied Technicians refused a plea from Banner Productions Inc. which sought a part-British crew for its upcoming pic, "Tarzan," to be shot in India.

Banner execs, Sy Weintraub and Jesse Corallo, claimed they were anxious to use U.K. labor on the project, although there were two other courses open to them. But if ACTT insisted on full observance of the agreement (made with British Film Producers Assn.) it would become "uneconomic" to do so.

Giving an undertaking that laboratory work would be done in England, Banner was prepared to employ only a director, art director, at least one, but possibly two sound directors, continuity, production manager or first assistant director, a lighting cameraman and an editor.

Vienna Opera Staff's Hatred Of Management Becoming Public

Vienna, Dec. 12.

Rebellious and vindictive workers employed at the Vienna Opera House are threatening a national disgrace to the Republic of Austria. Last week's VARIETY reported the electricians pulling the switch on Herbert von Karajan in the midst of a rehearsal because the electricians were hungry. More of the same sort sort of clock-watching has now been inflicted upon the public.

After the velvet curtain had come down on "The Marriage of Figaro" a look at the clock convinced the stage hands that their time was off. On their own cue they descended the iron curtain right in front of the bowing singers and conductor and turned out the lights. The public which had applauded all along started to clap more violently in a demonstrative way. Ushers started to clear the auditorium by force. Angry words were exchanged and the standing-room youngsters could hardly be kept from breaking off a fist fight.

This is the latest development of the demands for "more free time" of the technical personnel which however only means that they try to work less for the same money. The government has accorded the 45 hour week and workers have seven weeks vacation with pay each year. They are not worse off than in other governmental professions, such as Post, Telegraph and Communications workers, although their time may not be as regular as of those—having a lunch break sometimes at noon and other times only at 2 p.m. But they are pensioned off after 30 years with 80% of their social security pay.

The ill will of the opera staff is bringing about too frequent changes of programming. "Fledermaus" had to be scrapped for the shorter "Traviata" most recently, although the aforementioned is a bigger box office hit, with a star cast and Karajan conducting. The world famous yearly "Opera Ball" may not take place this year.

Piccolo's Play Lineup

Florence, Dec. 19.

Twelve plays, only one of them new, are on the upcoming season slate of Florence's Piccolo Theatro. Outside subscription, special member privileges include dance recitals, films, lectures, moppet theatre productions, and discussions with guest theatre luminaries.

Only new work in the legit presentations will be Giovanni Mosca's "Cucu," billed as a world premiere. Also scheduled are three Pirandello works, Jack Gelber's "The Connection," and "The Just" by the late Albert Camus. There will also be a production, in French, of Beaumarchais' "The Barber of Seville." Other plays are by Renato Simoni, Garcia Lorca, Ludovico Ariosto, Gogol, and Majakowski.

Emotional 'Nuremberg' Premiere

By HAROLD MYERS

Berlin, Dec. 19.

Stanley Kramer's lavish $150,000 international junket for the launching of "Judgment at Nuremberg" in Berlin gave his picture a news-creating start world wide. More than 300 newsmen from 26 countries were concentrated in this divided city to help focus global attention on the event.

Over 120 columnists and political scribes came in on the charter flight from New York, and among the countries represented were Argentina, Free China, Japan, Mexico, Venezuela, Britain, Israel, Egypt and Colombia. In addition to the visiting press corps, there were close on 100 journalists repping the Berlin and West German press. Invites had also gone out to the East Berlin press and also to the Tass Agency, but neither showed.

The press began to concentrate at the Berlin Hilton Hotel more than 48 hours ahead of the premiere last Thursday (14) and were kept on the go by a round of conferences with the producer and stars. Kramer was flanked by top UA brass in Max Youngstein and Eric Pleskow, and a formidable team of press agents headed by Al Horwits, Gabe Sumner, Jerry Jurow plus men from UA offices in Frankfurt, London and Rome.

The guest list at the Congress Hall premiere included the top echelon of the local film colony, leaders of the Berlin Senate and representatives of the diplomatic missions in the city. Mayor Willy Brandt set the tone for the presentation by declaring it was an event of great political importance which was welcomed "even if we had to feel shame at many of its aspects."

'Anne Frank' Recalled

Reaction from the German section of the audience clearly showed that there was such a sense of shame. At the end of the screening the applause came almost exclusively from the foreign element in the theatre, and it seemed as if the locals were stunned into silence. In a way, the reaction was comparable to that which marked the legit showings of "Anne Frank" some few years previously.

For the presentation, Kramer inaugurated a new and significant method of simultaneous translation. The Congress Hall is fully equipped for such a service but in lieu of the normal method of having a team of interpreters giving a running translation, he had the picture pre-dubbed in French, German, Spanish and Italian, and in that way the foreign language versions synchronized perfectly with the English dialog.

The day after its launching "Nuremberg" opened a regular firstrun engagement at the Paris Cinema on the Kurfurstendamm, and is scheduled to open in 30 German cities before the end of the year. Eric Pleskow, UA's continental manager, told this reporter that there had been no resistance on the part of German exhibs to booking the film.

Last Friday (15) Kramer and his stars (other than Montgomery Clift who returned to Munich) left the charter flight which was returning to New York at London to be on hand for last night's (Mon.) royal premiere to be atended by the Duke of Edinburgh. The charity gala was under the auspices of the Variety Club of which the Duke is an honorary life member.

At the final press conference held before leaving for London, Kramer hit out at the German press, asking whether its objectivity would go beyond quibbling about Marlene Dietrich, or accusing Spencer Tracy of walking out of the premiere when it knew that he was taken ill shortly after the screening began. He didn't expect total support and enthusiasm from the German press, nor was he asking for great reviews. All he sought was its objectivity which could encourage thought processes to spread through the country, and that was very important to the Germans.

But Germans Don'ts

Almost from the moment of his arrival in Berlin together with the transAtlantic press contingent, Kramer made his position clear, and by frequent repetition left no one in doubt as to his standpoint. Time and again he made the point that he did not agree that it would have been better to have forgotten the past. "Judgment at Nuremberg" reflected the viewpoint of morality, and validity and truth in international law were the most important concepts in the world today.

Kramer invited provocative questions from the 300-strong press corps, and got them aplenty, particularly from the Berliners and West Germans. Didn't he think this was a subject that could have been better tackled by the Germans? He would have been delighted if the Germans had made such a film, and he believed they would become increasingly involved in such subjects. The Germans, he averred, must use the cinema as an art form to express the times through which we have lived.

Had he encountered any resentment? Yes, and not only in Germany. In the United States, too, from persons who thought it was a subject best forgotten. During the six weeks location in Germany there had been some resistance to the making of the film, but that was natural and to be expected. Truth and discussion, however, were so important that the German press and officialdom had subscribed to its presentation, though he did not believe the picture would achieve the 100% level of acceptance in Berlin which he expected in other places.

Did he not appreciate that the German judges on trial at Nuremberg were only carrying out the laws of the land? This question provoked an emotional outburst from Kramer who asserted that the laws of humanity transcended all others, and his forthright and vigorous reply evoked a spontaneous round of applause from the newsmen in which even some of the German fourthestaters participated.

Did he fear a Nazi boycott? Not at all. The challenge had now passed from him to the German press and the German people. Why had he made the picture? Because it was important that there should be additional knowledge of what had happened and how it had happened. It was a challenge to the German body politic in that it was not a story of the past but also of the future.

Lancaster, Dietrich

Kramer was needled by many of the Berlin newsmen because of the absence of Marlene Dietrich and Burt Lancaster. They had gone down to the airport to meet the charter flight, and it was there they got their first intimation that the stars had cancelled out. As the premiere had been set several months ahead, they were reluctant to accept the proferred explanations—that la Dietrich could not get release from a concert engagement, and that Lancaster was involved in preview arrangements for his latest film. The Berlin press took the absence of Miss Dietrich to heart in a big way, and one of the local dailies filled the whole of its front page with the news under the heading "Marlene Dietrich Disappoints Berlin."

In spite of these absentees Kramer had lined up impressive star backing for the junket, with Judy Garland, Spencer Tracy, Maximilian Schell and Richard Widmark coming in specially from Hollywood, and Montgomery Clift hopping over from Munich where he is filming in John Huston's "Freud." At a series of specially arranged mass press conference the visiting stars indicated in the plainest terms that they shared the producer-director's convictions on the subject. Widmark, for example, declared that the Germans must accept responsibility for the past, and until that happened there was no hope for the world. Tracy insisted that he believed in every line of dialog he had to speak in the film, and Miss Garland was impressed by the sincerity of the subject. The most telling contribution, however, came from Maximilian Schell who explained that he was Swiss and therefore neutral, but had been raised in Germany, had German friends and thought like a German. Yet, that background notwithstanding, he disagreed with the German views on this subject.

In what may well be his last public utterance before leaving UA at the end of the year Max Youngstein paid a glowing tribute to Kramer when addressing the visiting press on the night of their arrival. Kramer, he said, possessed that simple idea that a picture can be good and yet be successful. "[illegible] a world wide industry," he commented, "we must get smart and back the Stanley Kramers o[illegible] who have more guts and talent than the others put together."

Cinema Management To Get New Tag in 1962; Rank Policy Outlined

London, Dec. 19.

Cinema Management Association dies next year and will be known in future as "Rank Organization—Theatres Division." This is part of the increased Rank rationalization policy as revealed at the annual Showmanship Luncheon. At this, George Lockyer, manager of the Gaumont, Coventry, was named showman of the year and handed a handsome silver trophy and a check for $280.

Kenneth Winckles, one of Rank's officials, touched on some pertinent points affecting the British film industry.

Diversification: He said that in the coming financial year the Rank setup would spend around $3,000,000 on facelifts, modernization, conversions to dance halls, bowling alleys, etc.

Booking: "We now have a flexible operation which ensures that renters will get the maximum return for outstanding product—and, equally, a restricted play off for less popular films."

Films, hinted Winckles, would be brought back quickly to specialized theatres after their first showing if justified. Extended-runs and hardticket advanced-price shows also have been part of recent Rank policy and would be continued.

The Rank topper opined that the growing number of "X" films might be creating a tarnished image of the cinema. He believed that too much violence and sex in public offended women, and that in the long run this could do no good.

Green Conducting 'Bye Bye'

Hollywood, Dec. 19.

Johnny Green will be musical conductor and supervisor for Columbia Pictures' "Bye Bye Birdie," Fred Kohlmar production to be directed by George Sidney.

Charles Strauss and Lee Adams, who clefted score for Broadway musical, will do score for film version.

Little Messages To Film Producers

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Distribs Ain't Got Creative Drive

By JOE A. RODERO

(The remarks which follow were volunteered to this publication by the author. He describes himself as a "shoe-string producer." —Ed)

Miami, Dec. 19.

The time has come for the small producer to face facts, facts that are now, more than ever before, important to him. There are no distributors. There are no salesmen.

What the French director Louis Malle said in VARIETY about U. S. distributors is true. His "The Lovers" was a hit. Any smart distributor is willing to take over such picture, but they'll never try to sell any film if it means working to create the demand. Actually they are operating like real estate brokers, they take anything that is offered to them free, they add it to the list and wait for someone to ask for it.

Just take a walk around the film centre, or Seventh Ave. or Broadway, or Vermont, and you'll see them behind their old desks, full of dust, doing nothing, just talking about good old times when anyone could make money with pictures.

They represent the very same thing that is killing the industry, lack of initiative and drive. They are letting television take away all the patrons and when they do make a deal with a producer, we all know that, they make you sorry you ever did it.

There are many things that could be done to create new interest in the movies. There's a constant new generation to work with but you can't do it by just talking about it, you must work.

Imports are making money and we say that American films can't make money in that field, that they must be big productions with tremendous budgets. That is not so, and we could prove that the public will buy any American film, low budgeted, if it is sold properly and it seems to me that the producer himself can do it.

There's no reason why distribution costs are so high, in fact, in most cases, they don't work for their money. The small producer should go out and sell his own product to the theatre, by being in touch with the theatre men, he'll learn a lot.

Projectionists Cross Stagehands Line In Oddball Newark IA Situation

Claiming "lockout," Stagehands Local 21 has picketed two Newark firstruns—Paramount and Adams—since last April. All along, however, the boothmen of Local 244 have ignored the brethren and stayed on the job. The Local 21 cardholders, natch, are outraged, but their appeals to the parent International Alliance of Theatrical Stage Employes have been smothered.

Paradoxically, International Alliance of Theatrical Stage Employes is now funneling funds to the stagehands' treasury to keep the picketing going, but continues to indulge the defiant projectionists. That's labor solidarity.

Making It Golden

Universal, out to make its jubilee year truly golden, is talking of record billings for the first quarter in calendar '62.

The ambition predicates on a bunching of stellar attractions that will be in release during the period, with "Flower Drum Song" and "Lover Come Back" pacing. Additionally, there'll be a hefty number of continuing "Spartacus" dates, plus spillover engagements for "Back Street" and "Come September."

The new year cheer for U will be fairly complete if its Oscar-touted "Lover" can garner some of those sweet Academy Award laurels at the Santa Monica bash.

3RD OZONER PROJECTED FOR EXPLODING COUNTY

Los Angeles, Dec. 19.

Pacific Drive-In Theatres, which recently disclosed plans to build two new ozoners in Orange County, adjacent to L.A. County, will now construct a third drive-in there, in the new town of Fountain Valley, about 40 miles from downtown L.A.

Project, accommodating 1,800 cars, will go up on a 25-acre site and exclusive of land will cost in excess of $500,000. New outdoorer will give Pacific a total of eight drive-ins in Orange County, center of a new population explosion.

DUES PAID FASTER

Texas Drive-In Asst Sounds Sanguine Note

Dallas, Dec. 19.

Board of directors of the Texas Drive-In Theatre Owners Assn. met here to complete plans for the 10th annual convention to be held here in February. Boyd Scott, convention chairman outlined the program and reported that two-thirds of the booth space had been contracted.

It was also reported that exhibitors are paying their 1962 dues four times greater than at this period last year. Exhibitors paying their 1962 dues prior to the date of the convention receive a free convention registration valued at $25.

Gordon Hewitt's Status

Los Angeles, Dec. 19.

Gordon Hewitt has been set as adviser and consultant to National Theatres & Television's Northern California, Northwest, Inter-Mountain and Midwest districts, in a realignment of personnel by newly-appointed chief film buyer Jesse Chinich.

In another move, Dan Polier has been named manager in charge of Southern California buying and booking departments, succeeding Everett Sharp, who resigned to join Fred Stein Enterprises. Fred Friedman is his assistant.

14 Retrospectives For Seattle Expo

Seattle, Dec. 19.

Motion pictures will have an important place in entertainment plans for the Seattle World's Fair here next year. Some 14 "great" Hollywood films of past will be featured in showings during U.S.A. Week, scheduled July 2-8.

The films, to be shown in the 800-seat Playhouse, will be selected by a jury of prominent film critics across the country, and two will be shown each day.

Fred Vogel, assistant to Harold Shaw, performing arts director for the Fair, whose special project it is, said about 300 critics, chosen with the assistance of Eric Johnston, prexy of the Motion Picture Producers Assn., have been asked to compile lists.

Each critic has been asked to nominate what he thinks are the 14 greatest films produced by studios and independent producers in Hollywood. The 14 films will be selected after the lists are compiled.

Vogel said lists received so far are from younger critics, and that few films produced before 1950 have been listed, with the exception of "Gone With the Wind."

NEW PREVIEW LOGE

Loew's Orpheum, N. Y. Doing Over Its Deluxe Section

Loew's Orpheum on East 86th St., Manhattan, is taking the steep grade out of its loge, spending about $35,000 on the structural change plus another $15,000 to reseat. About 60 seats will be lost in the process, Charles Kurtzman, Loew's manager general, estimates.

Orpheum is increasingly used for sneak previews.

Relph and Dearden No Savez Hollywood Seal Nix of Their 'Victim'

Michael Relph and Basil Dearden, coproducers of the British "Victim," are pained to dispute the nix of a Production Code Seal. The film, which Pathe-America plans to kickoff in the arties in February, concerns the blackmail of a homosexual, and contains several soundtrack references to words homosexual and homosexuality.

Explanation for withholding the Seal was that the picture deals too clinically with the subject—which very fact, say the producers, should "make it acceptable in our opinion." They cite the official British stance that the homo problem deserves understanding. The brunt of the producers' argument, however, is that the pic is primarily an entertainment—a detective yarn, with the taboo theme secondary but tastefully handled.

As reported, the Motion Picture Assn. of America's review board, in what amounted to a clarification ruling on the recent Code liberalization, insisted that sex aberration can only be suggested, not actually spelled out.

Although exhibition is generally thought more sensitive to filmic content dispute than producers, being the frontline target for public fire, it looks like a switch in this case, per the approval of "Victim" by Theatre Owners of America.

Exhib body, via its informational service, opines that the pic is "in good taste for adult audiences" but does suggest that where local censorship bruises easily, exhibs should screen film before buying it.

D. W. Griffith

Continued from page 1

film director's brother, is starting a movement to have the grave moved to the Memorial Court of Honor at Forest Lawn Memorial Park, Glendale, Calif. The brother is 82 and resides in Medina, N.Y.

The brother claims D. W. signed papers approving the move and said the director's widow did also. But heirs of Griffith, who died in 1948, are opposed to such a move of the Griffith remains. Mrs. Bruce Duncan, a niece and resident of Oldham County, about 20 miles from Louisville, said all the heirs named in her uncle's will were consulted and all were opposed to the move. Heirs include three nieces, two nephews, and three great-nieces. Mrs. Duncan said an attorney advised them of their rights, and their permission would be required for any such move.

Federal Grand Jury Secrecy Covers Agency Probe; No Data to State Reps

Los Angeles, Dec. 19.

State of California must act on its own and expect no information from the U.S. Government on its talent agency probe now being conducted here by a special Federal Grand Jury.

California State Attorney General's office last week stated it intended to get into the act by requesting to be supplied with any evidence of violations by agencies doing biz in California for its own investigation into reported mispractices.

Government's position in the matter was made clear by U.S. Attorney Francis C. Whelan, who in commenting on reports that certain state agencies intended to seek information obtained by the Grand Jury said:

"The secrecy of proceedings before a Federal Grand Jury in every instance must and will be kept inviolate by Government attorneys. They, like the grand jurors themselves, have no right to divulge the records of such proceedings to any person other than the Federal court itself.

"This obligation of secrecy prevents disclosure, not only to the press and private persons, but indeed, it has been held it applies against Federal Government agencies as well. The law affords to the grand jurors, to the witnesses before the grand jury, as well as those whose activities may be the subject of grand jury investigations this protection of secrecy."

In line with the state's interest in the Federal Grand Jury findings about asserted agency violations. State Labor Commissioner Sigmund Arywitz stated that he would suspend or revoke the license of any agency violating the state's Labor Act.

Richard R. Rogan, chief deputy attorney general in Los Angeles, upon hearing Whelan's statement, said: "This means that it will take the state much longer to act. We will have to wait until the Government finishes its inquiry."

There is no indication when the Government might end its probe other than it would be lengthy. Judging from the many facets of the talent agency biz that are being explored by the fiveman Government team on antitrust experts.

Not only are top agency people and prominent actors being subpoenaed before the special jury of 15 men and eight women, but FBI agents have been on the job gathering data from producers in major studios.

One producer, upon returning to his office from the set last week, found a man waiting for him with an official Government document reading:: "In connection with an investigation by this department of alleged violations of the antitrust laws with respect to the entertainment industry, it is requested you make available for examination by the bearer, an agent of the FBI, such of your files as he may request." (Signed) Lee Loevinger, Asst. Atty.-Gen., Antitrust Division.

The producer complied.

Feldman Wins Seal

Los Angeles, Dec. 19.

Production Code Administration has ganted a seal to Charles K. Feldman production, "Walk on the Wild Side," following Feldman cutting two scenes at the request of Geoffrey Shurlock office.

Film, which Columbia Pictures will release, deals with a New Orleans bordello.

Commonwealth To Scottsbluff Area

Kansas City, Dec. 19.

Commonwealth Theatres Inc. is adding six theatres in and around Scottsbluff, Neb., to its circuit, the acquisition to be completed Jan. 14, per Richard H. Orear, president. Deal has been in various stages of negotiation over the past several months, and will bring the circuit total to 104, 45 of which are drive-ins.

Circuit with headquarters here is undertaking obligations totaling about half a million dollars. Flagship of the deal is the Midwest Theatre, 1,000-seater of luxurious appointments in downtown Scottsbluff. Midwest and three other indoor houses are being acquired after completing negotiations with W. H. Ostenberg. Take-over date on these is Jan. 14.

Other indoor units include the Bluffs Theatre, 700 seats, Otoe Theatre, 500 seats, both in Scottsbluff, and the Grove Theatre, 400 seats, in Gering, Nebr., six miles from Scottsbluff.

First theatre acquired was the Carena Drive-In from Terry Carpenter, long a western Nebraska Republican leader. The Carena came into the Commonwealth fold Nov. 1. It has a capacity of 1,000 cars.

Acquisition of the Biggers Drive-in Theatre, with a capacity of 575 cars, takes place this week, after completing negotiations with owner Floyd Biggers. Orear said a considerable amount of money will be appropriated for refurbishing some of the theatre properties in keeping with circuit standards.

He said the circuit, of which Elmer Rhoden is the head, is highly impressed with the potential in the Scottsbluff area, with a population of 15,000 in the city and 33,000 in the county. Located in the North Platte valley, town is the center of an area largely irrigated and growing a number of crops including sugar beets and potatoes.

Saturday's Children Unequally Treated

Pan Chemstrand Use of NBC Films But Let Stanley's Latex Similar Buy Pass Unremarked

There's conjecture in the trade about the possibility of more than one face of Stanley Warner. Boils down to this: Is S-W a Janus?

Voices within Theatre Owners of America are crying out for the suggested non-desirability of doing business with the Chemstrand Corp., whose businesses include the supply of carpet to theatres. Chemstrand is one of the sponsors of the Saturday night presentations of feature films on NBC-TV. These shows obviously are in competition with exhibition's big night.

Said TOA to its exhibitor members in a communique: "A note from you to Chemstrand might forcefully let that firm know what you think about advertising that tells the public to stay home on Saturday nights."

Left unsaid was that International Latex is another of the alternate sponsors of the tv-eed productions on Saturday nights. And International Latex is a wholly-owned subsidiary of Stanley Warner.

Head man at Stanley Warner is S. H. (Si) Fabian. He and his company have been just about the top boosters of Theatre Owners of America and its predecessor, American Theatres Assn. It's to be further noted that Fabian and Spyros P. Skouras, president of 20th-Fox, are "close." It's the 20th library that's been showing on the NBC-TV Saturday night outings.

Neither Fabian nor Skouras have been consulted about this kind of state of the nation. It's apparent that Skouras should not be spotlighted—nor should his company be singled out—for selling theatrical-backlog libraries to tv since other distributors have done the same or are in process of doing.

But the question arises as to how come the Stanley Warner-supported Theatre Owners of America can come out against Chemstrand and not International Latex owner Stanley Warner.

REAGAN JOINS SACK

Dallas, Dec. 19.

Gem Reagan, a booker of long standing here, having booked at Universal, Eagle Lion, Empire and recently American International, is now working with Alfred Sack at Sack Amusement.

Latter has gone back into film distribution.

POLICE RAID HOUSE; GRAB 'COOL' & 'FIRE'

Omaha, Dec. 19.

"Some Like It Cool" a nudist feature in "naturalistic, blushing color," was seized by Omaha cops at the Muse Theatre. The second feature (French), "Fire Under Her Skin," was also taken in the action which marked the first time since the days of the old Town Theatre that a downtown situation has been raided.

Sgt. Louis Kostka and Patrolman John Quist said both films were "immodest, immoral and not the sort of thing that should be shown in Omaha."

They arrested Mrs. Betty Gelfand, 44, owner who was later released under $100 bond.

The policemen said "complaints" from unspecified sources have been almost constant since the Muse replaced the Town as Omaha's "burlesque theatre" nearly four years ago.

"We checked several films that drew complaints during the past several months but they all proved to be borderline cases," Sergeant Kostka said.

Cinerama Acquires Its Lookalike, Cinemiracle, One Pic and Equipment

Los Angeles, Dec. 19.

Cinerama Inc., which has shown National Theatres & Television's Cinemiracle production, "Windjammer," on several of its screens throughout the country, has acquired both the picture and certain Cinemiracle equipment and assets through its Cinemiracle International Picture Inc., in which it holds a major interest.

Sale was effected by NT&T and two of its subsidiaries for $1,250,000, plus additional revenues which may be realized from certain future Cinemiracle pix. "Windjammer" to date is the only film ever shot in Cinemiracle widescreen process.

Cinerama, in a no-cash-deal, bought 80% of the Cinemiracle stock in acquiring the negative and all 45 prints of "Windjammer," 23 complete sets of Cinemiracle projection equipment, four Cinemiracle cameras, the process, the trademark, etc.

While there is no immediate cash involved, a new company has been formed called Cinemiracle International, of which Cinerama will take 80% of the stock. Cinerama takes exclusive global distribution rights to "Windjammer." In turn, Cinemiracle also is called upon to pay $1,250,000 within 2½ years out of its distribution proceeds.

Reisini said he's convinced there'll be "an ample margin of profit" after all payments are made.

As for coproduction with Metro, Reisini disclosed that "How the West Was Won" is 90% completed and "The Wonderful World of Brothers Grimm" is 70% finished. The first is set for release in July of 1962 and the second will be ready and held in reserve. This apparently will be the first time for Cinerama to have one picture backed up against another.

Claimed anew by Reisini is that Cinerama's research and engineering people have solved the problem of how to shoot and project a 146-degree picture using only single camera and projector. It's supposed to be ready in the near future—but no details as yet. Cinerama now requires, as from the start, three cameras and three projectors.

Company also revealed pre-tax unaudited earnings for the first nine months of 1961 of $969.000, compared with $408,000 for the same period of 1960. The net after taxes jumped to $476.000 for the new period, compared with earnings of $175.000 for the first nine months of 1960.

Also unveiled by Reisini was a new loan agreement with Prudential Insurance Co. This, entered into this week, calls for a new $6,000,000 loan under which Prudential will receive, among other things, 15% of the profit from the two M-G coproductions after Cinerama recoups all costs. This wipes away a previous loan under which Cinerama had to yield a 15% participation to Prudential in consolidated pre-tax Cinerama profits, 20% in perpetuity of net film rentals from the two M-G coproductions and 5% net from Cinerama owned-or-operated theatres.

Rivals-and-Partners

Paramount and Columbia for some time now have been operating a joint distribution company in Canada without conflict Pictures from the two companies have been getting the sell treatment which each warrants, and nobody's complaining.

But Par and Col have a hot rivalry going in the States, Par with its "Hey, Let's Twist" and Col with "Twist Around the Clock." The two Twisters hit Canada pronto. Personnel of the merged Dominion outfit supposedly are not to take sides.

Herts-Lion Eyes U. S. Distribution

Herts-Lion International Corp., previously involved principally in the production of tv and theatrical films, is planning to move into the U. S. theatrical distribution field. Company has formed Herts-Lion Distributing Co., headed by former indie exchange head Harry Gaffney and has set up 11 subfranchise distribs around the country.

The new firm will specialize in "spectacle" imports, as well as lowbudget Hollywood product. It already has eight pix for distribution in the U. S., another eight for release in overseas markets, and plans to add another eight in the near future.

Fort Wayne Paramount, Relic of '20s, Shutters

Fort Wayne, Ind., Dec 19.

Paramount Theatre, built at a cost of over $800,000 back in the boom year of 1928, has shuttered, though the lease held by the theatre corporation is reported to extend for five years to Aug. 31, 1966.

"We haven't released the Harrison Realties Corp. (Quimby Theatres) from its lease, but negotiations are going on," said a spokesman of Loop Realties Inc., owners. Under present terms, Harrison Realties is responsible for maintenance of the theatre and furnishing heat and water for two stores and 10 office suites in the building.

The house was opened in 1929, replete with original oil paintings, ornate copper, gold, and silver leaf decoration, and other marks of the then current lavishness. Paramount-Publix of Indiana operated it until the early 1930s, when it fell victim to the depression. In 1938, the house was enlarged to accommodate bands and vaudeville acts, and the theatre began operation under the management of Loop Realties Corp. (Opening attraction was Ozzie & Harriet Nelson and band).

In 1939, the house was acquired by the Quimby interests, which have operated it continuously since then.

Cut Scale for Cinerama

Dallas, Dec. 19.

"This Is Cinerama," first Cinerama production, will return to the Capri Theatre for limited engagement starting Friday (22). New low price policy will be set. Film, which opened July 1, 1954, ran for more than a year then.

Present admission prices will be: evenings, orchestra, loge and mezzanine $1.75; balcony $1.50; Saturday and Sunday matinees, orchestra, loge and mezzanine $1.50, balcony $1.25; Wednesday matinees, all seats $1.25; students every Saturday matinee 90c. senior citizens every Wednesday matinee 90c.

Walter Reade

Continued from page 1

exec officer of the new company, and Turell becomes president. Merger is to be effected by Sterling's acquisition of Reade Inc., in exchange for "substantial amount" of stock which actually places control of the combined company in the hands of Reade.

The proposed move is to be placed before the Reade and Sterling boards of directors early in 1962, with merger expected to be completed in the first quarter.

It's been known for some time that Reade has been exploring possible ways of going public, in order to continue the expansion of his various enterprises, notably the Continental Distributing subsid. Latter has been an extremely successful indie distrib, with substantial interests in British and European coproduction projects. While Reade formed a tv subsid last year, it's been a long time getting off the ground. Merger gives him a going concern in tv production and syndication fields.

Yesterday (Tues.) Reade predicted that within 24 months Reade-Sterling "will be a completely integrated company." Aim is eventually to set up music and records subsidiaries, plus even a book publishing subsid to market paperbacks connected with Continental Distributing pix.

It's estimated that the new company will start off with annual business of about $13.000,000, of which about $3,500,000 will be from Continental and about $5,000,000 from the Reade theatre interests.

These are the first figures of the Reade operation to be made public. They don't, however, reflect the profits made in a "good year" by such Continental pix as "Room at The Top" or "The Entertainer."

In addition to its tv interests, Sterling, which was founded in 1946 to handle home movies and educational films, also handles public service pix and has just recently completed a theatrical feature, "The Great Chase," a compilation of footage from classic "chase" films of the silent era. It's understood that Metro is interested in the acquisition of this pic.

Sterling went public in 1959 and its statement for the six months ended Sept. 31, 1961, showed sales of $565,556, with a net profit of $36,149, or 8c a share on the 464,857 shares of common outstanding.

Reade operates a chain of 28 theatres in the New York-New Jersey metropolitan area; a supporting vending, concession and food operation; an in-plant feeding company; and a screen advertising company. It had earlier operated several hotels and motels, but last June sold its last hotel interest. As an indie distrib, Continental has been an unique operation in that it has its own exchanges (nine) around the country, via which it has serviced such pix as "Room," "Saturday Night and Sunday Morning," "Entertainer." It's upcoming sked includes "A View From The Bridge," "A Taste of Honey" and "Waltz of The Toreodors."

Sterling also operates three exchanges in the field, all in cities where Continental has offices. It's predictable that they will eventually be merged into the Continental operation for reasons of "efficiency." Reade himself will probably continue to make his headquarters in Oakhurst, N.J., but the Continental and Sterling organizations will undoubtedly move into combined Manhattan offices.

Grist For Toll Propaganda Mills

It's not lost on the trade that in the pay television scuffling, both sides have been guilty—not surprisingly—of the disingenuous statement. Such propaganda tactic was lately evident in the opposing exhibition version of a cable system's defeat in Galveston, Tex., early in November.

At the time, Philip Harling, the top anti-toll spokesman for exhibs, alleged that an exhib campaign was instrumental in the cable outfit kayo. Howsoever that may be, it's worth noting that local press accounts made no mention of theatre opposition. In Harling's version, moreover, the impression was that the loser in question, called Phonoscope, was primed for entertainment competition. Actually, Phonoscope was an educational setup, linking eight Galveston primary schools for language and science instruction, though the prospect it might later have branched into entertainment seemed an acceptable exhib fear.

Phonoscope, which had spent $150,000 on its own poles, cables, etc., could have had the closed circuit assignment, after having made a no-cost trial run for the Galveston school board, but it withdrew when the city council refused a franchise on the grounds Phonoscope was not a public utility. Instead, the city offered a temporary license, which Phonoscope declined as too chancey against the investment it had made.

Point to be stressed, however, is that the half-truth is a reciprocal weapon for marshalling sentiment.

'Blackballed' Plaintiffs Plead

Continued from page 2

defiance of any political blackballs the majors might throw.

William P. Rogers, Attorney General under Eisenhower, countered with the accusation that Shapiro was grasping the contract issue for lack of a case for a preliminary injunction. The legal rep for MPAA and its member outfits sounded a warning that if Shapiro's challenge of the contracts were heeded, the financial underpinnings of the film industry (as well as Broadway too) would crumble. He averred:

"I emphasize that if this Court for one moment took seriously this proposal—that these financing arrangements are illegal per se, without any evidence, without any trial, without real discussion of the legal principles involved, that it would be so disruptive of the motion picture industry and, I say, the private theatre, the Broadway theatre, that it would not be possible to operate."

Shapiro brought along charts to support his contention the majors wield a big stick over the industry through the controls written into the financing contracts. During 1960, for example, Shapiro said 79% of all features okayed by the Production Code Administration were made by independents and distributed by one of the majors or United Artists or Buena Vista.

For 90% of such films, the majors will double as bankers for the indies, according to Shapiro's information.

All of which proves, said Shapiro, that the majors can, through the distribution-financing agreements, shut out his clients from plying their arts (seven writers, four actors and one writer-director) not only within their own gates but in independent productions.

Shapiro stressed that the sought-for injunction was narrow in scope. "Now, we did not attempt in any way to restrain the Appellees (majors) from acting individually or in concert in refusing themselves to hire any one of Appellants (his clients). We sought an injunction to restrain them either individually or in concert, from preventing use of the talents of these Appellants or any one of them, by third persons, who wanted to use them, but who could not do so because the Appellees would not let them."

Then, teeing off on the distribution-financing agreements, Shapiro alleged that they are "restraining competition" among the independents by "preventing any one of them from exercising his own judgment as to whether he will or will not purchase or utilize the services of any one of the Appellants."

Shapiro pointedly dumped all his legal eggs in one basket by telling the bench in effect that unless it rules for his clients the towel will be tossed in the ring.

'Waldorf Declaration'

Urging a finding that the majors were guilty "per se" of antitrust violation, it was Shapiro's contention that the evidence already in the record—chiefly the "Waldorf Declaration" and the existence of the distribution-financing agreements—gave all the grounds necessary for such an off-the-cuff ruling. This, despite fact no formal trial has been held on the merits of the antitrust charges—the Court of Appeals proceeding being in the nature of a hearing on the preliminary injunction request denied by District Court here.

Shapiro exhorted: "We say that if the Court does not, on this record, feel that we have a per se case, then I say we have no case and our Complaint should be dismissed because then we do not belong in Court."

Rogers countered with the assertion that the legality of the distribution-financing contracts wasn't properly before the court — that there was nothing to show they had any relation to the plaint of Shapiro's clients. But he went on to justify the controls written into the agreements.

"The only security," he averred, "that the motion picture company has for its investment of its money is the picture or the script or, if the production gets half way through, and something goes wrong with it, . . . that the motion picture companies then have the script or the film or what is left as security for the money they have advanced.

"In other words, it has some say as to who the director is going to be; who the producer is going to be; who the actor and actresses are going to be. There is no per se violation of the antitrust laws involved in this situation by any stretch of the imagination. If the person, if the company that provides all the money does not have something to say about the production of the picture then it won't provide the money. You could not expect the motion picture company to loan an independent producer $4,000,000 on the grounds that Elizabeth Taylor was going to be in the movie and it turned out to be somebody that you never heard of; and there is no showing of any kind anywhere, that there is any concert of action in connection with those contracts.

"If I understand what counsel is suggesting, he is suggesting that on the basis of this record in its present condition, that a Court should grant a motion for preliminary injunction, saying that those contracts are, per se, illegal, even in the absence of concert of action, then it would destroy the motion picture industry."

Shapiro's change of tack plus his suggestion that an adverse ruling by the Court on the injunction request would amount to a ruling against his whole case might be regarded as either reflecting confidence he has a winner or an act of desperation.

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Strong Plea for Powerhouse Selling

Ben Marcus, the Wisconsin circuit chief and National Allied chairman, links a plea for wider use of the COMPO merchandising plan to the claim that traditional release clearances are obsolete.

With scattered exceptions, the plan has been a sharp success in such territories as his own bailiwick and the Pittsburgh and Cincinnati exchanges. Key to maximal success of the scheme on a given film is the accelerated pace of subrun playoff in order to cash in on the intensive co-op promotion that kicks off the pic in multiples.

For the plan to be implemented nationally and for best effect, says the Milwaukeean, the old pattern of clearances would have to go. Traditional playoffs don't make much sense anyhow, he indicates, because product all too often has cooled in relation to promotion coin spent by the time it seeps down to lesser subsequents.

Exec is aware, of course, that release movements already have a "new look" in certain keys, but that's not what he has in mind as beneficial to smaller independent theatres. Idea is to give the have-nots a chance to cash in via speedier and more uniform product flow.

Promising Items at Shorts Festival

By GENE MOSKOWITZ

Tours, France, Dec. 12.

Seventh annual Tours Short Film Festival, Dec. 7-11, for the second year running gave its Grand Prix to a French item. Yanks finally copped a kudo in an indie short followed by Canada and Poland.

Well organized and run by the governmental Journees Du Cinema, headed by Pierre Barbin, festival once more pinpointed the differences in outlook between jury and critics and the U. S. film industry.

Finding himself accepting the award to the U. S. short, "Sunday," made in and around Washington Square in Manhattan by Dan Drasin, a United States Information Agency man obviously thought little of the jury's selection. Drasin had shot in 16m among the crowds milling around during the brief ruckus last summer when the N. Y. park commissioner sought to exclude from the park the beatnik guitarists who raised a howl that the constitution was being violated.

Shown here sans subtitles the short was not wholly comprehensible to the French and apparently distasteful to the Americans. It was rough and grainy in texture though the sense of participation in a minor rumble contributed some vitality.

Canada's special prizewinner "Very Nice, Very Nice," directed by Arthur Lipsett, concerned New York via a general look at its pace, rhythms and outlook via juxtaposing interview sound extracts to a sharp, nervous montage of still photos. It reflected a certain uneasiness in the tempo and disturbed foreign problems and also the attempts to cope with a growing complexity of life today.

Third jury special nod went to the Polski "Circus People," directed by Kazimierz Karabasz, which was a clear, knowing, incisive essay on the daily ritual of circus life and the buildup before the show begins. It's affectionate insight made this a beguiling show business film.

Top prize, a statuette conceived by painter Max Ernst, went to a French story pic "La Riviere Du Hibou" (The Owl River), directed and written by Robert Enrico and adapted from a story by the 19th century American writer Ambrose Bierce. It concerns a southerner about to be hanged by Northern soldiers for being caught near a vital bridge in civilan clothes during the American Civil War.

Festival included "Information Section" showing items turned down for competition. There were a few good ones among these that merited official showings for there were several unworthy pix among the competitors.

Fred Gronich, Motion Picture Export Assn. Continental rep, down from Paris for a looksee, felt that it was a fine spot for Yank foreign film distribs to unearth offbeat shorts for programming in the U. S.

Tours does not "invite" by countries through diplomatic channels, but by films. Gronich opined that it was up to savvy Yank producers to cash in on the selling and prestige chances by entering this type of fest.

A French short "June 10, 1944" soberly looked at the wiping out of a French town during the last war by the Nazi SS troops via a sombre commentary to accompanying images of the ruins of the town now a monument in France. Director Maurice Cohen used restraint and economy for telling effect. Claude Jutra's Canadian "Wrestling" was a funny if overlong look at the dramatics and reactions of and to wrestling.

Jiri Trynka's "Passion" emerged an inventive animated pic on car mania from Czechoslavakia while Yougoslavia's "The Dreamer," made by Branko Ranitovic, was another cartoon of offbeat proportions. The Yank "Zip and Snort" (WB), of Chuck Jones, was a controled and risible slapstick cartoon that got plenty of laughs if no prizes.

A Polish director Roman Polanski made a pic in France "Le Gros Et Le Maigre" (The Fat and the Thin), a fable about a fat man and his slave, that got a lot of applause and laughs and showed a solid talent in Polanski who wrote, directed and played the thin slavey.

Jean Daniel Pollet's "Gala" was a clever if familiar look at a neighborhood dancehall in Paris while the Dutch "The House," of Louis Van Gasteren, was an overdone but careful story of a house that relives mania from Czechoslovakia while it is being torn down.

The Polish pic "The Ship," by Jan Lomnicki, had brilliant shots of a ship being made and launched but somewhat overdid its subject. Tadeusz Markacynski submitted a Polish look at the old people still waiting in vain for those who disappeared in the infamous concentration camps of the last war in "Night."

Frenchman Henri Torrent gave a disarming look at "New York 1900" via a clever mounting of old footage, and Richard Leacock's Yank vidfilm on the U. S. democratic primary campaigning by President Kennedy and Senator Humphries, "Primary," made an impact on its sharp observation and unfolding of this typical Yank phenomenon.

So Tours rounded up enough good material to underline that shorts were still alive in spite of the usual problems of distribution and amortization.

PUBLIC VOTE DOOMS FOX, FRISCO, TO AXE

San Francisco, Dec. 19.

Fate of the 32-year-old, 4,600-seat Fox Theatre, still the largest in the West, was sealed by Frisco voters last week when they emphatically rejected a ballot "declaration of policy" in favor of the city buying the building. Vote was 114,907 against city purchase, 79,472 for it.

Fox West Coast, owner of the structure, had held off real estate dickers on the William Fox showplace until the vote, but immediately afterward Irving Epsteen, vice-president in charge of FWC real estate, said the Fox probably would be razed as soon as possible because "some people don't have the imagination to see what can be done with the property while that big building is still standing on it." Land will then be offered for sale.

Fox is right across the street from 8,000-seat Civic Auditorium, hard by Civic Center where not only city and State buildings are but where a block-square federal building is being built.

AFL-CIO Draws Blank On Charge Runaways Catered To Red Labor

Washington, Dec. 19.

Chairman of House Un-American Activites Committee reportedly is unimpressed with charges hurled by the Hollywood AFL-CIO Film Council that runaway producers have been playing footsie with Commie unions abroad and on occasion have made "content" concessions to the Red line.

Rep. Francis Walter (D-Pa.) tossed back into the lap of Rep. John Dent (D-Pa.) the documentation purportedly backing up the bare charges the unionists made during the recent runaway hearings. Dent has already stated his special Labor Subcommittee hasn't any jurisdiction in the field of Red-hunting.

Walter, aside from being unpersuaded by the evidence of American producers kowtowing to Leninists abroad, is said to have advised Dent that his Un-American unit also lacks a license to launch probes into alleged Red situations on foreign soils. (It should be noted, however, that when a Congressional committee is bent on investigating, international borders seldom pose a barrier. Witness the Senate Internal Security Subcommittee, upper chamber's counterpart to Un-American, which in recent years has spent about as much time on External Communist problems as domestic, e.g. the Hungarian revolt, Cuba, and even suspected pinkos in the Canadian government.)

Dent evinced little enthusiasm or interest in pursuing the charges posed by the unions, and apparently there was some tacit agreement not to ask the guild witnesses to spell them out during the runaway hearings. One subcommittee member, who was not present at the hearing to press for elaboration, voiced surprise that the record should be left in its present state—with serious charges against unnamed American filmmakers unsupported by real documentation.

Dent is regarded at this stage as highly unlikely to suggest a looksee by his own unit—even if he could. His subcommittee has had a money problem because of Dent's thinly veiled objective to axe, or whittle down, the Reciprocal Trade policy of the JFK regime. Chairman Adam Clayton Powell (D-N.Y.), of the parent Labor and Education Committee has reportedly been less than generous with Dent in supplying contingency funds this past fall.

Dent needs the money for a more expansive probe into the impact of imports on the domestic labor mart. Whether Powell was heeding word from the White House or not, the New York lawmaker was doing the Administration a favor by keeping a tight budgetary lid on Dent's probe.

There is conjecture that Dent's avowed plan to conduct a broad film industry probe next session, embracing exhibition, distribution and production, stems from the lawmaker's realization that he's unlikely to get much, if any, money to carry his present labor impact inquiry into 1962. He could be harboring the idea that, under guise of a film industry economic study, he could still get a few licks in against the Administration's trade plan in some oblique fashion.

Edward Schreiber Extols Today's Shorts as Laden With Special Creativity

Although his new Thalia Films banner is fiscally committed foremost to a slate of "intelligent" exploitation features—one a year—producer Edward Schreiber ("Mad Dog Coll") projects a psychic enthusiasm more for (a) an as yet unreleased two-reeler, "Katie's Lot" and (b) the short subject generally.

He is buoyed in this by the signs of a virtuosity that was conspicuously absent in the bygone heyday of the travelog-band-sport featurettes, and a domestic market receptivity unknown since that old era when the short was a screen staple, however shabby.

Of the creative comeback, Schreiber thus cites a "Red Balloon," "Day of the Painter," "Rooftops of New York" and "Boy Who Owned a Mellephant," not to shortshrift the popular UPA "Magoos" and the sundry Disneys of sturdy appeal. The economic impetus suggests itself in the infectious switch to single-feature formats across the country, theoretically creating the perfect maw for one-and two-reelers.

Such is Schrieber's optimism that he speaks of doing "two or three" shorts a year. His first, "Katie's Lot," as yet has no distribution deal, but Schreiber, who also wrote the yarn, indicates release will be after the first of the year. He intends to gun for an Oscar in '63, and also plans to enter it at the Oberhausen (W. Germany) short subject fest in February.

There's a word play in the "Lot" of the short's title. One reference is situational—the plight of a 14-year-old girl (played by 18-year-old Jennie Hecht, daughter of writer Ben Hecht) in the pre-party dress "tomboy" phase. The other "lot" is where she tethers, and romps with, her pet horse. Inspiration for this commonplace crisis was Schreiber's 16-year-old "Buffy," who has since become reconciled to skirts and dresses, appears softly feminine to her family, and no longer skedaddles off to scale fences, trees and whatnot.

To Schreiber, there's no premium on arresting topics for the short-makers. In the bygone, he asserts, the medium wasn't so much famished for ideas as it was treated with indifference by the major companies which dominated production in the field. In the Schreiber recall (when he was a Warner Bros. publicist), the short was a sideline sphere rife with nepotism, and geared to a virtual no-risk market that was hardly a stimulus to better things.

Whereas, the short of yore functioned scarcely more than to pad programs, the "new wave"-like resurgence—with the resultant critical notice and word-of-mouth—suggests to Schreiber the medium is headed rapidly for enhanced (and hitherto unheard of) box-office stature. Moreover, as the market for the short expands, Schreiber thinks it will be incumbent on the majors to get cutting again—only this time with more sophisticated concepts.

Schreiber is also keen on the short for the collateral function as a talent proving ground. This alludes to constricted filmic opportunities for young talent as Hollywood bends to the important release with its implicit star values.

TOA's 16 Committees

Theatre Owners of America has firmed up its committees for 1962. In all, there are 16, three more than during the previous administration. The additions are legal advisory, movietime and safety.

The committees and their chairmen:

Anti-toll, Philip Harling State and local legislative, E. LeMar Sarra army-air force, George Kerasotes COMPO, Samuel Pinanski film reviewing, H. F. Kincey finance, Myron N. Blank national legislation, A. Julian Brylawski Organization and membership, R. M. Kennedy 16mm, George Kerasotes Legal advisory, Herman N. Levy Movietime, Robert W. Selig safety, Stanley Stern "Star of Year" and America's new stars, Robert Selig.

Investment Test

Minneapolis, Dec. 19.

That, despite television's and other inroads on patronage, faith in exhibition's current status and in its future still exists hereabouts is evidenced by the fact that considerable money is being poured into theatre improvements and even some new showhouse construction, film company branch managers point out.

A number of Twin Cities' independently owned neighborhood houses, including the local Heights and Parkway and St. Paul Faust, are spending thousands of dollars in improvements now.

Also, construction is under way in a local suburb of a $1,000,000 Cinerama theatre. Moreover, plans are being drawn for a new 1,200-seat conventional film showhouse in a recently opened elaborate suburban shopping center.

Republic, America Make Like Merging Despite Frown of Justice Dept.

Hollywood, Dec. 19.

Republic Corp. and America Corp. apparently are going ahead with their proposed plans to merge, despite the Dept. of Justice bringing action in U.S. District Court here to prevent such consolidation.

Gordon K. Greenfield, prexy of America, has been elected prexy of Republic's executive committee, and will share top exec responsibilities with Victor M. Carter, former Rep prexy. At the regular Rep board meeting in N.Y. (8), William Zeckendorf, prexy of Webb & Knapp Inc., also was elected exec committee chairman.

In its suit filed locally Dec. 6, the Government asked that America be required to divest itself of its working control interest in Rep, gained last May by the purchase of 265,420 shares of common stock.

Rep's directorate also voted to enlarge its membership from 10 to 15, and six new members, including one former vacancy, were elected. New members include Zeckendorf; O. W. Murray, prexy of Pathe Laboratories, Inc.; Zeckendorf, Jr., exec veepee, Webb & Knapp; Myron M. Cowen, Washington, D.C. attorney; Arthur S. Kleeman; William C. Warren, Dean, Faculty of Law, Columbia U.

Three America Corp. directors also had been elected Rep directors previously, including John M. Fisher, James M. King, Jr., and Greenfield.

Murray was also elected Rep veepee; R. J. DiFonso, treasurer of America, elected to same post at Rep; and Peter A. Camobell, America secretary, elected secretary of Rep. Eileen E. Evers, America Corp. assistant secretary, was tapped for same post with Rep.

Razing Orpheum, K.C.

Kansas City, Dec. 19.

Razing the former Orpheum Theatre building on Baltimore Ave. removes another theatrical showcase from the downtown scene. Workmen started dismantling the luxurious old building last week to make way for a new Muehlebach Motor Hotel.

The property has been out of action several years since it was sold by Fox Midwest Theatres to the Hotel Muehlebach, which it adjoins. It was last regularly operated by Fox Midwest as a first run picture house, but its heyday was vaudeville from the time it was built in 1914. It has been dark past several years.

(The gala vaude days of the Orpheum are recounted in a Kansas City Star article by Winifred Shields based on memories of Fred L. Spear, once press agent and assistant manager of the theatre and one of the few remaining old guard theatremen in town.)

NW Variety Club Picks Non-Film Exec Barker

Minneapolis, Dec. 19.

The Northwest Variety club, Tent No. 12, for the first time has elected a currently non-exhibitor and non-film man for its 1962 Chief Barker. He's Don Swartz, manager of the local 20th-Fox KMSP-TV (ABC affiliate). Swartz, who was chosen prior to entering tele, was employed in a sales capacity by the local 20th-Fox and United Artists exchanges.

At the recent election, too, club members for the first time elected tv and radio people along with exhibs and film men, to the board of directors. Other than Swartz, the directors reselected the 1961 officers. They're first and second assistant chief barkers Gilbert Nathanson and Eddie Schwartz respectively; doughboy, Bob Karatz; and property master, Byron Shapiro, all connected with the film business.

New York Sound Track

Breaking with the recent trend which has had American distribs releasing imports under their foreign titles ("L'Avventura," "La Dolce Vita," "Les Liaisons Dengereuses"), Lopert Pictures has announced that it's Italo import, "La Notte," will go out with an English title, roughly translated, "The Night" . . . **Eddie Albert** is back in town after having completed his scenes for **Darryl Zanuck's** "The Longest Day" in France.

Young Italo director **Vittorio De Seta**, whose first film, "The Bandits at Orgosolo," got a prize at Venice this year, is in town for a quiet look-see . . . **Bob Conn**, member of **Glenn Norris'** 20th-Fox "sales cabinet," in Washington last Wednesday (13) to preside at a special sales meet for 14 branch managers and six regional ad-pub directors . . . **Warren Beatty** has signed a two-picture deal with Seven Arts. First will be "The Laughing Cavalier," based on a novel by Baroness Orczy . . . IFIDA has picked up two new members: **Sam Lake's** Premier Pictures and **J. J. Frankel's** M. J.P. Enterprises.

The indie distribs are getting restless: **Ed Kingsley's** two-column ad in the N. Y. Times Friday (15) for "The Five-Day Lover" at the Normandie reprinted the New Yorker's glowing review in its entirety, plus other laudable quotes from the Post, Time, Saturday Review, etc. and concluded: "However—Crowther, N. Y. Times: 'A bore!' "

Ward Morehouse's columnual review (for Newhouse newspaper chain) **of Bernard Sobel's** new book, "A Pictorial History of Vaudeville" strikes a note of nostalgia connected with this publication, to wit: "I was pleased to find myself gazing at the smiling and friendly face of **Sime Silverman,** founder of VARIETY, an institution of the theatre world since the early century. Sime was wonderful to me during my early years in New York; I was a guest numerous times at his New York apartment. It was on Central Park West. And his daughter-in-law, the late and lovely **Marie Saxon,** gave me a dancing lesson at a dance of the Mayfair Club just after she achieved Broadway stardom" . . . (The Sobel volume is reviewed, this VARIETY issue, vaude section, by **Abel Green.**)

Even the egghead crossword puzzle in last Sunday's Times capitulated, per a three-letter **Charlton Heston** role ("Cid").

Former ring champ **Joe Louis** signed to appear as a wrestling ref in "Requiem for a Heavyweight" . . . Paramount moving fast with an **Ingrid Bergman** feature, "The Second Mrs. Asland." **Daniel Mann** set to direct and co-script with **Gavin Lambert.**

"Like some sort of magic toothpaste, **Audrey Hepburn** is forever being squeezed into scripts to rob them of oral offense. (The male equivalent is probably a squeeze of **Lemmon.**) After the string of geriatric highjinks in which she surrendered to the seamed and creaking charms of **Bogart, Cooper** and **Astaire,** anything was on the cards—an idyll with Groucho, perhaps, or a stormy weekend with **Sir Cedric Hardwicke.**" So **John Coleman** opens his New Statesman review of "Breakfast at Tiffany's," at the London Plaza.

After 11 months, director **Robert Aldrich** has wound principal camera work on "Sodom and Gomorrah" in Italy. Took the Bible five paragraphs to characterize the sin cities, but the pic will tell it in something over three hours . . . British actress **Mary Peach** touring the keys in behalf of "No Love for Johnnie," the Rank production that netted a Golden Bear for **Peter Finch** at the Berlin Film Fest . . . Universal grabbed domestic rights to Rank's "Desert Patrol," previously "Sea of Sand," an African desert war yarn . . . U's "Spartacus" finaled at the Pantages, L.A., after 60 weeks and six days to a reported gross of about $900,000. Incidentally, the company will have all 150 available prints of the film at work over the yearend holidays . . . U, in making with the Oscar buildup for "Lover Come Back," the Rock Hudson-Doris Day comedics, has 150 one-day engagements lined up for Dec. 31. Hopefully, that's to s rt tongues wagging affirmatively.

Now it's words and music from the soundtrack: UA Records "Judgment at Nuremberg" album includes not only soundtrack music but dialog spoken by stars **Burt Lancaster** and **Spencer Tracy** . . . President Films is giving a national reissue to two pix starring **Molly Picon,** currently a Broadway hit in the musical "Milk and Honey." The films, both musicals, are "Yiddle with His Fiddle" and "Mamele." . . . There will-always-be-an-Irwin Allen-Dept.: The producer, readying shooting of "Five Weeks in a Balloon" for 20th, has asked his harem dancers to sign a pledge not to dance The Twist while pic is in production.

UA prexy **Arthur B. Krim** accepted the Show Business Illustrated "Gold Owl" award naming "West Side Story" as the year's best domestic film at ceremonies at the Henry Miller Theatre Sunday (17) evening . . . Here's a switch: **Jack Lemmon's** Jalem Productions has acquired U. S. rights to **Albert Lamorisse's** French feature, "Voyage in A Balloon," and assigned **S. N. Behrman** to write the English narration which will be spoken by Lemmon. UA will release in 1962.

Production Code Administrator **Geoffrey Shurlock** returned to the Coast Sunday (17) after a week in New York that included the Code Review Board screening of "Victim," talks with MPAA execs here and in Washington, and "crash" schedule of catching most of the new Broadway shows.

Joseph E. Levine hosting a kiddie preem of "Wonders of Aladdin" Friday (23) at the Forum Theatre (it day-dates as of tomorrow (Thurs.) with the Baronet), with WNEW-TV covering. **Al Kelly,** the double-talker from the niteries, makes as the magical genie . . . **Hayley Mills** due in from London today (Wed.). She'll attend the Broadway opening early next week of "Ross," which stars her father, **John Mills,** in the title role. Daughter's latest, "Whistle Down the Wind," goes into Februrary release via Pathe-America . . . Check the confusion: Moss Associates will handle advertising for **Ely Landau's** "Long Day's Journey Into Night," but **Harold Rand** is stet as publicist for the Manhattan-made pic.

Seven Arts and **James Woolf** are partnered in coproduction deal for another remake of "Of Human Bondage," with **Laurence Harvey** and negotiations on for **Peter Glenville** to direct . . . **Ted Richmond** will produce "Elephant Hill," previously skedded by Hecht-Hill-Lancaster, on $4,000,000 budget, all locations to be lensed in India . . . 20th-Fox bought **Henry and Phoebe Ephron's** new play, "Take Her, She's Mine" . . . Metro optioned **Shimon Wincelberg's** two-character play, "Kataki," for producer **Jack Cummings** . . . **H. B. Swope Jr.** and **Walter Grauman** have purchased "Without Warning," original screenplay by **Robert Dillon,** for a joint effort, Swope to produce and Grauman direct.

Joel McCrea and **Randolph Scott** are talking one-pic-a-year deal with Metro, following their appearance together in studio's "Guns in the Afternoon," for which a new tab is being sought . . . **Darryl F. Zanuck** is prepping a pic based on Italian invasion of Ethiopia, based on **Ennio Flaisno's** book, "The Short Cut" . . . **Sam Katzman** set a mid-January start for "The Broken Lariat" for Columbia Pictures release . . . **Dirk Bogarde** acquired rights to **John Harris'** "Covenant With Death," revolving around World War I's Battle of the Somme, for indie production in Europe . . . Metro inked **Tarita,** Tahitian girl who appears in "Mutiny on the Bounty," to a oneyear pact . . . Saber Productions has taken offices on the **Sam Goldwyn** lot in L. A. for a program of low budget indies, first to be "The Louder They Cry."

Phil Gerard and his Universal adpub crew have come up with perhaps the fattest press book—for "Flower Drum Song"—since **Russ Birdwell's** weighty wordage in behalf of "The Alamo." U's, however, is intended primarily as an exhibitor aid, whereas Birdwell's was geared to stimulate scribes direct. Jacket cover on the "Flower" material is decorated by one of those **Dong Kingman** watercolors . . . A six-day frolic at the Desert Inn, Las Vegas, is top-billed prize at the Christmas party today (Wed.) of the Associated Motion Picture Advertisers in the Piccadilly.

Before the opening of "Les Liaisons Dangereuses" at the Henry Miller Monday night (18), Astor Pictures said advance sale had hit $22,000 . . . Type casting: former heavyweight champ **Joe Louis** is playing himself in **David Susskind's** "Requiem for a Heavyweight," now shooting here.

Distrib **Ed Harrison's** latest Japanese import, "Odd Obsession," opens at the Carnegie Hall Cinema Dec. 26 . . . **Walter Reade Jr.** back after hosting special "opinion-making" screenings of "A View from The Bridge" in Washington, Hollywood and Chicago . . . Director **Jack Clayton** in town to bally 20th's "The Innocents" . . . Back in town from the Coast is 20th veep **Charles Einfeld** . . . Medico, non-profit org that provides medical care in underprivileged areas of the world, will sponsor the world preem of 20th's "Tender Is The Night" at the Paramount here Jan. 18.

Writer **Abby Mann** will enter indie production with "The Children of Sanchez," **Oscar Lewis** tome based on sociological development of a poor Mexican family purchased for excess of $100,000 . . . **Joe Pasternak** rolls "Jumbo" Jan. 11 . . . **Dimitri Tiomkin** near deal with Metro to score "How the West Was Won" . . . **Andrew** and **Virginia Stone,** slated to shoot "The Password Is Courage" for Metro in England, will seek permission to shoot exteriors in Poland . . . 20th-Fox lifted its option on **Steve Forrest** four weeks ahead of sked . . . **Gower Champion** makes feature directorial bow on Paramount's "My Six Loves," upcoming. **Debbie Reynolds** starrer, after bowing out of similar assignment on Columbia Pictures' "Bye Bye Birdie."

2 New West Side Spots; Building on 57th Street; Redeeming 9th Ave. Studio

Two new art houses, one to be constructed and one to be remodeled from an existing house, are due for New York City in the vicinity of the Lincoln Center for the Performing Arts on the west side.

Furman & Ackerman will build the new house, the 600-seat Lincoln Square Art Theatre, on 57th Street between 7th Ave. and Broadway. William Eli Kahn is the architect.

Brandt Theatres has acquired the Town Theatre, at 55th Street and 9th Ave., a CBS-TV studio for the last 12 years, which it will remodel and reopen about May 1962 as the New Town Theatre. Alterations are expected to cost about $350,000.

Banned by Levathes

Continued from page 3

20th exec committee met in New York.

"This is always the case, an executive or studio feeling hurt when you make a deal elsewhere," Preminger commented. "We're all trying to make a living."

When informed that the deal may have far reaching consequences, Preminger commented. "Well, I know they don't need me. And I don't need them."

He estimated the Col deal for the two pix should figure about $4,000,000, depending on the stars to be lined up.

Rossen's last pic was for 20th, "The Hustler." He has been known to be unhappy over the handling of it by 20th's distribution department.

"Coco Beach," cause of all the trouble, was inspired by a David Brinkley telecast about the town which developed around the Florida missile base at Cape Canaveral.

Just how long the ban against the agency's reps on the 20th lot will continue could not be ascertained.

Films Healthy

Continued from page 1

1960. This is due to reduction in the number of shares outstanding, from 1,527,900 in 1960 to 1,207,000 in 1961.

WB's net current assets as of last August were listed at $47,513,000, including $20,657,000 in cash and U.S. Government securities.

Stanley Warner for the year ended last Aug. 26 had the biggest gross in its history and the net profit increased 22.4%. Theatre admissions, merchandise sales and other income totaled $134,720,700. Net earnings jumped from $3,513,800 in 1960 to $4,301,900 in 1961.

S-W is continuing with its policy of dropping marginal theatres—12 in this category were relinquished last year—and moderning profitable situations and adding new houses. Company opened a new outlet in North Philadelphia recently and has others under construction in Los Angeles and Hamden, Conn.

Stated S. H. (Si) Fabian, president of S-W: "We firmly believe a circuit of well located and attractive theatres has a real profit potential."

Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	92	20¼	19⅛	19¼	— ⅞
61⅞	41¾	Am Br-Par Th	185	46½	45½	46¼	+1
27¾	17⅛	Ampex	657	21⅞	20⅛	20⅜	—1
42⅜	31½	CBS	289	38⅞	36½	38⅜	+1
35⅜	21⅜	Col Pix	99	30¾	29	29⅝	— ⅞
47½	32	Decca	393	43½	40	40⅝	+1
46½	26⅝	Disney	117	40⅞	37	37	—3½
119¾	97½	Eastman Kdk.	346	112⅜	109⅜	109¾	—1¾
7⅝	4¾	EMI	453	6⅛	5⅞	6	..
17½	12½	Glen Alden	447	13¼	12¾	12⅞	— ¼
47⅞	15⅞	Loew's Thea.	917	47⅞	40	44½	+4¼
83¼	36⅜	MCA Inc.	42	81½	79	79	—1½
70⅜	41½	Metro GM	†253	50½	48⅛	49⅝	+1½
41⅜	25¾	NAFI Corp.	166	31⅝	30⅛	30⅝	— ⅞
9⅛	5⅛	Nat. Thea.	155	6⅞	6⅜	6⅜	— ¼
23½	16⅝	Outlet	‡2670	26¾	23	26	+3
85¾	53⅜	Paramount	120	57	56	56¾	+ ⅜
238½	175	Polaroid	114	222⅞	214¼	214¾	—10½
65⅝	49½	RCA	1005	55⅞	53⅞	54⅛	+ ¼
18¾	10¾	Republic	188	11⅞	11½	11⅝	— ⅜
22	14¾	Rep., pfd.	†30	16⅞	16¼	16¼	— ⅜
39¾	26¼	Stanley War.	142	41⅛	38¾	41	+2
34¼	27¾	Storer	77	29¾	29	29	— ¼
55¼	29⅝	20th-Fox	1091	37⅝	36½	36½	— ¼
40¾	29½	United Artists	†137	31¾	30⅝	30⅞	— ⅜
94¾	52¾	Warner Bros.	11	83	82	83	+ ¼
82¾	62⅝	Zenith	370	75¾	72¼	73¼	— ⅞

American Stock Exchange

8⅛	4½	Allied Artists	170	6½	5⅞	6½	+ ⅛
15¼	6½	BalM'nt GAC	33	8⅛	7⅜	7½	— ⅝
24⅜	9¾	Cap. Cit. Bdc.	23	19¼	18⅜	18½	— ⅞
22½	4⅝	Cinerama Inc.	606	21⅛	18⅝	19⅛	..
16⅞	7⅜	Desilu Prods.	109	8⅜	7⅞	8	+ ¼
9⅝	4⅞	Filmways	33	6⅛	5⅞	5⅞	..
25¾	8¼	MPO Vid.	34	13	11¾	11⅞	— ⅞
18	12½	Movielab	12	13⅜	12½	12½	— ⅝
5¾	2¼	Nat'l Telefilm	72	2⅜	2	2	— ¼
10⅛	3¾	Reeves Bdcst	43	5	4⅝	4⅝	— ⅛
10½	6	Reeves Snd.	214	6⅜	6	6	— ¼
27	20	Screen Gems	25	23⅝	22⅜	23⅜	— ⅜
42⅜	11¾	Technicolor	1055	30	27⅝	27⅞	—1⅝
31	9¾	Teleprompter	149	17½	16½	17	— ¼
6¼	2⅝	Tele Indus.	47	2⅞	2⅛	2⅛	— ¾
25¾	14½	Trans-Lux	†102	18¼	16¾	16½	—1⅞

* Week Ended Mon. (18).
† Ex-dividend.
‡ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅞	3⅜	— ⅛
Four Star Television	21¾	23¾	— ½
Gen Aniline & FA	245	273	—20
General Drive-in	13¼	14⅜	— ¾
Gold Medal Studios	⅛	⅜	
Magna Pictures	3	3½	..
Metromedia Inc.	13⅞	14⅞	— ¼
Official Films	2⅝	3	— ⅛
Sterling Television	4	4⅝	+1⅜
U. A. Theatres	6½	7⅜	
Wometco Enterprises	26½	27⅞	..
Wrather Corp.	7⅝	8⅞	+ ⅞

(Source: National Assn. of Securities Dealers Inc.)

Nashville Quietly De-Races

Continued from page 3

of his name, commented, *"I am not being flippant when I say that a Negro picket line in front of my theatre, helps business. Many whites will come in as gesture of support."*

There is now an elaborate etiquette of picketing in Texas. Its a question of not jamming the boxoffice, as in early demonstrations, by circling around, again and again. Pickets must maintain a certain decorum and stay 20 feet from boxoffice. Theatre managers were disturbed before this rule was enforced. It is enforced, but from accounts, not all Texas mayors and police chiefs like this type of work since Negro voters are becoming a ponderable weight in Texas politics.

Behind the hope of peaceful progress toward film theatre desegregation is alarm lest Negro organizations resume picketing the Northern theatres affiliated with Southern Circuits. A sample of this was given in 1959 and circuits have heard whispers of a resumption. Racial picketing in Northern situations assumes a considerably broadened political implication. Theatremen don't like it at all.

One circuit exec asked to comment on the Nashville success: "It is certainly encouraging but there will not be any easy victories. Nobody can tell a man in another city that he is fighting phantoms if he believes there are real dangers. The dangers may seem magnified to us, but he has to have the guts since he's on the firing line."

Actually the Jim Crow system in Dixie only dates back to about 1893.

BALABAN'S BILLET-DOUX

Barney Balaban sent a letter to stockholders of Paramount over the past weekend, with the regular quarterly dividend check in the amount of 50c per share enclosed.

Film company president said there's hope for an encouraging 1961 fourth quarter, citing results so far of "Blue Hawaii," "Breakfast at Tiffany's" and "Summer and Smoke."

But it was up front in the letter that Balaban was "pleased" to note that the divvy was the 48th consecutive one, each at 50c quarterly. This has been going on since Par's formation, upon the split from domestic theatres, Jan. 1, 1950.

HIT 'EM WHEREVER YOU CAN

Minow for U.S. Senate?

It could be nothing more than wishful thinking on the part of some key industry men, but nonetheless there has been speculation as to whether Newton N. Minow, the FCC chairman, might not at this point have parlayed himself into an upgraded status as "Illinois' favorite son" as the Democratic standard bearer in the '62 U. S. Senatorial race.

Now that UN Ambassador Adlai Stevenson has written himself out of the Senate race script, who, the question's been raised, would be in a more favorable position to carry the New Frontier torch than the ex-law associate of Stevenson?

Since his emergence as FCC chairman, Minow, it's estimated, has won a greater and more favorable press than perhaps any single member of Congress or the Cabinet. And since he's young, ambitious, generally held in high esteem (except perhaps by those in broadcasting whom he's rubbed the wrong way), and since in the overall political ken there are bigger fish to fry than the FCC chairmanship, it's figured a "Minow for Senate" boom would be the natural order of progression.

Revlon's Beef To NBC and Hope: 'Give Her Anything But Not Arpege'

Some lucrative NBC-TV billings, possibly hitting $2,250,000 are in jeopardy because of one back-page newspaper advertisement costing about $6,000.

Revlon, which sponsored Bob Hope's one-hour special on NBC-TV, last Wednesday (13), got terribly hot under the cosmetics the next morning. The bankroller probably hadn't even had a chance to learn of the grand 30.9 rating and 52.5 Arbitron share that the comedic stanza received, when suddenly the New York Times showed up carrying a prominent full page spread of comedian Hope holding (with the help of Janis Paige) a large bottle of Arpege, made by Lanvin. Arpege is a rival to Intimate, made by Revlon, and advertised by Hope on his tv special the night before.

Revlon was interested in buying three or four additional Hope specs this season, and may yet go through with this intention, but reportedly the matter now rests in the hands of Charles Revson, Revlon's highly individualistic topper. The first stanza cost Revlon $575,000, in time and talent. The other three or four would go at just about the same price or perhaps slightly less.

To compound the surprise appearance of Hope in the Times ad (also in one of the Los Angeles dailies), WNBC-TV, N.Y., had accidentally carried a 20-second local leadin to the Revlon-Hope spec that was in behalf of the same Lanvin. Seems the network log only listed Revlon as the maker of makeup and skin care products and did not mention Intimate would be plugged on Hope. But this local tv problem, it is reported, was hardly the cause of the real Revlon irritation.

Hope Enterprises evidently arranged the Arpege print plug. It was evidently done so that Hope could get promotional space for his new film (out of Metro), "Bachelor In Paradise," mentioned in the ad. Various sources say that Revlon and its agency, Grey, were un-

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CBS' 'Password,' Groucho Sponsors

Lever Bros. and Dutch Masters have bought participations in CBS-TV's two midseason replacements, "Tell It to Groucho" and "Password." Both preem Jan. 4 and serve as a replacement for Thursday night's axed "Investigators."

"Groucho," slotted at 9 p.m., has Dutch Masters with a schedule of 12-minute participations, one a week, starting Jan 18. Lever Bros. has bought five one-minute participations in the "Groucho" half-hour, too.

Sold in the nighttime servion of "Password" are four one-minute participations by Lever and five by Dutch Masters. American Home Products on the preem show will be in for a one-shot participation. Preem show will have Garry Moore and Carol Burnett as contestants.

One Minute to SRO

As an indication of network tv's bullish market, the month of December finds CBS-TV with only one minute of open time on its entire prime time entertainment schedule.

And counting everything, including news and public affairs, there's only six minutes available.

CBS: 'Why Fight NBC's Game Show With Game Shows'

CBS-TV has finally come to the conclusion that it's foolish to continue fighting NBC's hottest game shows with game shows of their own, and has decided to move in with counter-programming.

As result CBS will revamp its 11 a.m. to noon cross-the-board slots and let NBC's "Price Is Right" and "Concentration" have the play all to themselves. Which means that

(Continued on page 34)

IS NBC OR CBS' FORMULA BEST?

By GEORGE ROSEN

One of the more interesting off-the-agenda questions kicked around at the recent NBC affiliate meeting in Hollywood concerned the patterns adopted by the networks in the slotting of news-public affairs programming. The question is a meaningful one for, if ever resolved, it could have significant bearing on upgrading viewer habits in the news-pubaffairs area.

Most of the asking was done by NBC itself, to wit: Does it make more sense, as in the case of the full-hour news specials on NBC, to spot them all over the schedule in preempted time periods, or adjust to the pattern of using a fixed hour, every week, as in the case of "CBS Reports"?

Apparently NBC isn't too convinced that the "hit-'em-wherever-you-can" formula is the right one, although it believes it is thinking more in the right direction than the "every Thursday night at 10" formula to which CBS adheres. Most of the affiliates sounded out are inclined to "buy" the NBC practice, if only from the lessons learned from a case history of the CBS Nielsens.

Obviously there was no one on hand to speak up for the Columbia way of thinking. Yet it's known that within the Fred Friendly operational sphere there exists some misgivings as to whether the network made the right decision in giving "CBS Reports" a permanently fixed slot—and particularly a Thursday 10 to 11 slot where, with but a few notable exceptions, it takes a drubbing from the Mitch Miller (NBC) and "Untouchables" (ABC) competition.

In the beginning CBS, convinced that it had a distinguished series on its hands, as was borne out by subsequent installments, was willing to take the costly gamble on the basis that sooner or later the people must respond to such worthy endeavor. There's no question about CBS fulfilling its end of the bargain, for the "CBS

(Continued on page 34)

CBS-TV Practically All Set With '62-'63 Shows; 8 Full-Hour Entries And a Flock of Half-Hour Comedies

TV's Numbers Game

The tv networks are still playing the numbers game. Initially there was ABC's "77 Sunset Strip" and CBS' "20th Century." Then along came ABC's "Roaring 20's" and CBS' "Route 66." This season saw more of them come along—all NBC: "87th Precinct," "Cain's 100," "Car 54, Where Are You?" and the Sunday afternoon "1-2-3 Go."

Now CBS has another one going for it—"APO 923," an hour entry out of Screen Gems, slated for the fall of '62. Finally, MGM-TV's "333 Montgomery" hour series is headed for NBC next fall.

Even before the new year sets in, CBS-TV has practically sewed up its new program acquisition for the 1962-63 season, setting a new "looking ahead" record. The network is already committed to eight new one-hour shows, including two variety entries, and almost as many again half-hour programs in the comedy vein.

These are the full hour shows CBS will have going for them next season:

Bob Banner's "TV Tonight" variety layout, with Dennis Weaver (the Chester of "Gunsmoke") as permanent host.

Max Liebman's new variety-comedy hour, described by the producer as "a vehicle for robust and broad antics of strong comedians."

A Jack Webb anthology series called "True," with stories from the files of True mag, and with Webb appearing periodically.

"Young Man In A Hurry," comedy series from the pen of Dorothy Cooper, long identified with "Father Knows Best." Kingston Trio will topline series. Frank Pittman and Andy White will produce. Exteriors will be done in Phoenix.

Herb Brodkin's "Diary of a Nurse," done originally as a "Playhouse 90" entry.

"APO 923," a Screen Gems property which will be done on location in Hawaii. It will be backgrounded by the war in the Pacific, but will deal with human relationships, and will have three leads. Richard Tregaskis ("Guadalcanal Diary") has been hired as story consultant.

"Defiance County," another Screen Gems entry, dealing with a rural district attorney.

"Timberlake," a moderately-budgeted contemporary action show out of the Wilbur Stark production shop. It's designed as a 7:30 to 8:30 entry with a lodge in the Sierra Nevadas as the background. (Pilot was brought in for $100,000 in contrast to the $150,000 plus for the customary 60-minute pilot).

These are some of the half-hour shows for which CBS has negotiated:

"Little Amy," created and au-

(Continued on page 34)

Vet 'GE Theatre', 'Have Gun' May Get CBS Heave

Two of the more venerable CBS-TV half-hour shows that have a solid contribution to the network's Nielsen charts over the past few years will in all probability be missing from the '62-'63 schedule. These are the Sunday night at 9 "GE Theatre" and the Saturday night "Have Gun Will Travel."

CBS is of the opinion that "GE Theatre" has finally had it. For several seasons it led in its time period, enjoying a Top 10 status, but is now running second to NBC's "Bonanza."

As for "Have Gun Will Travel," CBS hasn't been too happy with this season's product and has expressed some annoyance with its "high society" veneer. The fact that it's still enjoying some fancy

(Continued on page 34)

Hour of Hitchcock; Looks Like CBS-TV

"Alfred Hitchcock Presents" will go a full hour next season and it looks like CBS-TV has got it.

Where it will fit into the CBS sked is anybody's guess at the moment, with speculation rife that it may return to its Sunday night berth. (In half-hour form it was slotted 9:30 p.m., before moving over to NBC-TV.) Lending credence to the Sunday night 9 to 10 speculation is the fact that "GE Theatre," currently spotted Sundays at 9, may be dumped after this season. Since Jack Benny is slotted at 9:30, this remains a problem to be resolved.

However, since CBS will be axing a number of its hour shows at the end of the season, slotting of the Hitchcock series could wind up as a grab bag.

Coca-Cola's CBS Buys

Coca-Cola, after a lapse of three months on network tv with a weekly outing for its commercials, is back on CBS-TV.

Soft drink outfit has bought one-third sponsorship, starting Jan. 5, on "Rawhide" and "Perry Mason." Previous Coca-Cola network monies had been with ABC-TV's "Ozzie & Harriet," but sponsor and agency McCann-Erickson pulled out in September, riled at web's juggling of program slot. Bulk of Coca-Cola tv monies is on spot tv, with bottlers placing the dough in a co-op setup with the company.

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Some Political & Statistical Hijinx On the ARB and Nielsen Rating Fronts

The world of television ratings is suddenly in a state of flux.

Arbitron national reports are gaining in importance yet losing in strength. Nielsen local reports (at least in key New York City) are also having their problems. And, tangentially, the rating services look like they're in for further government scrutiny when the FCC soon convenes another batch of hearings with network brass.

Last week, Arbitron, done by American Research Bureau for all intents and purposes eliminated its highly-heralded overnight national reports for the remainder of the season. Retrenchment stems from a decision to quit them by CBS-TV, one of the subscribers for the new service. This left the Arbitrons with only one network subscriber, ABC-TV; NBC-TV never took the service.

As for the local N.Y. Nielson service, it also has been doing badly in some respects. WNBC-TV, the NBC flagship station, cancelled the service some weeks ago. This week, WCBS-TV, New York's other big station, withdrew. Contrary to a large body of opinion, the ARB figures in N.Y. reportedly get the wider distribution among ad agencies.

Furthermore, Nielsen lately eliminated its local "NSI" report and now offers only its "IA" or instantaneous report which was established, it would appear, to rival the overnight Arbitrons. The "IA" report is more costly than the slower-deliveed "NSI," Nielsen explains, and, in the old days, stations had the option of either or both. Now it's only the one, the expensive one.

The national Arbitron figures, many knowledgeable sources say, report returns very close to those of the well-established national Nielsens and, to boot, can be gotten literally overnight. This has been of some encouragement to ARB. The differences in returns range from "marginal to moderate," with few, if any, wide variations. One Nielsen-oriented and Nielsen-prone source was of the opinion that the larger discrepancies came in measuring the shows with the lowest network ratings. "It's easy to find agreement on the top shows," he said, "but not at all easy in reporting the weaker programs." The ad agencies have not stated whether this argument has any validity, nor have they lost their obvious affection for the longer-established Nielsens.

Arbitron has had its downs almost since it initiated its "60-point" national service in late September. NBC-TV, as was explained, does not subscribe, yet it was NBC-TV that drew the highest Arbitron ratings right from the start of the season. ABC-TV threatened to withdraw its support of Arbitron if any more figures favoring NBC-TV managed to become public.

ABC-TV did not follow through on its threat, and it could be,

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British Tint Tests

London, Dec. 19.

Both BBC and the Independent Television Authority are to carry out color tv tests in Band V, on 625-lines in the new year. Transmitters have been ordered by both organizations and supplies of color receivers will come from Bush and Pye groups.

See Early End Of Brit. TV Strike; BBC Grabs Play

London, Dec. 19.

Prolonged negotiations between British Actors' Equity and the commercial tv web have still not brought peace though it is confidently expected in trade circles at any time now. So far the two sides have met for more than 15 hours to seek agreement on actors' fees and the methods by which they are calculated.

Equity's position at this time is somewhat stronger than when dickers first began. Other entertainment unions are now showing more enthusiasm for the thesps' cause and a meeting is being sought between the unions and the contractors to establish what represents a "substitute" program and what is a "legitimate" replacement.

The unions are not pressing too hard for this meeting in case it antogonizes the present peace talks. It is safe too assume, however, that if talks break down yet again the technicians, musicians, etc. will take an active part in the strike.

Live programming has been severely undermined now by the actors' action. Eight top shows have now been eliminated from the independent channel and many other casualties are expected in the new year. Replacement programs, so far, have been old feature films. In one case, a variety show was withdrawn from a va-

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California Packing's Daytime Biz to CBS; $1,000,000 TV Billings

CBS-TV is virtually set as the web which will get California Packing's daytime biz of nearly $1,000,000. Deal, yet to be signed, goes into effect in April. McCann-Erickson is the agency.

California Packing's buy for its Del Monte label marks a return to networking for the company and a bandwagon lure to other canning companies to join the daytime networking act in greater measure.

CBS-TV won out over tough competitive bidding from NBC-TV and ABC-TV. California Packing's coin will be spread over three CBS-TV daytimers, "House Party with Art Linkletter," "Love of Life," and "Millionaire."

ABC-TV Lops Off Sonny Fox 'Mark'

"On Your Mark," ABC-TV's Saturday morning kiddie show and the web's single effort in this area, was dropped from the network Saturday (16) after a three-month run. The package hosted and owned by Sonny Fox, ran into difficulties at the web when the show's half-sponsor, Emenee Toys, decided to cut back to a quarter sponsorship after Christmas. Other show's sponsor, Bonomo candy, initially indicated that it would buy more heavily into "On Your Mark," but later switched to a spot campaign.

"On Your Mark" was brought to the web by Fox and Emenee and as long as the show was rolling business-wise, ABC was glad to have it on. Once the sales picture clouded, it became too expensive a proposition for the web to carry. Another factor in the web's thinking is that Fox, due to a contractual commitment to WNEW-TV, was unable to be seen on WABC-TV, N.Y., the web's flagship.

A 'Mellowed Minow'? Perish The Thought

For all the tensions, anxieties and upheavals created by FCC chairman Newton N. Minow since his famous "vast wasteland" declaration of last May, the fact remains there is a sizable body within the industry who would deplore a "mellowed Minow."

Particularly there are those in the public affairs area of tv who have been wondering off-the-record why Minow changed his "vast wasteland" posture—if indeed he did. They argue that it was this very posture that acted as an abrasive to networks and stations, goading them on to uplift the stature of programming within the framework of what is economically feasible. Without that abrasive, they maintain, there might be backward instead of forward steps.

On the other hand, if the FCC chairman in his exclusive interview with VARIETY last week was reflecting a softer attitude toward tv's output, coupled with a "things are getting better" pat on the industry back, the administrative chieftains of the networks, speaking of only one group aren't "buying" it.

The high command at the webs is taking a "raincheck" on the Minow portrait, pending the outcome of the January FCC hearings. That they are plenty concerned about them is no secret, for the stakes were never higher—network option time, the possibility of disenfranchising the networks from some of their lucrative owned-and-operated stations, etc. If Minow was inclined to express approval of three shows exposed on the same night on the three networks, the fact remains that the threats to the whole economic structure of the webs remain intact.

What is troubling some men involved in what is generally regarded as uplift programming is that just as the webs are preparing their schedules for next season, Minow sees greenery in this season's tv output. There have been some good shows, it's acknowledged; some good series and more news and pubaffairs programming, but it's questioned whether they were of sufficient quantity and frequency to substantially change the "vast wasteland" Minow described seven months ago.

One factor, believed by some responsible for the growth of news and pubaffairs on tv, is the fear of the cop on the corner, i.e., the FCC. Carrying the image further, when the cop blinks, it's argued, "anything goes" practices prevail.

Abrasives such as Minow, civic groups, critics, church groups, etc., have accounted for some good programming on tv. It was after the Minow speech that local stations began looking hard at their program schedules and wonder what they could do about local pubaffairs shows. Renewal of licenses can be a frightening experience. It was after the Minow speech that another network look was taken at programming informational shows for youngsters. It was after the Minow attack that CBS-TV lifted Leonard Bernstein's and the N.Y. Philharmonic series from daytime to a nighttime slot.

The Minow-inspired contribs for that matter, can be translated all over the spectrum.

TV 'Guest Shots' At MCA Hearings

Those Federal Grand Jury hearings going on at the Coast designed to get the "lowdown" on the MCA operation have cued in a number of "guest shots" by tv execs, with a continuing N.Y.-to-L.A. shuttling going on.

Among those subpoened last week, for example, were packager Mark Goodson (& Todman), and CBS veepees Mike Dann and Spence Harrison. All reportedly were subjected to several hours of examination.

It's understood that the probing was intense, with a sifting of all conceivable aspects of their association with the agency.

French Biz to ABC-TV

ABC-TV daytime sales staff grabbed a $1,250.00 slice of business over the past weekend from R. T. French, potato and other food packager. Business was placed through J. Walter Thompson.

The French company switched its business to ABC after a run with CBS-TV.

'You Can't Beat Madison Ave.'

Raleigh, Dec. 19.

The North Carolina Prison Commission has decided that Tar Heel inmates probably won't pick up any bad habits from watching crime films and television programs.

The group decided to change its policies prohibiting films dealing with crime and giving prison officials the right to censor nighttime television viewing.

"We're trying to protect these people from something we can't even protect our own families from," said commission member M. B. Davis of High Point. "You can't beat Madison Ave."

Assistant Director Lee Bounds of the Institute of Government said that fact that the lawmen always get their man on television and in the movies may provide a moral benefit.

The commission scrapped the old policies which stated flatly: "No pictures shall be selected that are known to feature crime," and the officer in charge will determine what television programs shall be shown.

Honor and "A" Grade prisoners are permitted to watch motion pictures every Saturday and holiday. Prisoners are allowed to watch television in the cellblocks after working hours.

'What's All This Nonsense About New Concepts & Formats': Gerald Green

By ART WOODSTONE

Gerald Green, author, tv producer and raconteur, believes there is a considerable body of impertinent opinion on news programs done on tv. This is the body of opinion that charges tv news and public affairs programs are growing stale and that this problem can be solved only by "new concepts and new formats."

Green, currently working on a series of six one-hour tv specs for NBC News, said: "You often see complaints that tv news has gone about as far as it can and it now has to seek these new concepts and formats. This is nonsense.

"It's the content, not the form that makes tv news valid. Nobody buys the New York Times because of its fascinating layout. Besides, what are these new formats?

"This is not to say public affairs and news programs should not have technical excellence. Of course, they should be well produced, well thought out, but it's still the content that makes the difference. Six men talking in a bare studio can provide excellent television if they have something important to say and say it well."

Green first came to NBC-TV in 1950 as the first news editor of "Today," then he became managing editor of the morning tv stanza, then its producer. In 1956, he worked as a producer on the aborted "Wide Wide World" and quit in '57 on the proceeds from his novel, "Last Angry Man." He had two more novels published: "Lotus Eaters" in '59 and "The Heartless Light" in '61." The money from the books has been good, but Green, who doesn't work at writing all year round, said "I got bored sitting at home, and, moreover, I've always had a love affair going with NBC. The people at the network are civilized and have always treated me well. My wife says that if she ever sued me for divorce she'd have to name NBC co-respondent."

Two of Green's six stanzas for

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Jack Lord's 'Rodeo'

Jack Lord has signed a deal with producer Leslie Stevens, head of Daystar Corp., to star in "Rodeo, U.S.A.," a 60-minute pilot made in association with Ziv-UA and financed by ABC-TV. Stevens is writing and directing.

Lord has also joined with Stevens to develop additional video series and to star in pix for theatrical exhibition which Stevens is making for United Artists.

NAB Code Board Stands Pat On Stiff AM Curbs

Washington, Dec. 19.

Turning back efforts to relax standards, NAB's Radio Code Board reaffirmed provisions setting ceilings on blurb time and banning hemorrhoid, femme hygiene and other personal product items. Also given new support was the Code's flat prohibition on booze commercials as well as advertising which might lure the public to try hard liquor.

The Board, at a day-long session here, refused to give ground on the commercial time issue and rejected proposals for liberalizing present Code standards. Code allows a maximum 18 minutes in any hour or five minutes for any 15-minute segment with a weekly ceiling not to average more than 14 minutes an hour.

Charles M. Stone, director of Radio Code operations, reported a new peak in subscribers to the Code—1,460 AM and FM stations. This represents a 14% increase since last July 1.

Stone also told the Board that the monitoring program authorized last June has shown that 91.2% commercial time is in accord with Code standards. The finding was based on monitoring 66 stations in 34 markets for a total of 397 hours as of Dec. 8.

Sexy 'Pink Mood Show' Bumped by Japan TV; 'Mission Accomplished'

Tokyo, Dec. 19.

The sex-shocking "Pink Mood Show," which received global publicity because of the extreme states of undress it brought in Nipponese living rooms, is being dropped by Fuji-TV this month after 13 controversial months.

Featuring girls from the Nichigeki Music Hall, Japan's mecca of burlesque, the show featured livelies in scanty of tight costumes performing in musical numbers clearly designed to arouse their late Sunday night viewers. The program brought many protests from outraged defenders of the public morals, but it also breeded initiative shows while claiming for itself pioneer credit in the field of adult entertainment.

Although recent criticisms have spilled over onto the dullness of the routines, an official of the station said the show was ankled because, "We have accomplished our mission."

Tom Sarnoff New NBC Coast Chief

Thomas W. Sarnoff last week took John West's place as veep, West Coast, for NBC. West moved over to parent RCA as staff veep, western distributor and commercial relations, and he'll stay in Los Angeles.

Sarnoff, the youngest son of RCA chairman Brig. Gen. David Sarnoff, was previously veep, Coast administration, a job he took in 1960.

Harold R. Maag, who was in charge of the RCA L.A. job that West takes officially next Jan. 1. Moves over in Dallas as veep, southwestern distributor and commercial relations.

'To Tell The Truth' As CBS-TV Daytimer, Too?

One of the talked about daytime program possibilities for CBS-TV is a sun-up version of "To Tell The Truth." Goodson-Todman show is aired Monday nights on the web at 7:30 p.m.

Major factor holding back a deal is understood to be costs.

A SLEW OF SUNDAY SADNESS

TV to Laugh It Up in '62-'63

Hollywood, Dec. 19.

Comedy looms as the most common denominator for the 1962-63 television season, with most of the Hollywood telefilmerles busy preparing new comedic projects, both in half-hour and hour-long forms.

Examples: NBC-TV has bought "McKeever and the Colonel" from Four Star, "Andy Hardy" from MGM-TV and "The Young Men" from Revue; ABC-TV has slated "Hooray for Love," from Selmur.

Pilot-wise, NBC-TV is bankrolling "Ensign O'Toole," Four Star comedy. ABC-TV's Selmur is lensing "Wilbur Wiggins," and CBS-TV, is in on "The Victor Borge Show," Desilu. NBC-TV and producer Don McGuire have reportedly signed a deal for his "Viva Judson McKay" comedy.

Comedic projects now in preparation include "Medicine Man" Four Tony Owen shows, "Archie" and "Farmer's Daughter," all from Screen Gems; "Apartment in Rome," Four Star; "It's Willie," 20th-Fox; "Fair Exchange," Desilu; "The Rolling Stones," Warner's; "Free Wheelers," Revue; "That's Eadie," Las Palmas Co.; "Young Man in a Hurry," "Little Amy," "Beverly Hillbillies," CBS-TV; "I and Claudie," "My 15 Blocks," Marterto Productions; two untitled, from Jack Chertok; untitled 60-min. comedy, from Jesse Oppenheimer; a comedy-adventure starring Cliff Robertson, NBC-TV.

City of Birmingham's $1,500,000 Suit Claims 'CBS Reports' Libel

Birmingham, Dec. 19.

The City Commission of Birmingham has sued CBS for $1,500,000, charging a "CBS Reports" show, "Who Speaks for Birmingham?" libeled the city commissioners.

Commissioners Eugene (Bull) Connor, J. T. Waggoner and Mayor Art Hanes suing for $500,000 each.

The documentary featured citizens of Birmingham giving their views of the segregation issue in Birmingham. Howard K. Smith, former general manager of CBS' Washington bureau who left the web in a policy hassle, narrated the documentary. Smith's exiting from the web, according to a web spokesman in N.Y., came before the filing of the suit and had nothing to do with the case now in court.

City of Birmingham in the past also filed a suit against the New York Times, charging that articles written by Harrison Salisbury on the Negro problem were libelous. Birmingham lost the suit in Federal court, with the court ruling that no out-of-state newspaper could be sued in a state court on the grounds that the paper was doing business in that state by virtue of reporting the news.

Old Folks' Reunion

William Underwood Co., the oldest established name in the food canning business, has come in as a major sponsor of the oldest established variety show on network radio, ABC's "Breakfast Club."

The 140-year-old food company is coming into the daily "Breakfast Club" on a twice-a-week sked for 52 weeks, Kenyon & Eckhardt placed the business.

'Cain's Hundred' Gets a Renewal

NBC-TV lately decided to pick up still another 10 new hours in Metro's "Cain's Hundred" series, which means that the Tuesday filmed hour will provide the web with at least 30 first-runs.

Web also took options for another seven "Cain's" hours. But, if NBC decides not to pick up the option, it's likely to go to a pattern of 20 repeats for the spring and summer, rather than replace the Tuesday-at-10 offering with something else before next fall.

Current pact, with preemptions, will carry "Cain's" into late April. Show probably won't be back next year, according to the way web brass now feels.

Upjohn and Speidel Into NBC-TV Daytime

Upjohn and Speidel, both new to network daytime tv, have signed with NBC-TV. Upjohn's buy, beginning in January, is worth about $185,000 and Speidel, starting in March, covers about $250,000 in orders.

Koolaid is buying into "King Leonardo" and "Fury" on the web's Saturday pre-dark lineup (as of April), and that one is for $500,000. This, and about $65,000 in Warner-Lambert biz on Shari Lewis' kidvid stanza, is in addition to the 829 quarter-hours worth of daytime sales made by NBC-TV since the end of November and announced 10 days ago.

CBS News' Major Expansion; Flock Of New Bureaus

CBS News, expanding its domestic news gathering facilities, plans to open news bureaus in Los Angeles, Denver, Dallas and Atlanta. The news bureaus, coupled with those already established in Washington, New York and Chicago, will give the web a cross-country string of bureaus.

Web decision to open its own news bureaus stems from its dissatisfaction with the regular wire services, its desire to live where the news is happening rather than moving in and out as big regional news breaks, and its wish not to be overly dependent for regional news on o&o's and affils in the area. Bureaus in L.A., Denver, Dallas and Atlanta will be opened shortly, and by the end of February the staffing job should be completed.

New bureau chiefs, under the policy adopted, will tour the affils and o&o's in the area, familiarizing themselves with the news opera-

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Peggy Wood's $5,000 Arbitration Award On U.S. Steel TV Pact

Actress Peggy Wood has won a $5,000 arbitration award against the Theatre Guild. This was to have been the amount of her fee for doing "Rachel's Summer" on the "Unted States Steel Hour," produced by the Guild on CBS-TV, but the thespian refused to accept the script and, consequently, did not appear.

Issue was over whether Miss Wood had the right not to appear. In a two-to-one judgment, the arbitrators decided her contract with the Guild gave her the right of script approval or rejection and hence, of non-appearance. "Rachel's Summer," written by Charles Jackson, was aired by the Guild nonetheless. A legal spokesman for the Guild termed the arbitration "friendly."

ALL ABC ENTRIES OUT OF 2 STUDIOS

The Sunday prime time schedule on ABC-TV may well prove the network's biggest failure of the week—and the season. From it comes a persuasive demonstration of the old adage, "Never put all your eggs in one basket," or, in this instance, even two.

Warner Bros. and 20th-Fox programmed the entire Sabbath night sked for the web—all five stanzas between 6:30 and 11 p.m. Not one of the 20th or Warner telefilm series involved has made a Nielsen hit this season, at least not to the general satisfaction of advertisers. This has thrown many of the web's execs into a state of despondency, because ABC-TV had truly high hopes for that Sunday lineup before the current season began, and now the hopes have, at best, been deferred indefinitely.

At 6:30, it's the "Maverick" reruns out of Warner Bros. At 7:30, it's the new "Follow the Sun" by 20th. At 8:30, the half-hour WB "Lawman" is cause for concern. And at 9 and 10, two one-hour shows, one new, one old, are sources of trouble. "Bus Stop," out of 20th, is the 9 o'clock disappointment, and the rating letdown at 10 o'clock comes from "Adventures In Paradise," also by 20th. None of these shows seems able to get rolling on the Nielsen wagon against the competition of NBC-TV's 7:30 Walt Disney stanza or CBS' 8 o'clock Ed Sullivan or NBC's 9 o'clock "Bonanza" or the steady 10-11 p.m. CBS twosome, "Candid Camera" and "What's My Line?"

It could be this situation has been one of the chief causes why 20th and Warner, (latter having been among network video's larger successes in years past) are now finding it difficult making deals at the same rate as past year. Metro, screen gems, Revue are among the names moving ahead for '62-'63 on the promotion front, and their pacing so far considerably outdistances that of 20th and Warners.

It is well known in New York and Hollywood that ABC-TV has been seriously considering moving into feature filming on Sunday nights. Such a drastic change in format is taken as a clear sign of ABC's Sabbath sadness.

Ollie Treyz, ABC-TV prexy, is making no secret of the fact that all he needs to build his Nielsen status to a comfortably competitive level is a strong weekend, and he doesn't have one now.

Monty Hall Sets Staff

Hollywood, Dec. 19.

Monty Hall, exec producer of "Your First Impressions," new daytime panel show on NBC-TV, has set production assignments for the series, which debuts Jan. 2.

Staff includes Fred Stettner, co-producer; H. Wesley Kenney, co-producer-director; Bernie Kahn, associate producer and Nat Ligerman, production supervisor. Panelists set include Dennis James and George Kirgo, with Bill Leyden emceeing. Femme panelists remain to be set.

VARIETY's Annual

Estimated Weekly Talent Cost Chart

will be one of the many informative Features in This Year's

56th Anniversary Number

of

VARIETY

ABC-TV Masterminds Sweeping Changes for '62-'63; 'Untouchables' Out; Drastic Sat.-Sun. Overhaul

By HERM SCHOENFELD

There are gonna be some sweeping changes on the ABC-TV schedule when the 1962-63 season comes around and perhaps the biggest jolt of all will be the dropping of "The Untouchables." Latter show, out of the Desilu stable, has been the keystone of the web's action-adventure formula for the past couple of years. Some web execs feel the time is now ripe to drop "The Untouchables" more because of its symbolizing the rat-tat-tat nature of the network than because of its ratings, which have been hit but not pulverized by the NBC Mitch Miller show.

Heaviest changes in the ABC-TV schedule will be made on Saturday and Sunday nights, where the web has been running a bad third, and on Tuesday nights where several replacements are due. On Thursday nights, when "The Untouchables" become expendable, its lead-in, "Margie," will be dropped or switched into another berth. Monday nights for next year will revolve around "Ben Casey" and the new Gene Kelly starrer, "Going My Way."

ABC-TV is going into next year with its heaviest schedule of pilots rolling at the various Hollywood production companies. At last count, ABC was involved in over 25 half-hour and hour pilots, giving the programming brain-trusters a large and varied choice of shows for the '62-'63 sweepstakes. Where about one-third of any network schedule usually comprises new shows. ABC's renewal rate is likely to be around the 50% marker next year.

ABC-TV execs have been looking at feature films for Sunday nights starting in April and running through to September. There's no likelihood that feature films will be bought for the regular 1962-63 season and current indications are that the web will not go for features for the April-September run either. Softening of the ratings for NBC-TV movies on Saturday nights has cooled off ABC thinkng in this direction.

ABC-TV's sports picture looks as if it'll be status quo next year except for some doubts as to whether ABC or NBC gets the NCAA April sked. The web's option on the American Football League games is due to be picked up sometime in the spring. The web will probably also ride with the Saturday "Fight of the Week," depending on whether Gillette, which owns the rights, decides to stick with it.

'WG' a Wed. 'Must'

Whatever else is shook up on 1962-63 schedule, "Wagon Train," which moves over from NBC-TV to ABC-TV next year, will stay right where it has been for the past few years—at 7:30 p.m. on Wednesday nights.

Ollie Treyz, ABC-TV prexy, said the web is already setting advertiser commitments for 'Wagon Train' in Wednesday night. "Any rumors about 'Wagon Train' moving to Sunday night is strictly wishful thinking on the part of the competition," says Treyz."

Latin-American Stake Is No Bed Of Roses to ABC

ABC International Television has been stricken with some severe headaches in the Latin-American phase of its operations, but no fatalities are expected. Most sensitive area currently is Buenos Aires where ABC International affiliate, the Dicon company, had run short of working capital and needed to be bailed out by ABC.

The situation in Buenos Aires, according to ABC International execs, is not alarming; in fact, it was expected. For one thing, the station only began transmitting a couple of months ago. Secondly, normal South American practice permits advertisers to defer payments for 180 days, a situation which puts a terrific squeeze on a new station with no revenues coming in and no going radio network to support it.

ABC International hance had to step into the Buenos Aires operation with more coin, a role which was anticipated in light of a long-term haul before profits could be turned. A situation similar to that in Buenos Aires exists in Venezuela, where the ABC-TV affiliate has been in the red. Once again, however, this is a relatively new operation. However, ABC-TV's affiliates in Guatemala, Costa Rica and Hon-

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Herald-Trib Lops WQXR Off Radio Listings But Times Turns Other Cheek

When the New York Herald Tribune radio logs reappear in the issue of Sunday (24), WQXR will be missing. WQXR is the radio station belonging to the New York Times, and in its place the Trib will run a listing for WBAI-FM.

On the other hand, the Times points out that its own Sunday radio listings will continue to list the metropolitan area stations belonging to the Trib.

A Tribune spokesman, when queried why WQXR was no longer to be listed after so long a time, said, "No reason; call it musical chairs." It is felt, however, that the Tribune management is reluctant to plug the product of a rival.

The Trib dropped its logs recently, but after some loud squawks from its readership, decided to bring them back to at least the Sunday issue. Paper lists radio highlights the rest of the week, a policy lately followed by the Times. The Times will keep what there is of the Sunday listings, though: Both newspapers feel that radio has changed considerably since the initiation years ago of radio time logs. (Times adds that it has only gotten four or five complaints on the cessation of the weekday logs.)

CBS-TV Dickers Gobel for '62-'63

Hollywood, Dec. 19.

CBS-TV is dickering with George Gobel to topline one of its hourlong new live variety shows, the network in the 1962-63 semester. Talks for the former NBC-TV comedian's return are being connected with Gobel and his manager, David O'Malley.

O'Malley, meanwhile, is lining up a p.a. tour to begin Jan. 28, with Gobel to topline a two-hour show, having two supporting acts and a combo accompanying him. On Feb. 4 Gobel guests on Ed Sullivan's show, and March 19-24 he subs for Garry Moore on his program.

Gobel's "Let it Ride," legiter, which folded Dec. 9 on Broadway after opening Oct. 12, cost about $400,000. Of this RCA invested $100,000; Gomalco Productions (owned by Gobel and O'Malley) nearly $150,000, and various eastern angels the rest.

N.Y. Educ'l Group Trying to Pin Down NTA's Elusive Channel 13 in Courts

Legal action in New York Supreme Court to force compliance with its contract with National Telefilm Associates was prepared by Educational Television for Metropolitan Area (ETMA) this week in the latest maneuver of the educational outfit to gain possession of WNTA-TV's Channel 13. Transfer of the station was stymied last week when NTA was unable to provide ETMA with the necessary releases from creditor claims after the educational group tendered the $6,200,000 purchase price to NTA.

ETMA, which is underwritten by several major philanthropic institutions, also found out that the contributions to its kitty from the three major television networks were due to be clipped considerably. Round robin of network cutbacks began when ABC moved to donate $250,000 to ETMA, or one-half of what the figure was generally thought to have been. NBC immediately countered by announcing that unless both other networks gave $500,000, it, too, would donate only $250,000. CBS came up with still another formula in which it would contribute $500,000 if one other network also did. ETMA has enough coin to swing the purchase deal even with these reduced contributions, but a spokesman said the $750,000 difference would have an important operating impact.

WNTA, meantime, is still on the air with feature films and public service shows, marking time until the transfer of Channel 13 can finally be worked out. ETMA expects the transfer to take place within three months despite legal delays.

Meantime, Ed Cooperstein, former WNTA-TV producer-director, has set up the New Jersey Television Broadcasting Corp. to apply for a UHF license for the New Jersey area. He's requesting WNJ-TV as call letters.

John Cameron Swayze
who should know whereof he speaks rhetorically asks
What Makes a Good TV Newsman?
* * *
another interesting Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Desilu 6-Month Net Up Slightly

Hollywood, Dec. 19.

Desilu Productions reported a slight hike in net income for the six months ended Oct. 28, and at the same time said there was a drop in its net income for the second quarter of the current fiscal year.

Gross income for the first half of fiscal 1962 was $7,405,791 with a net of $130,295, equivalent to 11 cents a share on 1,155,940 shares outstanding. This compared to a gross of $8,462,495 and net of $120,917, equal to 10 cents a share, for the same period in fiscal 1961.

Gross for the second quarter of the current fiscal year was $4,399,521, with a net of $260,933, equal to 22 cents a share, as compared to a gross of $5,903,717 and net of $332,214, equal to 28 cents a share, for the same three months last year.

Prexy Desi Arnaz said "despite the fact we are currently producing only one show of our own, cash profits of $743,850 from operations were realized for the first six months" via rentals and slicing overhead and operating costs.

Proposed Ordinance For St. Paul Would Strip TV Of Com'ls on Sunday

St. Paul, Dec. 19.

If the city council here passes in its present form a Sunday closing ordinance prepared by the St. Paul Area Chamber of Commerce retail division Sunday television programs would have to have many of their commercials replaced by test patterns and Sunday newspapers would have to eliminate a great share of their display advertisements and want ads.

This is being pointed out by opponents who cite the fact that the proposed ordinance, as it reads now, would make it unlawful "to sell, attempt to sell or engage in the business of selling" a wide variety of articles, including clothing and wearing apparel, household and building furnishings and appliances, etc., etc.

It's the "attempt to sell" provision which would rule out tv commercials and newspaper ads.

Final action on the proposed law will be taken at a council meeting later this week.

'Too Many Carols, Too Early' Bores Listeners In Twin Cities' Area

Minneapolis, Dec. 19.

Surveys by Twin Cities' television and radio stations indicated that an early start for Christmas carols and religious music had the effect of "killing" the Yuletide holiday, sickening and boring people with too much such music and lessening its significance.

As a result, for example, WCCO (CBS affiliate) didn't allow carols until last week (Dec. 15) and then not more than one per half-hour until next Sunday (24). Starting next Sunday, says WCCO's Howard Viken, "we play no novelty tunes, only carols, and continue with religious music through Jan. 6." WTCN also set Dec. 15 as the starting point for carol broadcasts.

However, WCCO television as well as radio did start playing "commercial" Christmas songs about Dec. 1.

Stan Hubbard's (NBC affiliate) started its holiday music schedule before Thanksgiving, but the lighter stuff, according to staffer Don Doty. Now, however, every third song is seasonal and five days before Christmas "it will become more intense," he says.

WPIX's NAM Footage

New York Daily News independent WPIX has acquired rights to anti-Communist seminars held at the National Assn. of Manufacturers recent Congress of American Industry in New York.

Station vidtaped four and a half hours of the conference program titled "A Blueprint for American Strategy," featuring persons in military science, economics and international politics.

KIRCHNER'S TOY LIFT

Claude Kirchner, ringmaster of WOR-TV's "Terrytoon Circus" cartoon show, steps out of character this week to portray a Santa Claus helper on Panagra's Eighth annual toy lift from the U.S. to South America.

He'll be distributing more than 2,500 toys to needy kids in Panama, Ecuador and Peru.

WB Post-'50 Sales

Last week, five more tv stations bought the 41 Warner Bros. post-'50 features in the Seven Arts Volume II package.

Four of them were ABC-TV affils, WREX-TV (Rockford, Ill.), WKOW-TV (Madison, Wisc.), KNDO-TV (Yakima, Wash.) and KRDO-TV (Colorado Springs. KTHV-TV, the CBS affil in Little Rock, Ark., also bought the 41 films.

Wilson's WGN-TV Slot

Chicago, Dec. 19.

Irving Wilson, manager of WGN-TV's easteern division sales office in New York, is moving to Chicago to become general sales manager of the station. At the same time, Marvin Astrin will move up from western division sales manager of WGN Radio to the general sales manager post there.

Both promotions are effective Jan. 1. Robert Innes will succeed Wilson as head of the New York office. The general sales manager posts of both WGN stations have been dormant for several months.

NBC's Chi O&O In Rating Spree As Web Swings

Chicago, Dec. 19.

WNBQ-TV, the Chi o&o, is doing nipups over parent NBC-TV's enlivened performance this season in the three-network sweepstakes. The benefits take the form of a harvest of numbers in the latest market surveys by ARB and Nielsen.

As a dramatic for instance, WNBQ counts 55 quarter hours with an ARB rating of 20 or over in the prime evening hours, from 6:30 p.m. to midnight. In the September report, it had only four. Here are some other effects of the network's fast pace:

(1) For the first time ever, WNBQ's "Movie 5" on Saturday nights topped "Best of CBS" on WBBM-TV, 22 to 14 on the average, according to ARB. (September averages were 24.7 to 12.6, with the stations reversed in rank). This is attributed to the strong lead-in provided by NBC-TV's "Saturday Night at the Movies" in this market, averaging 20.5 against 23.1 for the CBS programming opposite. WNBQ's Saturday night ratings are 20 and above every quarter hour from 8 p.m. to 11:45.

(2) WNBQ's 10 p.m. newscast is now solidly in second place, having made gains per stronger network lead-ins. Thursday night Nielsen measurement shows WNBQ's news coming within two rating points of WBBM-TV's, closest yet.

(3) "Jack Paar Show" went up from an 11.3 rating in the September ARB to a 15.7 in the October, compared to 11.3 for WBBM-TV's runnerup feature film.

(4) Total share of audience between 10 p.m. and midnight, Sunday through Saturday, is reported up to 34% according to ARB. That's a jump from 26% in the September book. WBBM-TV dropped from 34 to 31% in the period.

(5) WNBQ's post-midnight wrestling stanza on Saturday nights is outpointing WBBM-TV's "At Random" on the two hour average, 9.1 to 6.4, via Nielsen.

(6) Len O'Connor's midnight commentary across the board moved up to a 5.4 Nielsen average vis-a-vis a 5.7 for WBBM-TV's "Late Show."

(7) Of a total of 134 quarter hours between 6:30 p.m. and midnight, seven nights a week, WNBQ ratings have improved in 117, remained unchanged in 11, and went down in 26, according to ARB. Nielsen shows share-of-audience increases in 104 quarter hours, stet in five, and down in 48 during the same time periods.

MGM SYNDICATING 'BANG-BANG MOVIES'

For the first time, MGM-TV is taking an outside-produced show, "Willie's Bang-Bang Movies," for national syndication. The "Bang-Bang" package, made up of 18 old silent western features cut up into five-minute segments with narration by a couple of youngsters, is currently being telecast in the New York market by WABC-TV. Screen Features Inc., headed by Frank Butler, owns the "Bang Bang" films.

Metro-TV is also wrapping up a deal for syndication of Heart-Metrotone cartoons. Metro owns 50% of this company.

WBAI's How High Is My Brow

New York City's highbrows, political liberals and videophobes have found a home safe from the horrors of mass, crass commercial broadcasting.

Pacifica Foundation's blurbless FM radio outlet in Gotham, WBAI-FM, has profiled its audience, and the listeners are a very special group indeed. Several months ago, the station sent questionnaires to the then 9,362 subscribers (folks who send in voluntary contributions to keep the noncommercial outlet on the air). A total of 3,420 replies were received, considered an amazing percent of return by research experts.

Survey tabulation showed that 86.6% of WBAI's listeners have either been to college or graduated. Out of the learned total, 40% have bachelors degrees, 30.5% masters and another 17.7% doctors. MD's make up 5.6% of the total; 3% have LLB's; 1% DDS's; and 2% other special degrees.

Close to 35% of the audience doesn't even watch television. Another 23% of the respondents said they rarely view the sight and sound medium, and 15.6% watch only selected programs.

A total of 63.8% of the audience considers itself politically liberal while only 4% are Republicans and 2% "conservative." Even Socialists rank the Republicans with 3.9%. Eight percent call themselves independent.

And among the "liberals," the breakdown shows 73% plain liberal and another 13.5% liberal Democrat. Regular Demo's make up 6.5% of the liberal group and 4.5% have the "left of liberal" outlook, they say. A mere 2.5% label themselves liberal conservative.

Otherwise, very close to 50% of the audience is professional. Business and sales toilers come in for 14%, and the arts accounts for 13.7%.

Predominant age group is the 26 to 35 range with a 34.3% total. Next is the 36 to 45 age group with 25%.

More than 60% say they listen primarily after 6 p.m., in tv's prime viewing hours, and the same percentage often listen to repeat shows.

Cryptic Blurbs Get KDAY in Trouble; 'Ignorance of Law No Excuse': FCC

Washington, Dec. 19.

Ignorance of the Communications Act is no excuse, a California station was informed by Federal Communications Commission. Outlet, KDAY, Santa Monica, was also told it's liable to a $5,000 penalty for its ignorance.

The latest forfeiture threat wielded against straying licensees—the penalty is seeing increased use of late—was based on KDAY's use of 171 teaser announcements last May. The three-second teasers were aired under a contract with Poly-Sonics Inc., New York, and consisted solely of the message "Remember June 25." Such cryptic blurbs are in flat violation of the Communications Act's sponsor identification requirement because they simply don't identify sponsor.

Although the ignorance of the law routine is hardly novel, FCC has in the past been lenient in cases of violations where the culprit convinces he actually didn't know there was such a law. Commission, with no dissent, pointedly rejected the claims of Radio California, KDAY licensee, that no intent to do wrong was intended—that the Section 317 precept was news to it.

FCC said it "does not consider ignorance of the law as a valid excuse particularly in view of the Commission's Public Notice of March 16, 1960, published in the Federal Register and mailed to all stations . . ."

The charge against KDAY is for

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Maurice Zolotow
appraises the medium of
TV in Ten Years: From Infancy to Old Age
* * *
another informative Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

WBC's Longhair FM Via WRVR

Westinghouse Broadcasting is negotiating a deal with WRVR-FM, New York's Riverside Church station, to pick up about 60 hours a week of programming for rebroadcast on WBC's FM outlets in Pittsburgh, Boston and Cleveland.

Considered one of New York's highest browed classical music outlets, WRVR under the deal will supply Westinghouse with mostly music programs, but also interviews, roundtables, speeches and other talk shows.

Taped WRVR programs will be rotated to WBC's KDKA-FM, Pittsburgh; WBZ-FM, Boston; and KYW-FM, Cleveland. Westinghouse had a fourth FM outlet in Portlandfi but recently turned it over to the state of Oregon for use as an educational outlet.

SET TELEBIOGRAPHY OF MAHATMA GANDHI

Hollywood, Dec. 19.

A telefilm documentary on the life and times of Mahatma Gandhi will be produced for the "Biography" series, being distributed by Official Films.

Plans are to present "Mahatma Gandi" as a two-part half-hour documentary. Jack Haley Jr., series producer-director on "Biography" has obtained official sanction from the Government of India. Prime Minister Nehru, who recently met with Haley, was said to have okayed his full personal cooperation.

Ram Bagal, prez of Films of India, which imports and distributes films in the U.S., has been signed by Wolper Productions as technical consultant and to make available his personal library of film footage on Gandhi. Edward Spiegel has been assigned as film editor.

AFTRA Better Take Note: Chimps to Hog a Couple Of More Syndie Stanzas

Chicago, Dec. 19.

Chimpanzees are starting to crowd the airwaves. In addition to the Marquis Chimps, featured on ABC-TV's "The Hathaways," and the syndicated "Chatter's World," at least two other chimpseries are in the works. Both are intended for syndication.

Sterling Films, which distributes the five minute Chatter episodes, is prepping a series of its own using a trained simian with some old travelog footage that has been otherwise unsaleable. And Murray Hill, who trained Chatter the Chimp and produces his vidseries, is about to launch his newest protege, Cobby, in a syndie titled "Cobby's Hobbies."

Hill is producing 150 five-minute episodes of the new series with additional bridges for adaptation to a 15 minute format, should stations prefer. As a five-minuter, it's suitable for use in kidshows as an alternative to cartoons.

New series is to have an educational slant and will be shot in color. The chimp will have a voice (Fran Ryan), and the installments are being scripted by comic Dink Freeman.

SYNDICATION'S NEW BOUNCE

Scalpel & Suture Spinoffs

Hollywood, Dec. 19.

Cued by the high ratings of two hospital series, "Ben Casey" and "Dr. Kildare," most vidfilmeries are using the cycle as spinoff on going series to cash in on the "men in white."

MGM-TV, which produces "Kildare," is developing two such projects, one on psychiatry, with both to be spinoffs on "Kildare" series. Revue is also developing a 60 minute show on psychiatry called "Breakdown."

CBS-TV is readying a half-hour pilot on "Dr. Pygmalion," about a plastic surgeon; Desilu Productions offering a 60-minute series about public health service; Four Star has an untitled 60-minute show with UCLA's medical school as the backdrop; Bing Crosby Productions, producer of "Casey," is plotting "Come A-Running," about a small town medico.

Screen Gems is projecting "Ship's Doctor," which may star Victor Jory. Revue this week put into production "Doctor On Horseback," starring Ed Nelson, as spinoff on its "The Tall Man" series.

John West Cites Contrib of Local Channels in Tint Program Upswing

Hollywood, Dec. 19.

Recent trade estimates that there are 650,000 color sets in use are correct, it was indicated in a talk last week by John K. West, NBC-TV exec, who added "This figure is due for a big increase." West, speaking before the TV Academy at NBC's Burbank studios during a session on tint tv, declared "1961 will be remembered as the year of the color (tv) breakthrough.

Sets are selling at a "vastly accelerated" rate and color programming, both network and local, is expanding and will hypo even more sales, he predicted.

He attributed the sets increase to the expanded color programming; technical developments and improvements; intro of a new RCA color camera tube reducing costs of studio lighting and making possible transmission of certain shows previously too difficult to handle; development of faster color films.

West said 367 of the 520 U. S. tv stations are now equipped for network color, that much tint programming is originating from local channels. There are 104 stations equipped to originate local tint in tape, film or slide, he added. KHJ-TV in L. A. is airing a minimum of 750 hours in color this year, he said.

West also attributed the upbeat in color tv to promotion, more and better dealer demonstrations and an increase to 10 in the number of color set manufacturers.

Last year there were 1,034 hours of color on NBC and 110 different bankrollers associated with the web's tint shows, he asserted. This

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ITC Global Rights On 'Beachcomber'

Arrangements for Independent Television Corp. (ITC) to distribute Filmaster's 39-episode "Beachcomber" on a world-wide basis have been completed.

The ITC-Filmaster deal is the second joint arrangement ITC has entered into within the month. Recently, ITC concluded arrangements with Paramount Pictures for production and distribution of a new color cartoon series, "Kozmo—the Kid from Mars." "Beachcomber" also marks the fifth new show ITC has offered for sale within the past seven months. "Whiplash," "Supercar," "Danger Man," and "Kozmo" all have been released since June.

Under the Filmaster deal, ITC will secure foreign and domestic distribution rights. "Beachcomber" had been sold by Filmaster in 126 markets.

On the sales front, ITC has made additional deals on a number of properties. WHTN-TV, Charleston-Huntington, W.Va., has bought "Whiplash." WCCO-TV, Minneapolis-St. Paul, has bought "Supercar." Other Minneapolis-St. Paul sales include "Brave Stallion" and "Jeff's Collie," both on KSTP-TV. Additional "Jeff's Collie" sales include Springfield, Ill., WICS, and Eugene, Ore., KVAL.

Zoo(mar) In On Ziv

Cincinnati, Dec. 19.

A new post for Fredecic W. Ziv affords animal and opera slants for tv film programs produced by Ziv-United Artists, of which he is board chairman.

Ziv has been elected to the Cincy Zoo board and executive committee.

Current headliner of the Zoo is Beauty, the chimp expressionistic color artist, already spotlighted in a "David Brinkley Journal." Beauty's recent paintings brought several thousand dollars at an art auction in New York, now credited to her personal bank account. She works with other chimps and animals in daily shows at the Zoo during the outdoor season, when the Cincy Zoo Summer Opera also holds forth.

AFTRA Demands KFWB Arbitration As Hostility Grows

Hollywood, Dec. 19.

Station KFWB has been called upon by the American Federation of Television & Radio Artists to submit immediately for arbitration 14 issues now in controversy between the union and outlet. Action, which is demanded in a letter to the management by David Ziskind, counsel for AFTRA's L.A. local, climaxes a growing bitterness on both sides since union's 122-day strike ended last Nov. 11.

Detailed and specific contract violations against the station, including the charge that the KFWB agreement "was obtained by fraud on the part of Crowell-Collier Broadcasting Corp.," owners of KFWB, were outlined by attorney in his communication last week.

In addition, Ziskind said, AFTRA seeks a determination of whether it has the right to rescind the KFWB agreement because of the alleged violations.

AFTRA seeks an arbitration decision on its claim that the agreement was obtained through the station's "misrepresentation that it would reemploy striking employees no later than one week from the date of agreement, when in

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'PM East' Guest Repeats

"PM East," the Westinghouse-produced late evening show telecast on WNEW-TV in New York, is going in for regular repeat guest shots, a la the Jack Paar show on NBC-TV.

First personality to get the new treatment on "PM East" is Monique Lamaire, French chanteuse. Miss Lamaire bows on "PM East" Christmas night (25) and then will return two nights later along with Roger Vadim, French film director.

KATZ'S ZIV TIE A NEW PATTERN

By MURRAY HOROWITZ

There's more bounce in syndication than meets the eye. First, a large station rep organization, the Katz Agency, has made a tie with Ziv-UA, to nurture the supply of first-run product.

Second, most existing vidfilm syndie outfits, have shaken down their sale force to meet the changed conditions of the market place. The trick, of course, is to be able to ride depressed market conditions, and still come out ahead. That shapes up as no mean feat today.

The Katz-Ziv-UA deal, which is now in an experimental phase, is an arrangement for the purchase of two first-run 30 minute series for the fall of '62 by a group of stations associated with Katz. The deal, which may have wide industry ramifications, reflects the concern at the station level of first-run product drying up. Deal also marks an effort by a rep outfit to step into the situation with a positive program. Whether the Katz-Ziv-UA plan, called "Trailblazer" succeeds, is for the future to say. In the past there have been similar approaches which have failed. Nevertheless, "Trailblazer," represents a departure from the hand-wiring posture prevalent in many sections of the trade.

The "Trailblazer" plan comes coincidentally at a time when most syndie houses have trimmed their sales sails. Most vidfilm selling now is on the station level. There was a time when the larger syndie houses, other than Ziv-UA, had a sales force of 25 to cover the country. Ziv-UA at one time boasted nearly 100 men. With the drying up of regional and national spot sponsor coin, and with the sale of syndicated product no longer a "missionary sale," most syndie houses feel that they need fewer men to cover the country.

CBS Films, for example, which has a large catalog of off-network properties, covers the country with a sales force of from 14 to 20 men. Salesmen at CBS Films, like those at most vidfilm housess handle the full catalog of the CBS subsid. Ziv-UA today is the only vidfilm syndie house with a separate rerun division, that being Economee. The other houses no longer go in for such specialized domestic divisions. It's too expensive and the number of first-runners too few and far between.

Under the "Trailblazer" plan initiated between Ziv-UA and Katz wing will have first choice of the shows selected. One of the shows will be geared to cop a large regional or national spot advertiser, the other will be selected as a participation vehicle. Big plus in the plan is that the participating Katz stations will guarantee a time period between the hours of 7 to 11 p.m. Failure to secure good time periods has driven quite a number of regional and national spot coin out of the syndie market.

Plan calls for a review committee to select the two shows for fall airing from the roster of the Ziv-UA production schedule. The review committee will select the series from the drawing boards of the producing company, sans pilot, on the basis of story line, producer, star, scripts, etc. Before the series is committed to "Trailblazer," sufficient monies must be guaranteed by interested stations. Deal between Ziv-UA and Katz is exclusive.

When a series is triggered into the market, Ziv-UA and Katz will cooperate on the selling job to advertisers. Katz said it chose Ziv-UA because of its successful record in the syndie field. Katz Agency stated that it is not receiving any payment from any source other than customary commissions on the sale of time.

The review committee selecting the properties will consist of three station men and Ollie Blackwell

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Animation Flops No Deterrent To Hanna-Barbera; Prep 5 Entries

Hollywood, Dec. 19.

Hanna-Barbera Productions will unveil five new animation projects, all half-hour series, in N.Y. in January, when they are presented to Screen Gems, which handles H-B product.

The company which started the animation trend with its successful "The Flintstones" series is readying the quintet even though Joe Barbera admits "it's been a pretty bad season for cartoon shows. Neither H-B's "Top Cat" or any of the other new animation shows have scored this season.

Barbera opined that it's been a dismal season for the new cartoon shows because (1) "from Mondays through Thursdays animation shows shouldn't be on after 8 p.m." and (2) "I don't think there is enough talent around to make these shows."

He said H-B Productions is setting up a training course to develop animators, writers and others needed for cartoon entries. Barbara pointed out "for 15 years not one new person was trained for this business. Movie cartoons were going downhill during that period. Consequently people left the business to write comic books, become artists, turn to other fields. So suddenly we are faced with a great shortage in talent, writing, all the means we need for animation." He admitted H-B's own new entry, "Top Cat," has had its troubles, but attributed it to the time slot on ABC-TV, and added the network recently picked the show up for four more segs, making it 30.

As for the company's new product, he said "we want to prove there is nothing wrong with a good cartoon show." "Flintstones" is currently being seen in 39 countries, he added. Barbara said he was not free to disclose the names of his new properties at this time.

Ask Me, I'll Tell You

A vox pox show on what people think of television will be telecast by WCBS-TV, N.Y., starting Saturday (23) at 3 p.m. Preem show will have Frank Shakespeare, v.p. and general manager of the station, on camera answering some of the questions raised by the public.

The half-hour series will be broadcast once a month. Vidtape cameras will be utilized for the question-and-answer sessions. Ned Cramer will be exec producer, Robert Goodman, director, and Robert Schakne and Keven Delaney, will be the interviewer-reporters.

WBC Cops a Plea On 'Shenanigans' Of Parent Outfit

Washington, Dec. 19.

None of the Westinghouse Electric execs involved in the antitrust scandal had any say-so over the company's broadcasting subsid. And Westinghouse broadcast brass had no prior knowledge of the shenanigans of its parent.

So averred Wastinghouse Broadcasting Co. which heaped two weighty tomes on Federal Communications Commission in reply to latters's demand for information on WBC operation vis-a-vis its parent. Same query was made of General Electric, other defendant in the criminal antitruster.

Sen. Estes Kefauver (D-Tenn.) and other lawmakers have questioned the fitness of the companies to have broadcast outlets in view of the convictions and jail terms meted out in the so-called Philadelphia cases.

The response by WBC, whose license renewals along with GE's have been held up pending resolution of the antitrust questions, made this flat assertion:

"None of the individuals involved in the indictment had any responsibility, authority or involvement with Westinghouse Broadcasting Co., and they didn't contribute in any way concerning the operations of Westinghouse Broadcasting Co."

To the contrary, WBC assured, "there has been continuing and diligent efforts and programs undertaken within WBC to assure

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OKAY $10,950,000 SALE OF WMGM

The WMGM sale by Loew's Theatres to Storer Broadcasting Corp. was approved by the FCC last week, and the New York City radio indie went for a record $10,950,000. Figure is the highest ever paid for a single radio station, and is a mark of the ever-increasing value placed on N.Y. radio outlets in recent sales transactions.

Arthur Tolchin, presently boss of WMGM, will continue with Loew's, the company said. His new job has not yet been revealed.

Deal became final following Commission's okay of Storer's disposal of WWVA (AM-FM), Wheeling, W. Va., for $1,300,000. This station had to be shed for Storer to comply with the multiple ownership rules.

In keeping with the rich pace set by the New York city transaction, Commission also stamped its approval on the $2,000,000 sale of WPTV, West Palm Beach, to Scripps-Howard and the $1,250,000 transfer of KCSJ (AM-TV) Pueblo, Colo., to Metropolitan Broadcasting Co.

Desilu Acreage As Shopping Center?

Hollywood, Dec. 19.

Conversations are being held by realestate developers and Desilu Productions regarding acquisition of Desilu's "Culver 40 acres" backlot at its Desilu Culver City studios.

However, a Desilu spokesman, while confirming the studio has been approached and is involved in the talks, said "we're not interested in making land deals."

It's understood the group making the overtures is interested in converting the site into a huge shopping center.

The Desilu source commented "a number of people have inquired about the land, real estate people, financial people and others. Our assets consist of our land, our studios and our pictures, and we are not interested in selling off the land piece by piece."

Desilu owned by Lucille Ball and Desi Arnaz, acquired RKO Hollywood and Culver studios several years ago for $6,250,000, and also owns Desilu Cahuenga, formerly Motion Picture Center studios.

Met's K.C. Shifts

Kansas City, Dec. 19.

Shifts by Metropolitan Broadcasting have taken Eddie Clarke from KMBC, which company recently acquired, to sister station WHK, Cleveland, as program manager. Local boy who had been away for a couple of years, Metropolitan had brought Clarke back here from Cleveland when it took over operation of KMBC few months ago.

Dick Smith, who has been with KMBC under both former and present owners, has been advanced to post of director of operations. Smith had been community relations director.

BOB HOPE SHOW
With Danny Thomas, Nancy Kwan, James Gardner, others
Producer: Jack Hope
Director: Jack Shea
Writers: Lester White, John Rapp, Mort Lachman, Bill Larkin, Gig Henry
60 Min.; Wed. (13), 9 p.m.
REVLON
NBC-TV, from H'wood
(Grey)

A special dish of Bob Hope was served up Wednesday (13) night on NBC-TV. There were gag dishes, femme dishes, and a menu of guestars and other courses. The array was fun, some of the dishes more enjoyable than others, but all were easily digestible.

Wednesday's 9 to 10 p.m. outing marked Hope's return to tv this season, Revlon picking up the tab for his late season preem with other sponsors due to ride additional Hope specials later this season.

Most clever of the sketches was the satirical takeoff of a Hollywood star couple whose Bel Air home was going up in flames. The two narcisstic idols, played by Hope and Nancy Kwan, remained true to themselves down to the last lick of flames.

Other two sketches had mixed results, the humorous vein in them was deflated somewhat by the obvious and by the stretching process. The obvious was present in the lampoon of the medicine shows now popular on tv. Yet the obvious quality in some instances was easily forgiveable, for there were genuine yocks in the Danny Thomas, Hope & Co. parody. One sight gag, "Stitching Along with Mitch," was nearly worth the effort. The takeoff on "The Hustler" pic, with James Garner and Hope, was less engaging. It came off like a faulty cue stick, needing more polish and point.

Nancy Kwan, in her tv debut, was a cute dish, showing talents other than her natural endowments. In a number choreographed by Nick Castle, she did some smart stepping backed by a male chorus. She clicked, too, in the comedic situations with Hope.

Show, in typical style, opened with Hope introducing the "Deb Stars," striking femmes of Hollywood tv and motion picture studios just beginning their careers. Hope's one-liners opened cool but warmed considerably after the Deb bit when Mr. Ski Nose, up alone before the cameras, started his usual rundown of people, places and things. He had some fun with the Twist craze, describing it at one point by this image: Ever see a dog coming out of water?

Introduction of Look mag All-American football team was strictly for the fans. Team members were awkward before the cameras and looked it in their padded suits. Hope, though, retrieved it by delivering a monolog on health, as he was shunted back and forth over the heads of the assembled football giants, as if they were carrying a rolled up rug. *Horo.*

LEONARD BERNSTEIN & N.Y. PHILHARMONIC
Producer: Robert Saudek
Director: William A. Graham
60 Mins., Thurs. (14), 7:30 p.m.
FORD
CBS-TV (tape)
(K & E)

Leonard Bernstein opened his fourth season on tv with the N.Y. Philharmonic with a salute to the Christmas season. As trite as the idea may sound, the program was unusually fresh because the maestro took a comparatively new path down the Yule trail by playing up the seldom-heard Christmas songs. Bernstein apparently decided not to fight Mitch Miller for the custody of "Jingle Bells."

In the presentation, which combined orch interpretation with Bernstein's narrative exposition, the works of Benjamin Britten, Lukas Foss, Francis Poulenc and J.S. Bach, among others were given vivid interpretations. A lot of Christmas spirit was added by the topdrawer work of the St. Thomas choral group conducted by William Self.

The program was all Bernstein's, however, win or lose, and he usually wins. He knows what he's about and even though he does get carried away with his palaver, it is always informative and offers a good understanding of what the composers and the orch are trying to do.

The CBS programmers, too, are to be commended for not dismissing the show casually on some Sunday afternoon schedule. *Gros.*

THE PEACE CORPS IN TANGANYIKA
With Ray Scherer, others
Producer-Writer: Gerald Green
Director: Joseph Zigman
Photographer: Thomas Priestley
60 Mins., Fri., 9:30 p.m.
ELGIN
NBC-TV (film, color)
(McCann-Marschalk)

"The Peace Corps in Tanganyika" last Friday night (15) was pleasant, an adjective that, rightly should not to apply to so important, indeed vital, a topic. This NBC-TV hourlong filmed special therefore might be called bland.

In all probability, the fault was that NBC News, in a desire to do a show on this subject as soon as possible, chose the wrong time—and worse, the wrong place. Tanganyika, as the program written by Gerald Green itself explained, is mild compared to many other nations in Africa (some of them also attended by members of the Peace Corps). If anyone in the tv audience wanted to discover, with the help of a tv camera, what the failures of the Peace Corps, if any there were. Tanganyika was not the place to find out, not yet anyway. For the sake of argument, it could be the PC has had no big failures, but, for the sake of repertorial balance and excitement, the small ones should have been sought out.

On the other hand, Green and his staff did provide at least one worthwhile thing: A revelation, which is comforting, of the obvious sincerity and obvious intelligence of PC members. This was done with some excellent portraiture of the young people now in Tanganyika.

The network hopes to do some followups on the PC. Maybe next time, the study will be more incisive and, if production time allows, more comprehensive as well. *Art.*

SPACE LOG
With Roy Neal
Producer: James K. Rectro
Director: Donald I. Davis
Writer: George Van Volkenburg
30 Mins.: Sun., 2 p.m.
WNBC, N.Y. (color)

Produced by KRCA, Los Angeles, in cooperation with Space Technology Laboratories Inc., this series is blending an interesting

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PERSPECTIVE '61-'62
With Fahey Flynn, Frank Reynolds, Carter Davidson, Hugh Hill, Red Madigan
Exec Producer: William Garry
Director: Bob Singer
30 Mins., Thurs. 7:30 p.m.
CANFIELD'S
WBBM-TV, Chicago
(Zed R. Daniels)

WBBM-TV's strong suit is its news department, and the special "Perspective '61-'62" was more a matter of muscle-flexing than of thoroughgoing news recapitulation and analysis. Obviously the half hour time allotment provided for only a once-over-lightly survey and for some thumbnail prognostications, but, after all, there'd have been no point in attempting to compete with the parent network's (CBS-TV) forthcoming "Years of Crisis" recap. Score it as a solid warmup act for the panel of CBS correspondents who will sit down to crew it over on Dec. 28.

One thing is certain: there aren't many local stations anywhere that can match the WBBM-TV newscasters man-for-man for astuteness, believability and sheer professional smoothness. Frank Reynolds has long been network timber, and Carter Davidson, a relative newcomer, is rising to big league calibre fast. Reynolds confined himself to matters of Latin America on the panel, and Davidson to the crises of the Congo, Berlin and Southeast Asia. Hugh Hill acquitted himself as the veteran city and state reporter that he is, and Red Madigan, newest member of the team, registered okay in his Washington coverage, if a bit more slick than profound. Fahey Flynn, the Windy City's toprated news spieler, was a very able moderator.

It was a well-produced outing, seeming spontaneous but obviously rehearsed for terseness, the men hewing close to the point. Consensus held that the atmosphere of crisis would prevail in the year '62, but the view overall was optimistic. As Reynolds paid it off, "I for one am not making any plans to build a fallout shelter."

A good season buy for Canfield's classy soda pop line. *Les.*

Tele Follow-Up Comment

Ernie Kovacs

There's nothing static about Ernie Kovacs' approach to humour. In another surrealistic outing on ABC-TV Tuesday he made another daring assault on the risabilities that's to be commended mainly in that it falls into no specific pattern and holds him up as one of the few free souls left in the field.

The fact that he's a loner and so far ahead and/or out in his concept will perhaps limit his audience potential, but a cult is sure to be formed and others will probably latch on as the Kovacs kick builds so he's certainly not to be discouraged from this free-form programming.

The Tuesday half-hour was concerned mainly with the history of the western from the early silent shoot-'em-ups to the "adult tv'ers." It was an idea that others have toyed with before but it has never been handled in such offbeat terms. With crisp narrative and wild camera shots the western was taken over the range with deft satiric strokes.

Another Kovacs' impressionistic view, tracing the history of a drop of water, didn't measure up. Here an attempt was made to parody the scientific shorts that some highbrow filmmakers make so ponderous. Kovacs use of film clips was antic but not funny often enough.

He was helped occasionally by Jolene Brand, Bobby Lauher, Joe Mikolas and Maggi Brown. All apparently are as undisciplined as their boss. *Gros.*

CBS Reports

CBS-TV on Thursday (14) showed the second hour of its two-part series, "The Balance of Terror." It was called "Can We Disarm?" and followed the Nov. 9 telecast, "In Case of War."

"War" concerned civil defense and the later stanza, "Terror" was about disarmament. That this second Fred W. Friendly stanza was inconclusive is not to be held against it, because the chief armed camps of the world today, the U.S. and Russia are inconclusive about giving up arms. But there was a major fault in the program, nonetheless: The show failed satisfactorily to emphasize and detail the major policy differences between the two nations. This left too much room for optimism about the possibility of world disarmament.

The program had kind of an academic flavor that tended toward dullness.

Howard K. Smith was the narrator, possibly his last job for CBS News before departing his long-time professional home. *Art.*

Twilight Zone

The champion of the silent-pix chase, Buster Keaton, made a return Friday (15) in a CBS-TV "Twilight Zone" seg and wound up in modern times doing the chasing himself.

It was a nice twist in a Richard Metheson script, "Once Upon a Time," that had besides the vet comedian, an interesting difference. Projected from his role as a janitor in 1890 to the hussle and roar of 1961, Keaton found himself chasing a kid who had appropriated the device that would project him back to the silent peace of his own era. When the device was retrieved, a science prof who yenned for the good old days made the junket with Keaton, then hurriedly projected himself up to '61 again when he missed the electronic and atomic gadgetry of today.

To excellent effect, the 1890 sequences were done in the silent vogue with perfect piano accomp by some unsung 88er. Most striking was the contrast between the silence and sound as Keaton projected himself ahead 80 years.

A much older clown attacked

(Continued on page 34)

Susskind & Menshikov

Soviet Ambassador Mikhail A. Menshikov "soloed" on the two-hour "Open End" stretch on WNEW-TV Sunday night (17) and for David Susskind it was a case of getting off comparatively easy.

Unlike the now-storied Khrushchev interview, when Susskind hardly proved a match as a sparring partner for the pyrotechnic Mr. K., Menshikov and his host took it all in stride in a q & a that covered the globe and the atmosphere.

At only one point in the two-hour parrying, during a discussion of the Soviet relations with Red China and Albania, did the Russian envoy seem to lose his patience in telling Susskind off with a "You don't know the situation" and accusing him of oversimplification. Otherwise the verbal and drawn-our jockeying was held to an even keel, with the Menshikov arrogance veiled in a screen of halting English, half-truths, double talk, some strained laughter and all of the usual Soviet-stamped ideologies.

Susskind came well briefed with pointed questions (but unfortunately with few if any rebuttals worth the mention) and it's very likely that, if given the chance, Menshikov would have stayed four hours. As scripts go, it was an "oldie," encompassing the East-West Berlin situation and the reunification of Germany, the Wall, disarmament, testing, radiation fallout ("we don't believe in fallout shelters; they're absolutely useless since it will be impossible to save lives in nuclear war"); Red China; Kennedy's interview for Izvestia, etc. It was the Soviet line right down to the gong. Susskind offered a tape of the program for Soviet TV; Menshikov told him in effect, it's not "his department"; to take it up with the Russian "television studios."

It all could have been said just as effectively in an hour or even 45 minutes, and would have been considerably heightened if helmed by a more informed host, but it's another interesting chapter in "Open End's" fascinating role in tv, triggered to anything and anybody. **Rose.**

Foreign TV Reviews

CANDID CAMERA
With Bob Monkhouse, Jonathan Routh
Director: Geoffrey Ramsey
30 Mins., Sat., 9:30 p.m.
ABC-TV, from Manchester

Having won a sizable public last season, "Candid Camera" returned to the schedules with only slight differences to the previous formula. The show, based on the American model of Allen Funt, had some slight sense of strain, for one idea which seemed fine on paper was a damp squib in action. This involved sending a man travelling on a train equipped with a peculiarly nasty smell. His neighbours sniffed and gave anguished glances, captured on poor-quality film, and that was the strength of it.

A more agreeable jape was having a man's food filched from his plate in a restaurant, watched by others at his table. Some pretended not to notice, one man expostulated—and the episode would have been helped by a sound-track. The most successful items involved Jonathan Routh, the show's situation-maker, with a couple of earthy characters. One was asked to tell him where North was, the other was told that a pair of shoes given for repair had been purloined by the shop's owner. Both people were salty characters who registered strongly, and summed up the half-hour's chief virtue, which is to catch human frailty unawares.

Bob Monkhouse, exuding bonhomie like an overdose of syrup, hosted as before. And Geoffrey Ramsey's direction was okay when it didn't involve the irrelevant studio audience. *Otta.*

THE UNCROWNED KING
With Andrew Cruikshank
Producers: David Wheeler, Malcolm Brown
Writer: Roger Fulford
45 Mins., Tues., 9:25 p.m.
BBC-TV, from London

This was a somewhat inhibited account of the principal events in the life of the Duke of Windsor. Scripter Roger Fulford is an acute historian, but on this occasion seemed disinclined to chance interpreting events. They were allowed to speak for themselves and they weren't always vocal. It also seemed that BBC-TV was caught in its reputation for impartiality, for the program was devised not to give offence to partisans and was thus so sitting-on-the-fence that many of the motives and influences at work were ignored.

In general, the portrait of the Duke was embedded in a swift scamper through the times in which he's lived. And the man was submerged in history rather than molded by it. On this level, it was instructive for youngsters who hadn't lived through the events described. Shots of Edward on his goodwill tours to India and South America, of his innate gaiety and of his naval interests seemed somehow out of focus, for no conclusions were drawn from them. Cagey interviews with such luminaries as Sir Compton Mackenzie and biographer Hector Bolitho added little to insight.

Fulford's safe commentary was pontifically spoken by thesp Andrew Cruikshank, and the whole program had an evasive air about it, as if producers Wheeler and Brown were afraid of being retired if anyone objected. *Otta.*

ALERT
With Raymond Baxter
Producer-Writer: Derek Burrell-Davis
65 Mins., Tues., 9:25 p.m.
BBC-TV from London

Aiming to give the inside story of Britain's defense system (without breaching national security), this documentary was strictly big time. It gave a VIP-view of what would happen should the U.K. go to war and was probably the BBC's most successful attempt to get into the "CBS Reports" league.

Its one major failing was the attempt to cram in as many military top brass as possible, each of whom, detailed his job. Although none of these interviews was lengthy, so much gold braid and hi-fi titling ended in slight confusion. Nevertheless, the program had impact and achieved what it set out to do.

Narrated by Raymond Baxter who was well up to the complex job, the British defense plan was shown to have two arms. One, the Strategic Reserve, a highly-trained, extremely mobile combination of air-sea-ground forces which can be in action in hours. This force is used to quell local uprisings (e.g. the recent Kuwait operation) which could lead to dangerous international flare-ups.

Second arm of British defense is its nuclear deterrent power. It was revealed that key U.K. force is H-bombers, although the country is dotted with Thor and other missiles. To a man, the airmen down the "hole" (Bomber Command's secret h.q.) were assured that the bombers would get to their targets in time of nuclear war and the morale of the selected few who operate the missiles was shown to be good.

The burning question of could nuclear war happen by accident was considered doubtful for, according to one brasshat, the political picture, intelligence information and other factors would all have to point towards war before any decision to launch the ICBM's was taken.

The documentary was no unbalanced puff for the military, however. "Independent" view was sought in the shape of Alastair Buchan, Director of the Institute for Strategic Studies, who posed some hot questions. Could Britain quash more than one local uprising at a time? Can it afford to continue in the NATO, SEATO and CENTO alliances? Two problems that went unanswered.

Technically, "Alert" was a pol-

(Continued on page 36)

TV-Radio Production Centres

IN NEW YORK CITY

Ira Wolff named NBC Films' manager of sales planning—a new post for the company . . . **Manya (Fifi) Starr** leaving for Paris in early January to work on a CBS-TV assignment to do a Designer's Guild spec; she's writing . . . Lawyer **Louis Nizer** tonight (Wed.) and restaurateur **Rick Allmen** Friday (22) appear on **Barry Farber's** "Open Mike" show over WINS . . . For the first time, **Jan Murray** will be using kids as contestants on his NBC-TV daytimer—to celebrate during Xmas week . . . **Thelma Pelish** just taped a "Car 54, Where Are You?" episode that'll be aired in January and has also finished a tape of "The Amazing Mr. Budd" for "Expedition: New York" over WABC-TV . . . **Richard Logan**, who came to the station last year, is new sales manager of WGLI, Babylon, L.I. . . . **Paul Melton**, producer of WCBS-TV's "N.Y. Forum," devised and wrote a special one hour called "The Strategy of Truth" for the National Educational Center" . . . **Jean Huston**, of WNBC Radio's production staff, off to No. Carolina for the holidays.

Dickens J. Wright, who guided the station to its highly successful good (and segue) music format, has resigned as president and director of WPAT, Patterson, N.J. (covering the met area), and will continue as a consultant under recent new ownership, Capital City's Broadcasting . . . For 21st consecutive year, Mutual Broadcasting has scheduled special Xmas-day choral programs . . . Kidvid half-hour with former bass man **Chubby Jackson**, "Space Station 9," preemed Monday (18) on WOR-TV . . . Comedian **Dick Gregory** guests the **Arlene Francis** WOR show this Friday (22).

Raymond Burr made a quickie trip Saturday (16) to Baltimore for a Cerebral Palsy Telethon . . . **Andrew McLaglen**, director of CBS-TV's "Have Gun Will Travel" to Minneapolis for the holidays . . . **Daniel Schorr**, CBS News' Bonn correspondent arrived in N. Y. yesterday (19). He's reporter and writer on "CBS Reports" Jan. 4 show, "The Land Beyond the Wall" . . . **Richard Burton** to read Dylan Thomas poem, "A Child's Christmas in Wales" on CBS-TV's "Camera Three" Sunday (24) . . . **Al Perlmutter** named instructor at Farleigh-Dickinson U., Rutherford and Teaneck, N. J. Perlmutter, former program topper at WNBC-TV, N. Y., will conduct the university's "Television Workshop" beginning with the February term . . . **Jimmy Durante** will make his first appearance as a guest on the "Ed Sullivan Show" Jan. 7. Program, first of two Sullivan location shows in January, will originate at the Moulin Rouge night club in Hollywood. On the following Sunday (14), program will originate at Stardust in Las Vegas . . . **Kenneth M. Flower** has been named permanent representative of Canada's CTV Television Network in the U. S. He will headquarter at new CTV offices in N. Y. . . . Television composer-arranger-conductor **Eddy Manson** is collaborating with Hollywood scenarist **Malvin Wald** on a musical comedy titled "One Day Only" . . . **Margaret Truman** hosts a Christmas daytime special Sunday (24), titled "And on Earth, Peace" . . . "Mrs. G. Goes to College" experiences a title switch when it goes into its new time period, Thursdays at 9:30 starting Jan. 11. New title will be "The Gertrude Berg Show" . . . National Educational Television Center now syndicating "The Strategy of Truth," one hour special on freedom of information with **Dr. Arnold Toynbee, A. J. Liebling, James Reston** and CBS News correspondent **Charles Collingwood**. Program was produced and written by **Paul Melton**, producer of WCBS-TV's "New York Forum" . . . **Tony Cabot**, who produces the shows at the Hawaiian Room, serves as musical director of the Cerebral Palsy Telethon on Jan. 13 on WOR-TV . . . Managers of the seven CBS o&o radio stations are currently conducting their annual yearend conference in N. Y. with **Fred Ruegg**, v.p., station administration, CBS Radio, and other web execs.

Tammy Grimes and **Tom Ewell** join **Jackie Cooper** in "The Fourposter," the Breck "Golden Showcase" special Jan. 13 on CBS-TV . . . **Dr. Peter G. Goldmark**, CBS Laboratories prexy, and **William L. Shirer** are among the advisers to the Connecticut Educational Television Corp. . . . Metopera star **Roberta Peters** guests on CBS-TV's "Jack Benny" show Jan. 7 . . . **Lee J. Cobb** to star on **Robert L. Joseph's** "Footnote to Fame," "Westinghouse Presents" special Feb. 3 on CBS-TV . . . Children from nine New York recreation centers and settlement houses will comprise the entire studio audience for "The Ed Sullivan Show" Sunday (24) on CBS-TV. Program is Sullivan's first complete show designed for youngsters.

Carl York is completing scenes this week for his appearance in "The Contract" episode of "Naked City" . . . **Jack Perlis**, who has flacked for "Omnibus" and the Ford Foundation TV-Radio Workshop, is serving without fee to N. Y. C. Police Commissioner Michael J. Murphy as consultant on the development of in-service training films to be aired on WUHF.

IN HOLLYWOOD

Frank O'Connor hustled east for a pitch to agencies and networks with an hour special backed by the WAIF's who'll supply the star talent. It will be tied in with the Hollywood Ad Club's International Broadcasting Awards (tv commercials) to be made Feb. 13. O'Connor, late of the Ted Bates agency, will be executive producer, and Frederick Brogger of Needham, Louis & Brorby directs . . . Best gag line of the holiday season was on the card by **Erna Lazarus** to her producer: "Merry Christmas, let me see you rewrite that" . . . **David Commons** shot a one-minute tv commercial last week for a bath soap that took three days and cost $28,000 . . . **Seaman Jacobs**, comedy writer, got serious last week and took unto himself a bride . . . **Peter Potter** working up a platter party for kids that'll be offered around next year . . . **John Asher** was veepeed by Golden West Broadcasters to handle promotion and publicity for the web's radio stations in L.A., Frisco and Seattle . . . **Frank Ferrin** swinging back into action with a dossier of children's shows. For many years he packaged the late "Smiling Ed" McConnell and Andy Devine . . . If **John K. West** attends all the parties that are planned for him by the host of friends he made while veepeeing the western division for NBC he'll have the busiest social schedule in town. . . . **Jack Carson** and **Tom D'Andrea** are whipping up a story line comedy for the early shoppers.

IN CHICAGO

WBBM warblers **Connie Mitchell** and **Ollie Raymond** plucked a nitery engagement at the Conrad Hilton Boulevard Room. They'll replace the Dornan Bros. in the ice show, in January . . . NBC veep **Lloyd Yoder** vacationing on the Coast . . . Daily News tv critic **Terry Turner** goes west next week for the holidays . . . "Barn Dance" comedian **Red Blanchard** broke it up as emcee of the Broadcast Ad Club's Christmas Party and, on the same day, wowed the trade at the American College of Radio banquet . . . **Art Weinberg**, who authored "The Muckrakers" and "Attorney for the Damned," conducting a discussion show Sundays on WXFM . . . **Jim Beach**, broadcast supervisor at Foote, Cone & Belding, named to the executive administrative committee of the National Academy of Tv Arts & Sciences . . . WBKB is negotiating a shortterm deal with **Don Dillion**, who leaves WBBM-TV as exec producer at the year's end . . . **Jack Carey** will notch 10 years as the "voice" of Ford Motor Co. at the 1962 Auto Show at McCormick Place . . . **Louis Sudler**, who hosts WNBQ's "Artists' Showcase," will

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London Agencies

London, Dec. 19.

Mather & Crowther lost the $280,000-a-year Jaeger account as the clothier decided to handle its own advertising . . . But M & C gained the Layton Trophy via its ads for the National Milk Publicity Board . . . Associated TeleVision will operate its third "Better Breakfast Month" throughout January. Supporting the promo will be Hovis, Weetabix, Nescafe, Robertson's Marmalade and the British Egg Marketing Board . . . Walker Art Gallery of Liverpool is using tv plugs to attract the public to the John Moores exhibition. Erwin, Wasey, Ruthrauff & Ryan has booked 15-second spots on Granada-TV . . . J. Walter Thompson gets the big Birmingham Small Arms account from Jan. 1 . . . Sinclair Wood, chairman of Pritchard Wood & Partners, elected president of the European Association of Advertising Agencies . . . Giant Co-operative Wholesale Society is planning its biggestever campaign for footwear. Beginning in Spring, drive will involve about $50,000 on tv spots alone.

With the Station Reps

Spot tv's success as a carrier of new product promotions has brought the medium to prominence with food and grocery advertisers, according to a new study by the Petry reppery.

In its current Video Bulletin, Petry cites new-product successes of food makers via spot tv and shows the "chain-reaction" which has resulted; that is, increasing use of spot video by established brands.

According to the report, spot tv has gained media dominance in the $50 billion food industry in a four-year growth rate that is twice that of any other medium. Outlining recent developments in three grocery lines—detergents, margarines and cake mixes—the study shows how spot-video promoted products have spurred the growth.

Using Food Field Reporter brand tables, the study compares '56 with '60 ad investment of food and grocery products in four leading media. Industry spent $265,000,000 into spot tv in 1960 (not to include beer or tobacco bankrolls), an increase of 71% over the '56 figure. At the same time, study reports, network tv gained 33%; magazines 11%; and newspapers 5%.

Study also analyzes total expenditures by four broad product classifications—food products, soaps and laundry products, household products and soft drinks and confections. Since '56, spot tv has increased its share in all four and is now the number one medium in three out of the four. Medium is topped in the household product category, where the share is up from 18% in '56 to 26% in '60.

Briefs: Petry has been appointed rep of KLAC, Los Angeles, where new exec general manager Bob Forward recently took over and where Cy Ostrup, formerly veepee and general manager of the Texas Triangle has been named veepee and general sales manager. Losing rep is Adam Young . . . WERE-TV, Wilkes-Barre-Scranton, to the Katz Agency . . . WJAR, Providence, R. I., to Robert Eastman reppery

INTERTEL EXTENDS SERIES INTO '63-'64

Intertel, the syndicate of U.S., Canadian, British, Australian companies, will extend its cycle of one-hour television documentaries on nations in transition into 1963-64. This will be in addition to the 12 programs produced or planned for 1961 and '62. Intertel group, consisting of Westinghouse Broadcasting Co. (U.S.), Canadian Broadcasting Corp., Associated Rediffusion (U.K.) and the Australian Broadcasting Commission, set future plans in meetings at Sea Island, Ga., over last weekend.

In addition to documentaries on Turkey, Cambodia, South Vietnam, Pakistan, Ghana, Mexico, Tahiti and Canada, Intertel is producing four full hour specials in the form of interviews with various world leaders. These shows are planned for telecasting next July.

ABC-TV's Hotrods & Chimps Finds Agencies Swinging From Vines —On Other Madison Ave. Fronts

By BILL GREELEY

ABC-TV's Friday night hotrods and chimps haven't stirred much reaction from the tv audience, but they have some agency folk about ready to crack up, or swing from the vines.

The ABC Films series "Straightaway" has had something like five producers, which is a more impressive figure than Nielsen has been able to provide.

Likewise, "The Hathaways." Peg Cass and chimp troika, may be big with simians, but not in the audiometered zoos.

Ratings however, have been only a part of the agency folks' worries. When sponsor Autolite bought "Straightaway" the show was titled, "The Racers," which was fine until Ford Motor bought Autolite. Ford wanted neither a title emphasizing speed nor a format utilizing the car as an instrument of death (the pilot was based on the sportscar racing accident in France that took a score of lives). Ford took the Autolite account out of Grant agency in favor of BBDO, where a spokesman who inherited many of "Straightaway's" problems says simply, "My head is bloody." He adds, "I'm drunk from toasting new producers."

From the start, the show received bad press and poor station response with only 68 of the 156 Nielsen markets carrying it in the Friday 7:30 p.m. time (plus 31 delayed broadcasts).

There was rejoicing recently when ABC agreed to let the sponsor out of the show in favor of a "very generous" scatter plan for the Autolite coin. Money would have been spread through other ABC shows, including the Steve Allen hour, with the network axing "Straightaway" and covering costs on stanzas in the can. However, the web withdrew the offer before BBDO could clear with Detroit, and now Ford for the time will be held to its contract for 39 weeks (13 repeats). House pressure to continue was no doubt applied by GBC Films, web's film sister.

Enter the chimps. One of the main reasons the network had a fleeting notion to fold "Straightaway" was reportedly because of the loud howl sent up by "Hathaway" backers. Ralston via Guild, Bascom & Bonfigli has two minutes a week of "Hathaways." The noise was raised over the advisability of "Straightaway's slotting in a kid-viewing hour at 7:30 p.m. and as a leadin to "Hathaways," which obviously has tot appeal, even though it pitches Ralston's "adult cereal." Strong objections were reportedly made to the "drunkeness and mayhem" of the car series, apparently elements that have been inserted during the show's many producer crises and subsequent "maturing."

Word now is that in all probability, since the web has niether succeeded in axing or moving "Straightaway," that Ralston will cancel "Hathaways" after the 26 weeks firm. This leaves the food company dangling with a 52-week contract on the timeslot, but that also could be cleared off.

Meanwhile, "Straightaway" is apparently moving ahead full throttle. An o.o. of last Friday's seg conveyed little rest for sponsor or any of the agency men. Stanza guested Gloria Swanson as a vet Hollywood actress who gets lushed up on champagne on her 30th wedding anni celebration. Her husband was killed in an auto accident years before. Going home, her high-powered sports car thunders through a red light at 100 miles per plus, striking and killing a pedestrian. She then is nearly asphixiated by carbon monoxide in her garage and had to be rescued by the two mechanics who duolead the series.

Happy windup is that Miss Swanson blacked out on the grape and a culprit piano player from the joint she was belting in took the wheel and ran down the pedestrian, then tried to dispense with her via the garage bit. "I'd had a few drinks," he apologizes when nabbed.

Ad Council's Belly Up

The Advertising Council, upset by the "creeping national flabbiness," will launch an ad campaign in support of the President's Council on Youth Fitness. AC's campaign announcement cited the following facts supplied by the CYF:

British school girls are physically stronger in some respects than American school boys; American school kids are so soft that 58% flunked basic physical fitness tests passed by 91% of same-aged European youngsters; U. S. draft has to call up seven recruits to find two who are able to withstand military training.

Council's drive will emphasize physical education programs in schools with a goal of 15-minutes of exercises a day. Russian kids, says council, get an hour a day. In U. S., seven out of 10 schools have no programs at all.

Young & Rubicam will supply creative services for posters, ads and broadcast spots. Dictaphone Corp. ad manager Joseph Anderson is volunteer coordinator of the campaign.

Adsville: Ted Bates mailroom busy sending back Xmas business gifts, but not as busy as last year when return program was instituted . . . Kudner agency's conference room again turned over to "Project Santa Claus" for two days while agency's girls stockpile it with dresses, sweaters, toys, candy and other goodies for needy kids . . . Letter to business friends of Emil Mogul agency explains that the thousands of dollars spent annually on biz gifts this year will go to three New York religious charities . . . TvQ research org putting similiar loot into CARE packages . . . John E. Matthews appointed veepee in charge of copy at Leo Burnett, Chicago . . . Jerry Feniger Jr., formerly veepee of radio-tv at Cunningham & Walsh, joins exec sales staff of Look mag as special assistant to the ad director . . . Veepee stripes for Frank J. Lionette at Kenyon & Eckhardt.

'Blondie' as TV Animated Series

George Gruskin, Arthur Lake, Penny Singleton and writer John L. Green, the "component parts" of the original "Blondie" radio hit, are teamed up again with an eye toward producing an animated version of the old comic strip for tv.

Gruskin, former tv exec for William Morris and tv topper for Paramount and now a personal manager, and the others in the packaging group are trying to negotiate clearance of "Blondie" tv skein with the King Features Syndicate. Should this fail, Gruskin & Co. will go ahead and make a situat on comedy animated pilot with the same principals.

Meanwhile, Gruskin is in the throes of a deal with William Stevens to create and produce a spec on the life of the late Jean Hersholt. Walter Slezak is reported "interested" in appearing as the late actor.

ED NEWMAN TO EXIT 'TODAY' SHOW

Ed Newman is leaving the "Today" show at the end of this week and going back on regular assignment for the NBC News desk.

Newman, who has been doing the morning news reports on the NBC-TV strip since NBC News took over its production a few months ago, will do his last regular "Today" report on Friday (22). After that he'll go on a brief vacation. Newman will keep his regular radio show, pick up correspondent assignments and occasionally do a "Today" news feature.

John Chancellor, regular frontier of "Today," will thereafter double as newscaster too. Web made the move, it's understood, merely to increase Chancellor's exposure.

Meantime, NBC News is still looking for a gal to replace Robbin Bain, let go a month or so ago.

19.6

ABC-TV

16.2

A do-it-yourself

You connect the networks with the right numbers
vision buyers and their families. Got the answers?

*Source: Nielsen 24 Market Report, Average Audience, Monday

ABC

Net Z

Net Y

18.9

rating service.

—and there's your rating. Good clean fun for tele-
Check them: ABC-TV 19.6, Net Y 16.2, Net Z 18.9*

thru Friday, 7:30 PM—11 PM, week ending Dec. 10, 1961.

-TV

There's No End of Repercussions To CBS-TV's Boston Bookie Raid

By GUY LIVINGSTON

Boston, Dec. 19.

Latest developments in the now famous CBS-TV show on the Back Bay bookie joint include: mounting pressure to have the film televised in Boston (where it was blacked-out on original showing); a request from the FCC to CBS-TV for a report on the incident; and new probes plus an upcoming Grand Jury investigation, and charges of "trial by television."

Acting on a complaint from Mass. house speaker Thompson, the FCC has asked CBS-TV for a report on the documentary. FCC chairman Newton H. Minow said Thompson urged the commission to investigate the showing of the film, charging that it held Boston policemen up to "national ridicule and condemnation." Minow has referred the complaint to CBS.

The chairman sent a letter to Thompson informing him of his action: "We can't agree or disagree with the complaint until we get a reply from CBS," he said. Thompson's complaint to federal authorities was revealed as the Boston Finance Commission invited Quinn Tamm, field-service director of the International Assn. of Chiefs of Police to come to Boston Friday (22) to press a full probe of the administrative and fiscal policies of the city's 2,500 man police force.

In the meantime, the attorney general in Mass., Edward J. McCormack hit at the police probe hysteria pointing out that it may make a fair trial of those indicted possible.

The near hysterical public charges and administrative hearings may make impossible a fair trial of those indicted in the current bookie situation, the attorney general said. All lawful and appropriate action in the case will be taken by the Grand Jury on information supplied by the Suffolk county district attorney's office and his own. "Let the Grand Jury consider the evidence presented to be free from external prejudicial influence," he said. "I call upon all responsible citizens to consider the consequences of public utterances that, while popular today, might make impossible the administration of tomorrow."

On Thursday (14), treasury agents and U. S. marshals struck at organized gambling in 18 states with a series of coordinated raids in 22 cities across the nation—none in Mass. No raids were made in Boston, spotlighted nationally on tv for the alleged tlein of cops and bookmakers. Internal Revenue Service said the crackdown resulted in 128 arrests at 105 locations.

The Pilot, official newspaper of the Catholic Archdiocese of Boston, in an editorial in its weekly issue Saturday (16), "Unanswered Questions," said: ". . . For our part, there were still at week's end, several problems which were far from being answered even though the moralizing had pretty much eased. We still did not know why Boston had been chosen by CBS for the dizzy distinction of a national show on its 'bookie' habits. We were also wondering what explanation was being offered for the curious coincidence that brought the tv cameras and the federal raiders to the 'Swartz Shop' at the same time."

Lots of Disney On NBC-TV Sked

Hollywood, Dec. 19.

Walt Disney will produce two new hour series and two specials over the next two years for NBC-TV. Deal was closed with Roy Disney by NBC's board chairman, Robert Sarnoff, and prexy Robert Kintner. Format of the hour shows, one for next season, the other for 1963-'64 are now in discussion but will be filmed and televised in color.

Two specials, each running two hours and scheduled for next season, will be musicals spanning the life of Beethoven and the Vienna Boys Choir, filmed in color in Europe. After the exposure on tv the specials will be released theatrically both in this country and abroad.

ABC's Fleming Tapped By D.C. Correspondents

Washington, Dec. 19.

Robert H. Fleming, Washington news chief for ABC, was elected president of the Radio-Television Correspondents Assn. for 1962, succeeding the first femme ever to hold the job, Ann M. Corrick of Westinghouse Broadcasting.

Changeover of officers will be at the Assn.'s annual dinner, tentatively slated for next Feb. 24.

William B. Monroe Jr., NBC news topper here, was chosen v.p. Other officers named are Wells Church of CBS, secretary, and Stephen J. McCormick of Mutual, treasurer.

New directors are Arthur F. Barriault, NBC; John W. Roberts, Time-Life-Fortune Broadcasters Inc., and Leslie W. Higbie of McCaffrey Reports.

ATV 'Drama Bank' To Pay Off in '62

London, Dec. 19.

Associated TeleVision's drama policy is going to pay big dividends in 1962, says the web's deputy program controller Harold Jamieson. According to Jamieson, ATV has spent a lot of time coupling writers and directors within the framework of the "Drama '61" series (which alternates at weekends with ABC-TV's "Armchair Theatre").

Result of this professional "marriage" between authors and directors will be seen in the upcoming year which, Jamieson forecasts, will be a bumper one for plays. "ATV came into the drama field very late—about a year ago—but we have made great strides since then," he says. "Our aim now is to build up a solid bank of plays to suit all tastes and to create a continuity of writing." To the latter end, ATV has put 11 scripters on longterm contract and is nursing along several so-far-unknowns with talent.

Bulk of "Drama '61" productions in the new year will come from established writers such as Jan Carew (who scripted the Sammy Davis Jr. starrer, "The Day Of The Fox"); Lewis Griefer, Philip Levene; Frederic Raphael; Jacques Gillies; Geoffrey Bellman and John Whitney.

'Wide World of Sports' To Span Globe in ABC's Pickup of 16 Events

"Wide World of Sports," which kicks off second season on ABC-TV Jan. 7 will present 16 sports events from all points of the globe in 90-minute layouts. New series bows with the American League All-Star Game and will run each Sunday except for Jan. 21 when it will be presented for the Bing Crosby Golf Tournament.

The lineup for "Wide World of Sports" includes the Oxford-Cambridge boat race and the Grand National Horse Race, both from England, plus numerous skiing and water events from such points as Prague, Hawaii, Germany, etc.

ABC's Bob Pauley Sees New Client Respect for Radio

Comeback of network radio this year as a sound advertising buy is spotlighted in ABC Radio's year-end business wrapup which indicates a sharp hike in the number and quality of longterm advertisers now on the air.

Robert R. Pauley, ABC Radio prexy, said: "Sponsors who had previously used radio as a testing ground or as a medium in which they put their leftover money, this year have begun to advertise on radio as a basic medium, buying for 26 and 52 weeks instead of for six weeks." When the new year starts, ABC Radio will have four more new 52-week advertisers in Wrigley, Maremount Mufflers, Breakfast Vitamins and Miller Brewing.

In gross sales, Pauley said 1961 was the best year in the recent history of ABC Radio with a 21% sales volume increase over 1960. The upbeat was evident in that each successive quarter showed an increase over the previous one, indicating an even better year ahead.

ABC Radio has also strengthened its affiliate hookup. The number of stations in the web has grown from 360 in December, 1960, to a current lineup of 372 with clearance for all ABC Radio programs showing a marked increase. "Flair," cleared by 225 stations at last year's end, is currently being carried by more than 270 stations. "Breakfast Club" has jumped from 280 to 300 stations and there has been a 7% increase for newscasts to over 90% clearance.

Pauley said that ABC is not alone in its gains but that all of network radio has scored marked progress this year.

Boston TV Crix Sound Off

Boston, Dec. 19.

The quality of radio and tv in Boston, according to the city's five daily newspaper crix, ranges from "junk" and "mediocre" to the magnificent" on radio; and from the "backward" and the "stereotyped to the "wonderful" on tv. Local programming, furthermore, reflects a countrywide concern with what American Catholic Bishops last month termed "the sensational treatment of violence" in communications media, though it appears the trend is waning, both here and nationally.

So says the Pilot, official newspaper of the Catholic Archdiocese of Boston, in a survey, conducted by George Ryan, its drama, radio and television critic, released in the Catholic newspaper. The opinions were expressed in answers to an eight-part questionaire sent to media editors and critics.

Answering the quiz were: Arthur E. Fetridge, radio-tv editor, Herald; Anthony LaCamera, tv columnist, Record American; Eleanor Roberts, tv editor, Traveler; Percy Shain, tv critic, Globe; Elizabeth L. Sullivan, radio-tv editor, Globe.

The Boston tv crix agree, in general, the Pilot said:

—That disk jock radio shows are wrongly catering to immature tastes and fads instead of helping to encourage maturity among juves.

—That the most powerful single force in radio tv is the consumer—who doesn't yet realize how strong he is.

—That responsible parents are still the final arbiters of what their children experience as entertainment.

—That the industry is no more responsible for the "imbalance" and "failures" in radio tv than advertisers are or "apathetic" audiences are.

—That "irresponsible," and not typical, control of the two media causes abuse in programming.

—That while the general condition of current radio is bleak, that of tv is merely promising—it hasn't yet realized its immense potential as an educational, entertainment, or informational medium.

The summary, the Pilot said, showed: "All experts agreed that the type of radio disk jock show that deals in the same sort of popular music every day will perform no positive good for young listeners. But most doubted that such programming as now aired injures a youngster's morals. Most implied that the type of show in question would bore a juve before it would actually harm him.

From The Production Centres

Continued from page 27

give a singing performance on the station's Christmas Night special . . . WGN and WGN-TV again will simulcast the Midnight Mass from Holy Name Cathedral on Christmas Eve.

IN LONDON . . .

Bob Hope features on BBC Radio twice this month. One, in the longrun "Desert Island Disks" show and, two, in a Christmas get together with **Peter Sellers, Jeannie Carson, Boris Karloff** and others . . . Associated-Rediffusion, London's weekday commercial tv web, surveyed London and found 93% of the city had watched "No Hiding Place" at some time or other . . . BBC-TV starts an occasional series "Profiles In Music" tomorrow (Thurs.) with **Elizabeth Schwarzkopf** as first subject . . . A reshuffle at Scottish-TV sees **Roy McPherson** as Education and Religious program chief after **Iain Hutchison. Gordon McKean** becomes Labor Relations officer and **Archibald Arthur** joins as assistant designer . . . **Alan Hart** is now BBC-TV sports producer in the North . . ."Drop Of A Hat" performer **Michael Flanders** and singer **David Hughes** bowed as deejays on radio.

IN BOSTON

Xmas parties being held at all the stations around this week . . . WNAC-TV kicked off the holiday season with a press party Monday (18) at the Ritz Carlton hosted by **Phyl Doherty**, pubad chieftain . . . **Eileen Kneeland**, WEEI's tale teller for moppet circles and juve book reviewer, celebrating her program's 10th anni . . . WGBH-TV, burned out in the big fire, benefit Wednesday (20) from preem of "El Cid" at **Astor Theatre** . . . WHEB, Portsmouth, N.H., covered the launching of the newest Portsmouth built sub, USS Tinosa, in unique manner. Broadcast was presented by **Doug Woodward**, WHEB's news director, and **Evelyn Woolston**, merchandising director, and wife of a Navy commander . . ."PM East," WBC's lateniter, visiting Boston soon with **Mike Wallace**, Brookline boy, and **Joyce Davidson** taping a special full hour program at the Cambridge home of **Ted Kennedy**, the President's brother . . . **Jim Jensen**, WBZ-TV newsman, Mrs. Jensen and their four kiddies did special program of carols and stories titled "A Week Before Christmas" on WBZ-TV Monday (18) . . ."Angles on Art" is title of new art series to replace "Invitation to Art" on WBZ-TV Sat. afternoons.

IN MINNEAPOLIS . .

Minnesota State Fair Audifax study, conducted by WCCO, disclosed how much radio audience is missed by rating services. According to the survey released by the CBS affiliate last week, 64% of the persons interviewed said they do one-fourth or more of their radio tuning-in on car radios while 42% said they use portable-sets for a quarter or more of their listening . . KSTP-TV, NBC affiliate in Twin Cities, has slated four Christmas specials starting with Southwest High School choir songfest Christmas Eve. KSTP's Christmas sked includes annual holiday concert by the Apollo club, annual Christmas night skating show featuring Minneapolis Figure Skating Club and a half-hour colorcast starring The Choralaires, singing group directed by **Robert Mantzke** . . . Crowell-Collier's KDWB holding party for patients at Variety Club Heart Hospital today (19), financing festivities with funds raised at Christmas benefit dance which the station promoted in the St. Paul armory last Friday. Additional proceeds are being donated to the Heart hospital by KDWB . . . **Bob Allard, Jim McGovern, George Grim** and **Tony Parker** will narrate KMSP-TV's "Volume 61," hour long documentary on the year's leading news developments in this area . . . Time-Life's WTCN-TV, lone tv indie in Twin Cities, has added an extra a.m. hour to its daily schedule, introducing a new morning movie for housewife viewers. Station's new sign-on time is 8:45.

IN DALLAS

Durward J. Tucker, managing director of WRR, was named chairman of the FCC Industry Advisory Board for the Texas Association of Broadcasters . . . **Hugh Lampman** started his eighth year as host of American Airlines' "Music Till Dawn" platter show on KRLD . . . **Ray Huffer**, manager of educational station KERA-TV, called off all daytime in-class programming during the holiday season . . . **John Davenport**, Dallas Morning News reporter and producer-host of his own radio and tv shows, "Texas Countdown" and "Telescope," named director of the new special events and public affairs department at WFAA-TV . . . **David Wayne** and **James Brown** here to guest star in a third segment of "Route 66" being filmed here with costars **Martin Milner** and **George Maharis** . . . Local deejays from WFAA, KRLD, KBOX, KLIF and KRZY, manned the Salvation Army Christmas fund-raising donation pot every noon hour last week.

IN SEATTLE . .

Jerry Holzinger now doing "Specialty of the House" weekly on KTVW. Show features informal interviews with chefs from area's leading restaurants . . . **Paul Swimelar**, local sales manager for KOMO-TV, elected v.p. of Seattle Executives Assn. . . . KOMO-TV news will do year-end review Dec. 26. News chief **Herb Robinson** will narrate; bankrolled by Seattle-First National Bank . . . KING Radio disk jockey **Frosty Fowler** claiming to be first d.j. to top of World's Fair Space Needle. Fowler journeyed to top with tape recorder, giving eyewitness remarks on views as working elevator rose to 500-foot level, then interviewed workers . . . KING going all out in helping Marine Reserves at Sand Point Naval Air Station in their Toys for Tots campaign. D.j.s are making personal appearances to plug drive and aiding in picking up toys.

IN BALTIMORE . . .

Cerebral palsy telethon which began Saturday at 11 p.m. and continued on to Sunday at 4 p.m. was telecast from Fifth Regiment Army. Stars included **Raymond Burr, Michael Landon, Jayne Mansfield, Barry Sullivan** and **Chico Vejar** . . . Baltimore writer **Gerald W. Johnson** was guest on the Herman Adler Show, Sunday on WJZ-TV . . . **Bob Giuliana**, of Boston, has joined the WJZ-TV staff as public affairs producer. He was with WGBH-TV there . . . **Gertrude Berg** has been chosen to receive the annual award for outstanding performance on tv presented by the Advertising Club of Baltimore . . . She'll be here Feb. 17 to get it. . . . Les MacPhail, President and general manager of the Baltimore Orioles, was subject of WBAL-TV's "Spotlight On" . . . **Gene Shaw**, member of the WJZ-TV sales department, is now National Sales Coordinator. He replaces **Jack Burke** who is now the sales executive for Westinghouse Broadcasting local outlet . . . **Richard Doherty**, formerly of White Plains, N. Y., is on sales staff of WMAR-TV.

IN CINCINNATI . .

Puppeteer **Larry Smith** exits WKRC-TV to rejoin WCPO-TV for his own a.m. and afternoon programs and featuring on Uncle Al's show. Switch restores **Bob Shreve** to WCPO-TV fulltime adult programming . . . Fifth Third Union Trust Co. tagging colorcasts of four U. of Kentucky basketball games on WLW-TV with **Ed Kennedy** the announcer . . . **Robert Brumfield** upped to news director of Taft's WKRC stations . . . Educational station WCET airing BBC's cycle of Shakespeare plays afternoon and night . . . Package of WB post '50 features starts Jan. 5 on WKRC-TV.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

WASHINGTON, D. C.

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: OCTOBER 15-28, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	WTOP	37	1. Invisible Man (Mon. 7:00)	WTOP	Official Films	13	31	Wea.; News; Sports	WMAL	12
2. Flintstones (Fri. 8:30-9:00)	WMAL	31	1. Mr. Magoo (Fri. 6:30)	WTTG	T.P.I.	13	35	Sea Hunt	WMAL	8
2. Gunsmoke (Sat. 10:00-11:00)	WTOP	31						Huntley-Brinkley	WRC	13
3. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	30	2. Assignment Underwater (Thurs. 7:00)	WTTG	NTA	12	29	I've Got A Secret	WTOP	11
4. Candid Camera (Sun. 10:00-10:30)	WTOP	28	2. Highway Patrol (Sat. 7:00)	WTTG	Ziv-UA	12	33	Shotgun Slade	WTOP	11
5. Car 54 (Sun. 8:30-9:00)	WRC	26	2. Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	12	29	Spotlight	WTOP	10
5. Disney's World (Sun. 7:30-8:30)	WRC	26						Huntley-Brinkley	WRC	13
5. What's My Line (Sun. 10:30-11:00)	WTOP	26	2. Rescue 8 (Wed. 7:00)	WTOP	Screen Gems	12	30	Tombstone; Everglades	WRC	10
6. Andy Griffith (Mon. 9:30-10:00)	WTOP	25	2. Yogi Bear (Wed. 6:30)	WTTG	Screen Gems	12	33	Wea.; News; Sports	WRC	8
6. Bonanza (Sun. 9:00-10:00)	WRC	25						Huntley-Brinkley	WRC	13
6. Danny Thomas (Mon. 9:00-9:30)	WTOP	25	3. Cimarron City (Fri. 7:00)	WTTG	MCA	11	26	Ripcord	WTOP	11
6. Red Skelton (Tues. 9:00-9:30)	WTOP	25						Rawhide	WTOP	19
6. Sing Along With Mitch (Thurs. 10-11)	WRC	25	3. Deputy Dawg (Tues. 6:30)	WTTG	CBS Films	11	28	Wea.; News; Sports	WRC	9
								Huntley-Brinkley	WRC	14
			3. Ripcord (Fri. 7:00)	WTOP	Ziv-UA	11	30	Cimarron City	WTTG	11
			3. Shotgun Slade (Sat. 7:00)	WTOP	MCA	11	31	Highway Patrol	WTTG	12

TAMPA– ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Wagon Train (Wed. 7:30-8:30)	WFLA	47	1. Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	32	55	Funhouse 90	WTVT	15
2. Perry Mason (Sat. 7:30-8:30)	WTVT	42	2. Sea Hunt; Film (Tues. 7:00)	WFLA	Ziv-UA	30	50	Ripcord	WTVT	25
3. Bonanza (Sun. 9:00-10:00)	WFLA	38	3. Cimarron City (Mon. 7:00)	WTVT	MCA	28	51	Brothers Brannigan	WFLA	14
3. Lassie (Sun. 7:00-7:30)	WTVT	38						Cheyenne	WSUN	18
4. Laramie; Temple Film (Tues. 7:30-8:30)	WFLA	36	4. Ripcord (Tues. 7:00)	WTVT	Ziv-UA	25	42	Sea Hunt; Film	WFLA	30
4. Rawhide (Fri. 7:30-8:30)	WTVT	36	5. Tallahassee 7000 (Sun. 6:30)	WTVT	Screen Gems	24	49	Montovani	WFLA	15
5. Dick Powell (Tues. 9:00-10:00)	WFLA	35	6. Everglades (Fri. 7:00)	WTVT	Ziv-UA	21	50	Third Man	WFLA	17
6. Alfred Hitchcock (Tues. 9:00-10:00)	WFLA	34	6. King of Diamonds (Thurs. 7:00)	WFLA	Ziv-UA	21	43	Family Theatre	WTVT	21
6. Danny Thomas (Mon. 9:00-9:30)	WTVT	34	7. Shotgun Slade (Sat. 7:00)	WTVT	MCA	19	40	Inter. Showtime	WFLA	21
6. Ed Sullivan (Sun. 8:00-9:00)	WTVT	34	8. Third Man (Fri. 7:00)	WFLA	NTA	17	40	Everglades	WTVT	21
			8. Yogi Bear (Mon. 5:30)	WTVT	Screen Gems	17	68	Wyatt Earp	WFLA	6

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Perry Mason (Sat. 7:30-8:30)	KPIX	36	1. Manhunt (Fri. 6:30)	KTVU	Screen Gems	21	57	Channel 5 News	KPIX	6
2. Wagon Train (Wed. 7:30-8:30)	KRON	31						CBS News	KPIX	7
3. Dick Powell (Tues. 9:00-10:00)	KRON	29	2. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	18	46	Tombstone; Address	KRON	10
4. Alfred Hitchcock (Tues. 8:30-9:00)	KRON	27	2. Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	18	43	M Squad	KPIX	12
5. Defenders (Sat. 8:30-9:30)	KPIX	25	3. Lock-Up (Thurs. 7:00)	KRON	Ziv-UA	16	38	You Asked For It	KTVU	14
5. Perry Como (Wed. 9:00-10:00)	KRON	25	4. Best of Post (Wed. 7:00)	KRON	ITC	15	34	Shannon	KTVU	10
5. Route 66 (Fri. 8:30-9:30)	KPIX	25	4. Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	15	43	Man & Challenge	KRON	9
6. Car 54 (Sun. 8:30-9:00)	KRON	24	4. Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	15	44	Jeff's Collie	KTVU	8
6. Dr. Kildare (Thurs. 8:30-9:30)	KRON	24	5. Trouble Shooter (Thurs. 6:30)	KRON	Ziv-UA	14	40	Quick Draw McGraw	KTVU	12
6. Hazel (Thurs. 9:30-10:00)	KRON	24	5. You Asked For It (Thurs. 7:00)	KTVU	Crosby Brown	14	33	Lock-Up	KRON	16
6. Int'l. Showtime (Fri. 7:30-8:30)	KRON	24	6. Dangerous Robin (Fri. 7:00)	KRON	Ziv-UA	13	31	Whiplash	KTVU	12
			6. Divorce Court (Sat. 6:00)	KRON	Storer TV	13	32	Fight of Week	KGO	14
			6. Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	13	35	Assignment 4	KRON	11

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Perry Mason (Sat. 7:30-8:30)	KFMB	45	1. Sea Hunt (Thurs. 7:00)	KFMB	Ziv-UA	27	48	Sid Sillman	KOGO	9
2. Wagon Train (Wed. 7:30-8:30)	KOGO	33	2. Death Valley Days (Tues. 6:30)	KFMB	U.S. Borax	24	45	Up To Minute	KOGO	14
3. Window On Main St.; Communism (Mon. 8:30-9:00)	KFMB	32	3. Third Man (Sat. 7:00)	KFMB	NTA	22	42	Passport Adv.	KOGO	17
4. Disney's World (Sun. 7:30-8:30)	KOGO	31	4. Manhunt (Tues. 7:00)	KFMB	Screen Gems	18	37	Bugs; Costello	XETV	12
5. Bonanza (Sun. 9:00-10:00)	KOGO	30	5. Quick Draw McGraw (Tues. 5:30)	KOGO	Screen Gems	17	41	Early Show	KFMB	17
5. Car 54 (Sun. 8:30-9:00)	KOGO	30	6. Huckleberry Hound (Thurs. 5:30)	KOGO	Screen Gems	16	43	Early Show	KFMB	13
5. Defenders (Sat. 8:30-9:30)	KFMB	30	7. Blue Angels (Wed. 7:00)	KFMB	NBC Films	15	32	Sports Unlimited	KOGO	10
6. Checkmate (Wed. 8:30-9:00)	KFMB	29	8. Ripcord (Thurs. 6:30)	KFMB	Ziv-UA	14	28	Up To Minute	KOGO	21
6. Dick Powell (Tues. 9:00-10:00)	KOGO	29	8. Tightrope (Sat. 6:30)	KFMB	Screen Gems	14	30	Fight of Week	XETV	15
6. Pete & Gladys; Communism (Mon. 8:00-8:30)	KFMB	29						Make That Spare	XETV	13
			8. Yogi Bear (Mon. 5:30)	KOGO	Screen Gems	14	39	Early Show	KFMB	15

WICHITA

STATIONS: KARD, KAKE, KTVH. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Wagon Train (Wed. 6:00-7:00)	KARD	35	1. Huckleberry Hound (Thurs. 6:00)	KAKE	Screen Gems	27	60	Evening Edition	KTVH	10
2. Bonanza (Sun. 8:00-9:00)	KARD	33						Huntley-Brinkley	KARD	13
3. Ben Casey (Mon. 9:00-10:00)	KAKE	32	2. Yogi Bear (Wed. 6:00)	KAKE	Screen Gems	24	50	Evening Edition	KTVH	13
3. Flintstones (Fri. 7:30-8:00)	KAKE	32						Huntley-Brinkley	KARD	15
3. Hawaiian Eye (Wed. 8:00-9:00)	KAKE	32	3. Quick Draw McGraw (Fri. 6:00)	KAKE	Screen Gems	19	51	Evening Edition	KTVH	10
3. Rifleman (Mon. 7:30-8:00)	KAKE	32						Huntley-Brinkley	KARD	13
3. 77 Sunset Strip (Fri. 8:00-9:00)	KAKE	32	4. Death Valley Days (Thurs. 8:30)	KAKE	U.S. Borax	18	31	Hazel	KARD	13
4. Bugs Bunny (Tues. 6:30-7:00)	KAKE	30	4. Manhunt (Mon. 7:00)	KAKE	Screen Gems	18	35	National Velvet	KARD	17
5. Cheyenne (Mon. 6:00-7:00)	KAKE	28	5. Third Man (Tues. 8:30)	KTVH	NTA	15	31	Dick Powell	KARD	19
5. Hazel (Thurs. 8:30-9:00)	KARD	28	6. Jim Backus (Fri. 6:30)	KAKE	NBC Films	11	24	Hall; Inte.	KARD	19
			6. State Trooper (Fri. 9:30)	KARD	MCA	11	23	Target	KAKE	24
			7. Popeye (Sat. 10:00)	KAKE	UAA	10	63	Fury	KARD	4
								Room For Daddy	KARD	3
								Sky King	KTVH	4
			8. Best of Post (Sun. 5:30)	KARD	ITC	8	27	Maverick	KAKE	14

An Instant Classic

A grammarian might wince at the apparent contradiction of terms, but there *is* such a thing in television as "an instant classic."

For a clear-cut example of same, we suggest the case of "Project 20's" color production, "The Coming of Christ," which U.S. Steel is presenting tonight at 8:30 (EST) for the second successive year.

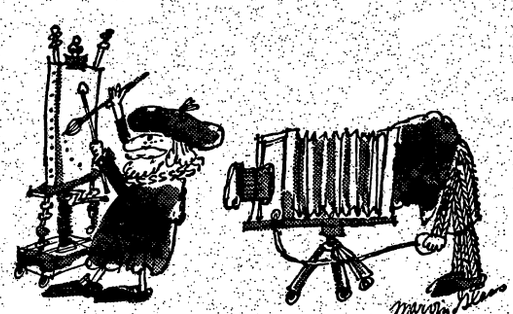
That there would be a repeat of this superb film for the current Christmas season—and for many Christmases to come—was made virtually certain by the immediate response to the premiere showing last December 21.

It's doubtful whether any other single, half-hour program in TV's history has ever won such universal, overwhelming praise. A few sample nuggets from the reviews: "Majesty that no motion picture or living presentation could achieve" "a marvelous visual achievement"..."a moving and beautiful creation"... "a work of permanence."

The same sort of unqualified enthusiasm followed the program's showings in England, Austria, Holland, Denmark, Germany, Italy, Mexico, Hong Kong, Switzerland and Finland.

(And just last week, it was announced in Washington that "The Coming of Christ" was the only American entry to win certificates of merit at three international film festivals . . Edinburgh, Venice and Vancouver.)

Like we said, "an instant classic." It should be made quite clear, however, that there was nothing hurried about the *preparation* of this television masterwork. In fact, it was one of the most difficult undertakings producer-director Donald Hyatt and his "Project 20" staff had ever attempted.



The still-pictures-in-action technique had already been used by Hyatt in "Meet Mr. Lincoln" and "Mark Twain's America," but telling the story of Christ and His Ministry through the works of master painters was a unique challenge.

The enormous task of seeking out the appropriate pictures was begun in July of last year

by research director Daniel W. Jones and his assistant, Rhoda Grady.

From dozens of art books, the pair selected hundreds and hundreds of pictures that might eventually prove useful. Many paintings were singled out not for their over-all effect but for an expressive hand or the facial reaction of a follower listening to the voice of Christ.

Then came the seemingly interminable job of finding out where the actual paintings were; whether permission would be granted for the making of color transparencies; and whether arrangements for photographing the originals could be made soon enough.

Summer months are really no time to negotiate such matters. Many of the important museum personnel are on vacation, and the art-collection rooms of libraries—notorious for their sun-baked skylights and lack of air-conditioning—are frequently closed down for the dog days.

But the tandem of Jones and Grady was not to be denied. During that summer—and the greater part of the fall, as well—they scoured a score of American sources personally, from Manhattan's Metropolitan Museum of Art to the Bob Jones University collection in Greenville, South Carolina.

Concurrently, they were conducting a mountainous correspondence with art institutions in Rome, Paris, Brussels, Antwerp, London, Florence and Berlin.

It was only after all the color transparencies had finally been assembled here that work could begin on dovetailing the material with Richard Hanser's unforgettable script. ("Script?" says Hanser modestly, "I let Matthew, Mark, Luke and John write it. I just tried to stay out of their way.").

But once this marriage of paintings and words was completed—and enriched by Robert Russell Bennett's inspiring score—every member of "Project 20's" staff had the instinctive feeling that this program would be one of TV's "great ones."

Ironically, with all the months given to its preparation, the film just barely made its date with the more than 30 million viewers awaiting its initial showing. For on the morning that the final negatives were to be taken to the processing lab (hard by the Hudson River) New York found itself buried under a mammoth snowfall.

Research director Jones—the only Manhattanite on the "Project 20" production crew—had somehow managed to get to his office, but there wasn't a car, bus or taxi anywhere on the deserted streets to get him and his priceless carton of film across town.

So he took the only alternative. Steeling himself against the elements, he pioneered a footpath through the almost impassable snow, *dragging* his heavy cargo all the way to its destination. Jones has recovered from the experience by now, but no one in "Project 20" mentions white Christmases to him anymore. The very thought makes him turn green at the gills.

TV Followup

Continued from page 26

the sight gags and pratfalls with real courage, allowing for some fine nostalgia. *Bill.*

Close-Up

The trick of using children on camera without affectation or cuteness was carried off in expert style on the "Bell & Howell Close-up" show on ABC-TV Wednesday night (13) in a report on the activities on the United Nations International School. It was a charming half-hour session of watching children of some two-dozen countries at work and play. Most striking was the show's narration by a nine-year-old child, Jimmy Li, who handled the assignment with a perfect naturalness. An important assist to setting the light-hearted tenor of the show was the imaginatively keyed music of Stu Phillips. This program, incidentally, was probably the least controversial to be seen on this series this season and was at the other end of the pole from the previous Sunday's (9) "Close-up" on the Italian Communist Party, another firstrate job.

By coincidence, children also played an important role on David Brinkley's "Journal" later that same night on NBC-TV. In his report on the state of modern art, Brinkley spotlighted some art work by children and, in speaking to one child, also succeeded in preserving the poetry of the very young. *Herm.*

Hit 'Em

Continued from page 21

Reports" series has consistently drawn critical acclaim. But the people in general have been repudiating it in wholesale numbers, as evidenced by the rating returns. That CBS has become somewhat disenchanted in its allout bid to upgrade viewer habits is understandable.

There is, too, something to be said for the NBC "hit them all over the place" concept on news-public affairs. While installing a show in a fixed time slot has been known to establish viewer habit, and for all the squawking and lamenting by the public when a "Wagon Train," a "Bonanza" or a Perry Como is preempted for a public service contribution, the fact remains that moving a show around tends to create a new and untapped audience for these loftier attempts at programming.

It's no great accomplishment to "find" an audience that digs a "CBS Reports." If that's their cup of tea they'll always know where to look for it. But the guy who can "sneak up" on a new audience, expose it to good public affairs programming, and then win it over will be the tv hero of tomorrow.

Revlon

Continued from page 21

aware that Hope had a tieup with Lanvin and particularly at so crucial a time.

Could be, reports say, that Revlon might try to get some restitution from the tv network, since Hope is under contract to NBC-TV for six or so specs this year. On the other hand, Hope runs pretty much as a independent operator in such things, other reports state. (Indeed, there has been a report, as yet unconfirmed, that Revlon would like to withhold the cost of the entire show and time.)

Syndie Bounce

Continued from page 25

from the Katz Agency. Station men are Merl L. Galusha, operations manager of WRGB, Schenectady; Robert Olson, WTVT, Tampa, program manager; and Jack Tipton, KLZ-TV, Denver, station manager.

Why the concern from stations? First-runners have dwindled from 29 in 1958 to seven in '61. Many stations, including the Katz reppery, believe that stations can't be completely dependent on networks and off-network programs for most of their schedule. Other sources of product supply must be kept alive, they feel.

Katz represents about 40 stations, in markets ranging from Pittsburgh to Bangor, Me. Key markets of N.Y., Chicago and Los Angeles are not represented in the Katz roster. Reps' Blackwell now is buzzing stations in the rep house to gain their support. If plan jells, there are renewal options in the Ziv-UA deal.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Kansas City • STATIONS: WDAF, KCMO, KMBC. • SURVEY DATES: OCT. 15-28, 1961

KCMO Average Rating: 2 Average Share: 20

MONDAYS 10:45-12:30
Program: FIVE STAR THEATRE
Oct. 16 "BEYOND GLORY"
Alan Ladd, Donna Reed
1948, Paramount, MCA, 1st Run
Oct. 23 "BLAZE OF NOON"
William Holden, Anne Baxter
1947, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WDAF 7
Big Show 10:45-12:30	KMBC 2

KMBC Average Rating: 2 Average Share: 22

MONDAYS 10:45-1:00
Program: BIG SHOW
Oct. 16 "ALL THIS AND HEAVEN TOO"
Charles Boyer, Bette Davis
1940, UA, UAA, Repeat
Oct. 23 "EDGE OF DORKNESS"
Errol Flynn, Ann Sheridan
1943, UA, UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WDAF 7
Five Star Theatre 10:45-12:30	KCMO 2

KMBC Average Rating: 3 Average Share: 30

TUESDAYS 10:45-1:00
Program: BIG SHOW
Oct. 17 "SUBMARINE D1"
Pat O'Brien, George Brent
1937, UA, UAA, Repeat
Oct. 24 "MILDRED PIERCE"
Joan Crawford, Ann Blyth, Jack Carson
1945, UA, UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WDAF 7
Five Star Theatre 10:45-12:30	KCMO 2

KCMO Average Rating: 5 Average Share: 50

WEDNESDAYS 10:45-12:30
Program: FIVE STAR THEATRE
Oct. 18 "DESERT FURY"
Burt Lancaster, John Hodiak
1947, Paramount, MCA, 1st Run
Oct. 25 "HAZARD"
Paulette Goddard, McDonal Carey
1948, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WDAF 7
Big Show 10:45-12:15	KMBC 1

KCMO Average Rating: 5 Average Share: 28

THURSDAYS 10:15-12:00
Program: FIVE STAR THEATRE
Oct. 19 "RELENTLESS"
Robert Young, Marguerite Chapman
1948, Columbia, Screen Gems, Repeat
Oct. 26 "ALL THROUGH THE NIGHT"
Humphrey Bogart, Peter Lorre
1942, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WDAF 10
Peter Gunn 10:15-10:45	KMBC 7
Big Show 10:45-12:00	KMBC 1

KCMO Average Rating: 12 Average Share: 55

FRIDAYS 10:15-12:15
Program: STUDIO FIVE
Oct. 20 "CAINE MUTINY"
Humphrey Bogart, Van Johnson
1954, Columbia, Screen Gems, 1st Run
Oct. 27 "FOR WHOM THE BELL TOLLS"
Gary Cooper, Ingrid Bergman
1943, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WDAF 5
Peter Gunn 10:15-10:45	KMBC 9
Big Show 10:45-12:15	KMBC 4

WDAF Average Rating: 24 Average Share: 38

SATURDAYS 8:00-10:00
Program: SATURDAY AT THE MOVIES
Oct. 21 "TWELVE O'CLOCK HIGH"
Gregory Peck, Hugh Marlowe
1950, 20th-Fox, NTA, 1st Run
Oct. 28 "REBEL WITHOUT A CAUSE"
James Dean, Natalie Wood, Sal Mineo
1955, Warner Bros., Seven Arts, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Defenders 8:00-8:30	KCMO 25
Gun, Will Travel 8:30-9:00	KCMO 26
Gunsmoke 9:00-10:00	KCMO 27
Fight Of The Week 8:00-9:00	KMBC 10
Lawrence Welk 9:00-10:00	KMBC 16

KCMO Average Rating: 13 Average Share: 62

SUNDAYS 3:45-5:00
Program: MILLION DOLLAR MOVIE
Oct. 15 "THE MAJOR & THE MINOR"
Ray Milland, Ginger Rogers
1942, Paramount, MCA, 1st Run
Oct. 22 "ALL THE KINGS MEN"
Broderick Crawford, John Ireland
1950, Columbia, Screen Gems, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Pro FB; Movie 3:45-4:30	KMBC 4
Jr. Bowl; Stevenson 4:30-5:00	KMBC 5
Future; Chest 4:30-5:00	WDAF 4
Future; Outdoors 4:00-4:30	WDAF 4
Bowling 3:45-4:00	WDAF 5

CBS Game Shows

Continued from page 21

"Video Village" and "Your Surprise Package," the brace of CBS game entries, will get the heave.

Initially the CBS program boys will concentrate on the 11:30 to noon period, where "Surprise Package" is currently installed. Plan is to replace it with a "serial-type" presentation, something in the order of "Wendy and the News." If it fills the bill, then CBS will move pronto on also knocking out "Video Village" and inserting another serial-type show, though it won't move on the latter until all the returns are in on the switch eroo.

CBS afternoon sked is all milk and honey and SRO.

ARB & Nielsen

Continued from page 22

sources say, that it did not because the American Research Bureau people agreed to issue a "competitive market" survey of the Arbitron returns. ABC-TV as always benefitted from competitive market reports (even the Nielsen "multi-market" report where all three webs are in direct competition) since it does not have the broad station coverage of either CBS or NBC.

For the first few weeks, ABC-TV's promotional guns (so active last year) were quiet, but they started booming sporadically soon after the "competitive market report" first appeared. Incidentally, they began appearing on Oct. 11, about three weeks after the first national Arbitron hit the field.

With ABC-TV and CBS-TV still around, Arbitron was evidently capable financially of holding onto the overnight reports. Last week, when CBS-TV decided to pull out after 13 weeks, the new service's monetary backing partly disappeared and the decision to discontinue the overnights (except on special order) followed. CBS, incidentally, was not doing too well on the Arbitrons either; it was still non-subscriber NBC-TV, and this may, in part, have accounted for the CBS withdrawal.

It would appear that the future of ARB and Nielsen is as much political as statistical, someone noted.

CBS News

Continued from page 23

tions of the affils and o&o's. Newsrooms and personnel of the affils and o&o's will be utilized to a varying degree by the respective bureau chiefs. New bureau chiefs, though, will be independent of affils and o&o's in their operation.

Opening of news bureau is part of a long-range expansion policy of CBS News. Additional bureaus, of course, will prove themselves helpful in the '62 Congressional and Gubernatorial elections. Web is sitting on disclosing the names of the correspondents, some of whom must sever present connections.

In an unrelated development, William B. Crawford has been named producer of a special program unit. New unit will produce "Robert Trout With the Saturday News" as well as fast-breaking special news programs for CBS-TV. It also will have the responsibility for developing obituary material on American and world figures for use in possible special programs. Unit will have Bob Quinn as director and Richard Richter as writer.

CBS '62-'63 Sked

Continued from page 21

thored by Norman Paul ("Burns & Allen Show," etc.), about a seven-year-old moppet and her relationship with her father. This one will probably get a runoff on "GE Theatre."

"Wake Up, Stupid," based on the Mark Harris book, with Herb Brodkin as producer. Larry Blyden set as the lead.

"Beverly Hillbillies," described as a "wild comedy" (pilot has not been shot yet). Paul Henning is the creator and it'll be done by Filmways. Buddy Ebsen gets the lead. It's all about a hillbilly out of the mountains who settles in Beverly Hills.

A Victor Borge anthology comedy, out of the Desilu shop. Jerry Thorpe is exec producer. This one is still in negotiation.

"Acres and Pains," comedy series by S. J. Perelman, based on his life in Bucks County. Tom Poston gets the lead. This one, too, is still in negotiation.

'GE Theatre'

Continued from page 21

Nielsens is attributed in large measure to its enviable fore and aft companionship—"Defenders" and "Gunsmoke," and to the fact that rival NBC's "Saturday Night at the Movies" hasn't proved to be the formidable competition that was expected. At any rate CBS regards it as the one weak link in an otherwise solid Saturday night lineup.

SHELLEY BERMAN

A PERSONAL APPEARANCE

My Sincere Thanks

TO: NIRENE PRODUCTIONS CORP.

HELEN WINSTON
Producer

BRYAN SEARS
Director

ERIC MASCHWITZ
BBC-TV

TOM SLOANE
BBC-TV

JOE LUSTIG
Press, London

KEN CLEVELAND
MCA

A27

LONDON, DEC. 4 (AP)—BRITISH CRITICS TODAY UNANIMOUSLY PRONOUNCED AMERICAN COMIC SHELLEY BERMAN A HIT AFTER HIS BRITISH TELEVISION DEBUT.

THE YOUNG AMERICAN COMEDIAN MADE HIS BOW LAST NIGHT IN A 50-MINUTE ONE-MAN SHOW WHICH THE TIMES CALLED "AS FASCINATING A STUDY OF THE MECHANICS OF COMEDY AS WE ARE LIKELY TO SEE."

"ENTHRALLING," SAID THE DAILY HERALD.

IT WAS ONE OF THE LONGEST ONE-MAN STANDS SEEN ON BRITISH TV, AND THERE WERE NO BREAKS FOR COMMERCIALS. THERE WAS JUST BERMAN, A TELEPHONE CRADLED IN HIS ANGUISHED HANDS, A STOOL AND A LITTER OF HALF-SMOKED CIGARETTES.

CRITICS ALSO ADMIRED HIS DARING IN LETTING THE SHOW RUN FOR SO LONG INSTEAD OF THE SAFER 30 MINUTES, STANDARD TIME FOR BRITISH COMICS.

DB351AES

VARIETY

SHELLEY BERMAN
Producer: Helen Winston
Director: Bryan Sears
45 Mins., Sun., 9:15 p.m.
BBC-TV, from London

...arousing sympathetic response even before he'd said anything funny, Berman was surefire. His wild laugh and restless delivery added to the impact, and he moved around the unfurnished stage as if he owned the joint. Which, finally, he did, explaining to his captive audience the technical terms of tv. He closed with some nice insults for individuals in said audience, which had even the victims roaring...

...It made the most impressive one-man show of its kind since Victor Borge. Otta.

DAILY HERALD
LONDON

TELEVISION

Hard-bitten Berman had me enthralled

By PHIL DIACK

SHELLEY BERMAN'S subject is the detail of human discomfort and social ridicule.

He talks with the furred tongue of the aspirin age, gazing at the ghost in his bathroom mirror with the hooded eyes of perpetual hangover.

Even if the sound had broken down I would have continued to watch him enthralled.

LONDON
THE TIMES

The Mechanics of Comedy

Fascinating Study by Mr. Berman

Though Mr. Shelley Berman is known above all as a prime sufferer from the telephone as an instrument of torture, during his one-man show on B.B.C. tele-

DAILY MAIL—London
PETER BLACK'S TELEVIEW

The B.B.C. gave Shelley Berman 45 minutes which he seemed to be filling with huge success.

He was more conventional than I expected, but there was no doubt about the attraction of such universality.

TELEGRAPH, LONDON

TELEPHONE ABSURDITIES
Shelley Berman's 45min.

Shelley Berman, the American comedian, is an engaging, confident artist, who jerks laughs from his

MANCHESTER GUARDIAN
TELEVISION

THE Shelley Berman act is one in which immense, invisible dilemmas and agonies sprout and grow from tiny seed; a word about a cigarette, a recol-

starring in

"A FAMILY AFFAIR"

a new musical comedy

opening on Broadway at the Billy Rose Theatre, January 23, 1962.

Records:
MGM-VERVE

Management:
HARRY BELL
75 East 55th St.
New York 22, N. Y.

Press Relations:
CURT WEINBERG

Direction:
MCA

Motion Pictures:
KURT FRINGS AGENCY, Inc.
Beverly Hills, Calif.

Germany Envisions 12,000,000-Set TV Economy as Biz Starts Booming

Hanover, Dec. 19.

The television set industry, which was crying the blues at about this time a year ago, is currently highly optimistic about the booming business.

The confusion about the second television channel and the necessary equipment to receive it convinced many potential buyers last Christmas to postpone buying their new television sets. But the fact that the second channel actually opened this year, and that another new television network is anticipated for 1962, has changed the entire buying situation.

It is expected that by the end of this year there will be nearly 6,000,000 television sets sold in West Germany, meaning that 30% of all the households will be receiving the shows.

And, according to L. Nowack, member of the board of directors of Telefunken Corp. here, about 90% of the German homes now have radios, and the industry expects that eventually 70% of all the households will have television.

The German television industry has produced 9,400,000 television sets since 1954, and this year 1,400,000 television sets were sold, so that the balance between production and sales, which was highly unequal a year ago, is now stabilized.

Another television exec, L. Meyer, general manager of the Blaupunkt Corp., confirmed this optimistic viewpoint.

However, folks who are in the market for a new set are going to be faced with higher prices. The retail price for television is going up from 5 to 10% next year, he noted. Wages and parts have become increasingly higher, and the final price must be raised as a result.

There is no hope of bringing color television to Germany for the next few years, although developments in the States are being noted, the television official commented.

More television sets were sold in West Germany during October—a total of 230,000—than in any previous month in the history of the industry here. And it is expected that the West German firms will turn out 1,700,000 sets next year, with 1,300,000 selling locally and the rest being exported.

It is considered that a radio set has an average life expectancy of 10 years, but the life of a television set is usually shorter, so it is expected that each household presents an actual market for several sets in Germany.

The country will eventually reach a peak with about 12 million sets in use, the experts estimated.

KFWB

Continued from page 25

fact, Crowell-Collier knew at the time of the execution of the agreement that it did not intend to comply," Ziskind stated in his letter.

Other issues upon which AFTRA seeks arbitration are: "whether C-C violated the agreement by failing to reemploy disk jockeys Ted Quillan and Earl McDaniel; by assigning Elliot Field to a weekend shift; by discriminatory assignment of work shift to newsmen Cleve Hermann, Mike Henry, and Hall Goodwin, and by depriving Hermann of the opportunity to earn extra pay he received prior to the AFTRA strike."

Arbitration decisions also are sought on whether C-C violated agreement "by its failure to pay earned vacation pay to AFTRA strikers; by its failure to pay the reemployed strikers from the time they reported to the station at its request on Nov. 15; by its failure to make available to the AFTRA exec secretary its written company rules and regulations and by publicizing its on-the-air personnel in a manner discriminatory to the AFTRA strikers."

Gerald Green

Continued from page 22

NBC News have already been aired, the first, on Sept. 12 — a study of the Belgrade Conference of Uncommitted Nations, the second, last Friday (15), called "The Peace Corps in Tanganyika." He's doing one of the "JFK Reports" on Jan. 12 and finishes off his last show next July, when, he thinks, he might return to Europe. Then again, he might stay with NBC.

Green alludes to his own experience to prove that there is such a thing as being overly impressed by the creation of a new format for news programming. Going back to the early days of "Today," he declared, "We were format-crazy and tried every bloody thing in the world. We threw many ideas out as bad, although some survived.

"For one thing, if the ILGWU had a strike in the Bronx, we went map crazy. We'd superimpose a map of New York City over David Dubinsky's face.

"We went library-crazy, too, not that we were alone. Since we were obsessed with having a picture for everything, we'd grab library footage at will and some of this stock film didn't really have any significance to the story. If there was a hurricane in Florida, we'd show library footage, taken in North Carolina, of heavy waves breaking against the shore."

Latin-America

Continued from page 23

duras are now in the clear financially and are pointing to the vast potential in the Latin-American market which ABC-TV sees materializing within 10 to 15 years.

In Canada, ABC International Television recently made a long-term loan of nearly $3,000,000 to CFTO, the Toroneo station owned by the Toronto Telegram. Canada's Broadcast Board of Governors recently turned down ABC's bid to buy a piece of the station because of the new accent on Canadian ownership in the communications industry. But ABC has managed to maintain its friendly tieup with the CFTO ownership via the loan to which the BBG had no objection.

Austin—Carol Burnett will be in the city on Jan. 27 to receive a "TV Personality of the Year" award from Texas Governor Price Daniel at the Headliners' Club annual party. The Texas capital city's main street will be named Burnett Avenue for two days in honor of the San Antonio born Miss Burnett. Vice President Lyndon B. Johnson and Mrs. Johnson are scheduled to be on hand for the event.

Squawk In the Afternoon

Denver, Dec. 19.

The Denver-headquartered American Humane Assn. has sent a sharply worded letter to NBC and Westinghouse protesting the network's showing of the recent "Many Faces of Spain." The association's complaint was what it termed the "cruel and gory bullfight sequence which was prominently featured" on the hour-long special sponsored by Westinghouse and narrated by Chet Huntley.

The AHA said "our concern transcends even the obvious cruelty per se to include the possible effects of this program material upon impressionable audiences, especially children. Not only were the scenes in extremely poor taste and contrary to humane ideals, according to AHA executive director Rutherford T. Phillips, but they also violated the National Assn. of Broadcasters Television Code and the NAB's own interpretation of the code, to whit: "Both dramatic programs and documentaries using . . . clips showing the more brutal actions and aspects of bullfighting . . . have been found unacceptable."

British TV Strike Cues In a Drastic Program Shuffle

London, Dec. 19.

Strike-hit Associated-Rediffusion, commercial weekday web for the London area, has done some rethinking and revamping of winter schedules to stave off a strong challenge from BBC-TV. Forced to cut back live programming from 12 hours a week to seven-and-a-half, the web has come in strongly for feature pix in prime time.

Other changes include the reslotting of "This Week," a current affairs program which was losing heavily to BBC's "Dr. Kildare." "This Week" moves from Friday (8 p.m.) to Thursday (9:15 p.m.). "Kildare" will now compete with "Gunsmoke." A-R has also slotted the news 25 minutes earlier, at 9 p.m., to precede BBC news by 15 minutes (itself recently moved from 9:25 p.m.).

Two new shows enter the skeds, a series hosted by illusionist Chan Canasta and "Parade," a Canadian light entertainment skein. According to Captain Tom Brownrigg, general manager of the company, despite the actors withdrawal of labor which has blacked out popular serials, serial and dramas, the winter skeds are powerful from a rating-getting point of view. "And," he says, "there's no guarantee that A-R will return to 12 hours of live programming when the strike is over."

Canadian Content On AM-TV Stays Status Quo

Ottawa, Dec. 19.

Board of Broadcast Governors spiked current rumors that it might consider relaxing its upcoming regulation upping "Canadian content" time in AM and tv stations. Regulation calls for 45% Canadian content on stations' output to April 1, 1962, when it goes up to 55%. BBG statement on Dec. 7 read:

"During any period of four weeks, not less than 55% of the broadcast time of any station or network shall be devoted to programs that are basically Canadian in content and character."

No change, declared BBG.

Foreign TV Reviews

Continued from page 28

ished, slick program. Excellent film editing brought home graphically stark point after stark point. If the program was not exactly reassuring it was certainly awe-inspiring. *Watt.*

PARIS: THE CANCER WITHIN
With Robert Holness, narrator
Producer: Tim Hewat
Director: James Hill
Writer: James Cameron
55 Mins., Wed., 9:40 p.m.
Granada-TV, from Manchester

A vivid, gore-smeared picture of the dirty, endless war in Algeria, of a frustrated Arab people and the decay of French democracy emerged from Granada-TV's "Paris: The Cancer Within," in the "World In Action" series. It was an excellent documentary job which profiled Paris as a city so used to living with violence that its near-civil war status has not rendered it a city of fear.

Terrorists, politicians and the military were scrutinized by the experienced team of Tim Hewat and James Hill who compiled a program containing so much social and political decay the odor was almost evident.

Leading French journalists testified to unmerciful beatings and killings of Algerians who are in revolt against a curfew that virtually renders them "second class" French citizens. They told of cold-blooded atrocities and tortures equal to those used by the Nazis; of near fascist police and of a severely-censored press.

Via film clips the doc pulled no punches. Paris in the daytime was depicted gloriously; at night came the bomb-throwers. The latter, political extremists who take a daily toll of Parisian life, were caught in action. Effects of their bombing were seen cold. Blood-covered and bruised faces were shown as much a part of Paris nightlife as the bare-bosomed cabaret girls.

The program extended beyond its title, however, and examined the buildup and results of the war in Algeria which has gone on for years and has achieved nothing. The Army's revolt against De Gaulle (shown swept to power on a wave of emotion) was illustrated dramatically with many striking shots from the ground and the air. Well known British political journalist, James Cameron, turned in a sharp script (well narrated by Robert Holness) on a tale too sordid to be fictional. It was impartial, uncomplicated and given considerable impact by excellent film editing by Ann Chegwidden.

Bloodstains or no, this was a fine piece of pubservice television. *Watt.*

Foreign TV Followup

The Great All Star Show

The prefilmed spectaculars known as "The Jo Stafford Show" haven't fulfilled early promise and don't figure in the top ratings. So ATV has rechristened them "The Great All Star Show" in midpassage, presumably in the hope that customers will latch on to the new handle.

Theme of this one was built around tunes that won, or were nominated for, Hollywood Oscars. It lent itself to a lenghty songalog from Jo Stafford, abetted from time to time by James Darren, but it seemed a slim peg for a whole hour. Climax of the show was Bob Hope, who emitted an above-average run of gags like peas from a shooter. He was decidely funnier than in his recent "Palladium" outing, the chief fault for local consumption being that his spiel was entirely geared to the American market.

Jo Stafford's dulcet delivery of good standards like "Over the Rainbow" and "You'll Never Know" were acceptable, but she has the kind of amiable personality that rarely catches fire. She's not helped by reach-me-down linking provided by Marily Keith and Alan Bergman, remarkable for its lack of wit and invention.

James Darren equally lacked punch in things like "Gigi" and joined the star in a side-by-side anthology of past Hollywood hits which was coy and over-long. Occasional close-harmony by the Polka Dots, and some dance interpolations by Lionel and Joyce Blair and a tery-team, did little to raise the show out of its rut.

In fact, without Hope at his near-best, the hour would have been emphatically soporific. Bill Ward produced capably. *Otta.*

Drama '61

It was obvious why Sammy Davis Jr. should have been intrigued enough to appear in Jan Carew's "Day of the Fox" for Associated TeleVision's "Drama 61" skein. Theme was the struggle for political power in a newly-independent black country, highlighted in the feud between Rajan (Zia Mohyeddin), Western-educated and with democratic ideals derived from white models, and Beppo (played by Davis), darker of skin than his ex-comrade and inspired by the wilder, tribal magic of his race.

Rajan had the power, and Beppo tried to take it from him by linking up with the powerful white-controlled company that mined the country and was fearful of its profits. But he lost out—and Carew's chief point seemed to be that the world's Beppos would always fight a losing battle, for the violent qualities that led to independence weren't the ones needed for settled government.

But "Day of the Fox" remained a blueprint for an interesting drama, as it was clumsily constructed and was cluttered with too many side-issues. For instance, Beppo's wife was Rajan's sister, and an attempt was made to drag in her clash of loyalties. Similarly, Rajan had a white military adviser, and he had to trot out his private dilemmas.

So the piece turned out rather an unguided tour to a common modern problem, rather than a cogent drama. Davis was hampered by a comic-opera get-up, with tumbling curly hair and shirt slit to the navel, and he couldn't really survive it. More effective was Zia Mohyeddin, whose Rajan was an excellent thumbnail of a civilized man gropping with the crude problems of leadership. Other thesp support was lower case, and the whole production, by Herbert Wise, lacked cohesion, mainly because the thesp accents derived from Africa, Asia, and points East and West. *Otta.*

Tint Stations

Continued from page 28

year will see new records set in the total number of color hours, the number of homes reached, color hours programmed, during the summer, the amount of daytime and nighttime programming, he said. Two of this season's show's, Walt Disney's "Wonderful World of Color" and "Saturday Night at the Movies," have helped hypo sales in tint, he stated. By last year color had reached the status of a $100,000,000 a year business, West said.

Walt Disney Production tv sales veepee Donn Tatum introed some color flims from the Disney NBC-TV series, which shaped up more as a commercial for the Disney backlog of pix than color tv. Richard C. Welsch, NBC-TV exec, was in charge of a live camera demonstration of special tint effect

Season's Greetings!

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Ardath Marshall Johnson

Song Consultant for the Henry I. Marshall Catalogue

5% of TV for Everybody

By CARROLL CARROLL

A well known theatrical producer recently came up with a scheme for making television pay for salvaging "the fabulous invalid." His solution to Broadway's problem has all the savage abandon of the old Townsend Plan's $30 Every Thursday. It might be called The Herman Shumlin-I-Am-My-Competitor's-Keeper-Plan. Mr. Shumlin suggested that the television industry be taxed 5% to be allocated to helping The Broadway stage survive.

It is Mr. Shumlin's contention that because television uses many Broadway trained actors and actresses, as well as directors and technicians; thus depriving Broadway of their talents while, at the same time, using their work to beguile people into staying home and watching tv; thus depriving Broadway of its audiences; television should kick back 5% to the legitimate theatre, which might make it a little less legitimate.

The prospect a plan of this nature opens to the whole world of business and industry is exciting.

Why should not the Fifth Ave. Coach Company, an outfit that runs transportation in New York City, demand that The New York Subway system pay them 5% because subways take so much business away from busses? And a friend of mine who is a vegetarian is already preparing a platform for action to get the meat packers to pay 5% to the vegetable processors because so many more people prefer meat to spinach.

It seems to me the gas companies have all kinds of action against the electric companies and this should be very interesting because in many cases they are the same companies. The railroads, of course, which are losing money on their passenger service in most parts of the country have every right to expect a 5% subsidy from the airlines, which are also losing money. Just the bicker over who should pay whom from the profits each of them lacks would make a delightful day in court.

And if the Broadway Theatre is entitled to a 5% tax from tv for audience snatching, why isn't the cinema industry, which has had its audiences abducted on a national scale, also eligible for 5% from tv? Another 5% should come off the top of the tv take to satisfy the publishers of books, magazines and newspapers to repay them for all the people who prefer to get their fiction, fact and aggravation from a television screen. Maybe tv owes another 5% to the automobile industry. And certainly the gasoline people suffer everytime someone stays home to watch tv instead of driving somewhere. Another 5% should go to the tire people, I'm sure, for lack of wear and tear on rubber caused by mass stay-at-home-ness due to TV-itis.

Before all the 5%s are used up, I want to make sure that if the guy over whose shoulder I read the paper that carried the Shumlin story happens to write about it, and sells his piece before I get mine to market, I get 5% from tv because instead of writing this the very night I saw the newspaper story, I watched tv until I got sleepy.

As for the television industry let them get their 5%s wherever they can. I suggest they start with the opticians, oculists and optical goods people.

'Video Village' Game Tops 1,000,000 Sales

Sales of the "Video Village" board game, based on the CBS-TV daytime series, exceeded 1,000,000 during the first 10 months of '61, making it one of the largest selling items in the board game industry.

Milton Bradely Co., of Springfield, Mass., manufacturers of the game, will introduce a companion piece in January based on the Saturday morning show, "Video Village, Junior Edition."

Push On for Brit. Teach-Vee Web; BBC Opposes It

London, Dec. 19.

Following the news that the U.K. can have more video channels than was originally estimated, the quest for the establishment of a purely educational tv web has been warming up. At the moment, however, it is still in the discussion stage.

Latest move for teach-vee comes from the Independent Television Authority which has submitted further evidence to the Pilkington Committee (studying the future of British Broadcasting) suggesting there is need and room for an educational web. The Authority has now published a pamphlet outlining the U.S. operation and putting forward the possibilities of a British counterpart.

One of the prime prompters of discussion on this subject is Sir Ivone Kirkpatrick, chairman of the ITA, who along with some politically-influencial top brass, has publicly suggested the formation of an Institute for Educational Television. Under the control of a council, the Institute could coordinate all existing knowledge of educational video (being used diversely over the country for industrial training schemes or as adjuncts to vocational studies, etc.).

But the proposed organization would not only be a clearing house for information but would encourage research and stimulate educators in tv techniques via a staff of age research and stimulate educatechnical experts and specialists in the use of visual aids.

Another in support of an education-only network is Lord Bessborough, a director of Associated TeleVision. He feels Britain is lagging behind in the development of tv as an instructional medium. Despite BBC and commercial tv's schools programs which, he points out, reach only 3,000 of the nation's 30,000 schools, there is need for an adult-educating program, too.

BBC, however, is broadly opposed to a whole channel being devoted to education. Web considers that instructional programs intermixed in two Corporation-run networks would fill the bill better.

Scot Church Authorities in Blast At 'Too Sexy' TV Shows; Wage Action

Glasgow, Dec. 19.

Latest move in the long-drawn-out attacks on tv programs here is a request from church authorities to their members to write letters of protest to the program companies and the BBC about "too sexy" programs.

The request has gone from the Ayr Presbytery of the Church of Scotland to churchgoers in Ayrshire, in southwest Scotland. The Presbytery is also writing to the BBC and Scottish Television Limited expressing "grave concern" at the emphasis put on some programs on material infidelity, drink and other questions.

"It is a very serious thing when a handful of men are allowed to pollute the moral standards of the whole nation," alleged Rev. George B. Duncan, of Troon.

"Ministers are finding the impact of television is nullifying the ministry we seek to exercise from the pulpit. It is about time decency became fashionable.

"We have these producers churning out stuff we don't want, and you cannot stop them. While I am against censorship, I think it is about time some sort of censorship was brought in."

Another minister, Rev. D. P. Munro, of Ayr, said similar protests were being heard from the floors of factories and wherever people talked about tv.

"We are appalled," he added, "when practically every picture that comes on has four whisky bottles on the table, and people seem to just walk in and help themselves."

Comment from another minister, Rev. C. L. Johnston, chairman of the Presbytery's morals committee: "It would seem from television that, if someone has not got a sex problem, then he must be abnormal."

Rev. A. M. Paterson, of Tarbolton, said: "The moral effect of some of the BBC's plays and the bawdy material coming over from alleged comedians is not good."

The Presbytery decided to express their dissatisfaction to the Temperance and Morals and Church and Nation Committees of the General Assembly of the Church of Scotland.

WABC-TV in 6-Year Ride With Hot 'Little Rascals'

Official Films has sewed up a two-year renewal for "Little Rascals," the old "Our Gang" comedy package, on WABC-TV, New York, where the series is out-rating all competition in its morning slot.

The small-fry series has been running for four years on the ABC web flagship and currently leads WNBC's "Today," WCBS' "Captain Kangaroo" and the Sandy Becker cartoon spread on WNEW in ARB's Dec. 4 to 8 Arbitron report. With 10.5% sets in use, "Rascals" had a 4.1 rating, topping all shows in the 8 to 8:30 a.m. strip. The other shows mentioned rated less than 3.

With an average rating of 3.9 from Sept. 4 to December 1, "Rascals" topped all shows in the four month period with NBC's "Today" runner up at 2.7.

Official acquired rights to "Little Rascals" recently from Norbert Auerbach, former Columbia Pictures exec.

BBC Denies It's Using More U.S. TV Product Than Com'l Competitors

London, Dec. 12.

BBC-TV has now officially disclaimed that it uses more American programming than the commercial network. In a widely-circulated statement, the web said its recent acquisition of "Wagon Train" has led to questions of whether more U.S. material would be used. Corporation's answer was an emphatic "No."

Pointing out that "Wagon Train" had been bought as a replacement and was not yet even scheduled, BBC maintained that in the present quarter an average of 12½% of the overall transmission time was U.S.-originated and, of that, 11½% was entertainment programming. The rest was documentary.

On BBC reckoning Yank video averaged about 14% on the independent channel over the same quarter (the Independent Television Authority says it is more in the region of 12%).

Final note in the BBC's statement was that, on present plans, American content in its skeds for the next quater falls below 12%.

Minneapolis — Bob Keeshan, who plays the title role in the CBS "Captain Kangaroo," comes here this weekend (23) for two children's concert appearances with the Minneapolis Symphony orchestra.

Revive 'Editor's Choice' On Alternate Wk. Basis

"Editor's Choice," a public affairs series seen on ABC-TV during last summer, is being revived on an alternate week basis starting Sunday, Jan. 14. Format of the show is flexible, permitting single interviews, panels, documentary treatment of a single story or film clips on several stories. Show is produced by ABC News.

It will alternate with "Adlai Stevenson Reports."

CBS' White House Tour Is on Again

The tour of the White House with Mrs. John F. Kennedy originally slated for November then nixed, is now on again at CBS-TV. The exclusive will be telecast by the web on Valentine's Day, Feb. 14, from 10 to 11 p.m.

Whether the hourlong White House tour will be sponsored poses a ticklish problem. Understood that the White House is not adverse to commercial sponsorship, done in good taste and pitching unobjectionable products. It's further understood that commercials first would have to pass White House muster before a go-commercial signal might be given.

Perry Wolf will produce the show, titled "A Tour of the White House with Mrs. John F. Kennedy." Program will mark the first time tv cameras have toured the White House since 1952, when Harry Truman opened the doors to tv cameras following the extensive renovation of the Executive Mansion.

In the upcoming tour, Mrs. Kennedy will show the changes she has made in furnishings and historical object's in the mansion's public rooms. CBS-TV reporters on the show will be Charles Collingwood and George Herman. Program will be taped in January prior to Mrs. Kennedy's trip to the Far East.

Foreign Specialists To Study U.S. Radio-TV

Waltham, Mass., Dec. 19.

A U.S. radio-tv study is skedded for Brandeis U. next June when reps from more than a dozen European, African and Asian nations will journey here to participate in an international pilot project in community and educational broadcasting. Under a contract with the U.S. State Department, Brandeis new Communication Research Center will conduct the four-month program for top level communications specialists. The foreign specialists will rep countries like Thailand, Pakistan and Israel in which tv is underdeveloped.

According to Louis Cowan, director of the Communication Research operation, the program will consist of a 45-day orientation period of intensive study on the Brandeis campus followed by a 60-day period of travel and observation of American communications to acquaint foreign visitors with the role of tv in America.

Strouse's FM Post

Washington, Dec. 19.

Ben Strouse, president of WWDC (AF-FM), Washington, has been named chairman of the 1961-62 FM Committee of the National Assn. of Broadcasters.

These others were named by NAB prexy LeRoy Collins: Ererett L. Dillard, WASH-FM, Washington; N. L. Bentson, WLOL-FM, Minneapolis; Merrill Lindsay, WSOY, Decatur, Ill.; Fred Rabell, KITT-FM, San Diego; Henry W. Slavick, WMC-FM, Memphis; and Harold Tanner, WLDM, Detroit.

Big Wilson will not play Radio City Music Hall until they get a bigger organ.

In New Fall Programming —

WFBC-TV HAS "CLEAN SWEEP" IN 42nd MARKET

. . . GREENVILLE—SPARTANBURG—ASHEVILLE

According to the VARIETY-ARB SYNDICATION CHART, covering ARB's October 15-28, 1961 Survey. See tabulations below . . .

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WFBC	49
2.	Bonanza (Sun. 9:00-10:00)	WFBC	46
3.	Price Is Right (Mon. 8:30-9:00)	WFBC	38
4.	Tall Man (Sat. 8:30-9:00)	WFBC	37
5.	National Velvet (Mon. 8:00-8:30)	WFBC	32
5.	Laramie (Tues. 7:30-8:30)	WFBC	32
6.	Dr. Kildare (Thurs. 8:30-9:30)	WFBC	31
7.	Alfred Hitchcock (Tues. 8:30-9:00)	WFBC	29
8.	Joey Bishop (Wed. 8:30-9:00)	WFBC	28
9.	Cimarron City (Mon. 7:00-8:00)	WFBC	27
9.	Dick Powell (Tues. 9:00-10:00)	WFBC	27

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Cimarron City (Mon. 7:00)	WFBC	MCA	27	45
2.	Manhunt (Thurs. 7:00)	WFBC	Screen Gems	24	50
3.	Sea Hunt (Tues. 7:00)	WFBC	Ziv-UA	21	40
3.	Third Man (Wed. 7:00)	WFBC	NTA	21	53
4.	Mike Hammer (Sat. 7:00)	WFBC	MCA	19	38
5.	Miami Undercover (Fri. 7:00)	WFBC	Ziv-UA	17	38
6.	Yogi Bear (Tues. 5:30)	WFBC	Screen Gems	13	68
7.	Deputy Dawg; Montys Rascals (Fri. 5:30)	WFBC	CBS Films	12	48
7.	Deputy Dawg; M Squad (Fri. 6:00)	WFBC	CBS Films	12	48
7.	Huckleberry Hound (Thurs. 5:30)	WFBC	Screen Gems	12	60
7.	Ripcord (Mon. 7:00)	WLOS	Ziv-UA	12	22

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Television Reviews

Continued from page 26

history of space technology with a strong pitch for the current Federal program to beat the Soviets to the moon and beyond. Initial stanza covered several decades of work in this direction from some early rocketry experiments to the recent successful U.S. space probes preparatory to putting a U.S. astronaut into orbit.

On hand to trace the history with commentator Roy Neal was Dr. Adolf K. Thiel, onetime German rocket scientist now working for the U.S. Some fascinating film clips documented the German tests which led to the historic V-2 bombs of World War II. After that, the stanza touched upon the decisions or lack of decisions which led to Russian supremacy in space and our current efforts to end their lead in heavy thrust engines. The whole story was told against a stunning series of rocket blastoffs, some of which were spectacular failures.

Neal, speaking for the station, prefaced his call for support of the Governmental space program with a statement that he was "editorializing." He made a well-argued defense of his position. The role in the show's production of Space Technology Laboratories Inc., a private company standing to benefit from the increased expenditures for space experiments, certainly should have been more fully clarified. *Herm.*

THE MIKE DOUGLAS SHOW
With Ellie Frankel Trio, guests
Producer, Woody Fraser
Director: Ernie Sherry
90 Mins., Mon.-Fri., 1 p.m.
KYW-TV, Cleveland

Judging from its first week's output, KYW-TV's new daytimer, "The Mike Douglas Show," should quickly work up a following and perhaps a steady niche in local television. It also has syndie possibilities since the regional angles are kept to a minimum and also since Westinghouse, station owner, has been scouting for something to get it off the old movie hook, i.e., "PM East and West."

Douglas is bright and brash with a solid 16-year career in show biz, including several years of network tv, big band and nightclub singing and emceeing. He came here via Los Angeles and Chicago, where he did well on NBC originations.

Carmel Quinn was cohost the first week, except that she missed Monday and Tuesday because of a Christmas radio tape commitment with Arthur Godfrey in New York. This week, it's Joe E. Brown, and Jerry Lester is due next week.

The second-string talent in the first programs was equally impressive. The opener, for example, had Gretchen Wyler and Dick Patterson of the touring company of "Bye, Bye Birdie." Miss Wyler sang "Spanish Rose" and "Lola" and also chatted a good bit about show biz and the people in it. Patterson, who must have a future as a single, did everything but tear down the studio and was working on the rugs when the management gently removed his microphone. Since he is not a pantomimist, he quit at that point.

The settings, camera work and production in general were smooth and professional, giving even more substance to the syndie possibilities here.

Ellie Frankel is the town's leading girl pianist (jazz type) and she and trio performed admirably, particularly considering that they work all night at the Theatrical Grill, too. Kai Winding brought along his trombone and blasted a couple of numbers. Jim Moran, the super pressagent, was also there, booming a new movie, and Father Joseph Dustin, the banjo playing priest, was along on the opener for some solos and singalongs.

The show was designed particularly as competition for "The One O'Clock Club" on WEWS-TV, and they run head to head. There is a distinct difference, so far, however. "Club" is built around the personalities of Dorothy Puldheim and Bill Gordon, its co-hosts, plus regular local guests, book reviews and much table hopping chatter interviews.

"The Mike Douglas Show" leans more toward show business, with a heavier ration of guests either passing through town, performing here, or hired particularly for the program.

Whether it can stand the pace only its budget director knows. *Russ.*

A VOLCANO NAMED WHITE
Executive Producer: Lee Schulman
Producer-Director: Kit Spier
Writer-Narrator: Bob Schulman
PARTICIPATING
60 Mins.; Wed., 9 p.m.
KING-TV, Seattle

This grim and disturbing documentary of the life and fate of a 24-year-old convicted murderer was a superior shocker. Using the words of convicted murderer Don White, a young Negro, recorded in his cell in a Seattle jail where he awaited execution, the program carried tremendous impact.

At the start, the station emphasized that it was not questioning the justice of the verdict on White, nor asking for any special sympathy, but the tenor of the program inevitably raised the questions of why and where the descent began. The how was shown and told and posed the question asked by Schulman in his narration: "Is he an enemy of society or its victim?"

Narration was short, only setting the scene, or in for brief comments. Most of the program was giver over to the words of White, curiously articulate in a beat idiom, as he told of his bleak childhood in a small Kansas town, his youthful years in the Yesler Way Housing Project in Seattle, his companions on Seattle's Skid Road and the fights, knifings and thefts that brought him to correctional institutions, reformatories and jails.

White, said to have a high I.Q., is a gifted artist and the waste was strikingly shown as he told how he looked for love and didn't find it, how the "joint" (reformatory) represented security and why he liked the city best at 4 a.m.—"lights and all, but no people."

Technically the program was superb, with Merle Severn's camera work outstanding. Shots of White in his cell, talking, contrasted with the neon-lighted Skid Road and scenes of Lake Washington beaches and groves where he was briefly happy as a youth.

Interviews were done by Barry Farrell, former P. I. reporter, who had the idea for the program. Background music by Meyer Slivka of the Seattle Symphony added to the overall impact. Spier's editing resulted in a documentary that punched across the story much more effectively than any number of panel discussions. This was a life in depth that could truly be called casted and no doubt, raised many questions in viewers minds, questions that should nag for a long time and ask for answers.

FOLKSONG FESTIVAL
With The Weavers, Josh White, Chad Mitchell Trio, Second City Players, Kathleen O'Grady, others
Producer: Jim McGinn
Director: Bill Friedkin
Coordinator: Frank Fried
60 Mins.; Wed., 10:30 p.m.
KITCHENS OF SARA LEE
WBKB, Chicago (tape)
(Hill, Rogers, Mason & Scott)

"Folksong Festival," piloted as a local special in Chicago by Kitchens of Sara Lee, has definite network possibilities in a tv era that has given acceptance to the sing-alongs of Mitch Miller, and especially in a time when the folk influence is making itself eminently felt in the pop music field. There's a whole spectrum of mood in the vast folk catalog, and the songs unspooled in this session were variously spirited, tender, dramatic, comic, religioso and romantic. In instances, depending on who was singing, the urge to sing, hum or tap along was there.

Produced independently by Jim McGinn, it was visually a handsome offering, shot mostly outdoors on the campuses of Northwestern and U. of Chicago before highly receptive (and responsive) collegiate audiences. In several scenes the artists worked in their topcoats, their breath visible in the cold air, an effect that proved surprisingly to the show's profit when it might have been predicted a deficit. Clearly, the hard life becomes the folk genre. Studio conditions might have been too comfy to conduce to inspired singing.

The talent, hand-picked by concert impresario Frank Fried, was balanced for idiom and ranged from good to excellent, with the standout performance that of the Weavers. Josh White and the Chad Mitchell Trio were showmanly, and Kathleen O'Grady displayed a pretty voice in her single offering, "Where Does He Lead?" For relief, about half way, there were some devilish clever skits by the Second City Players, spoofing domesticity, brainwashing and Univac. It was good for some laughs but ran slightly too long.

Director Bill Friedkin, who ankled the show in a tiff with the sponsors and asked that his name be stricken from the credits, did a cunning job, catching imaginative camera angles and making dramatic use of the available backgrounds, the university architecture and the lakefront.

Sole problem was that the show was a patchwork of taped segments and showed it. Some scenes were shot by day and others by night, some on campus and some on the lakeshore, some indoors and some al fresco. They were knit together without regard for the inconsistencies of time and place. *Les.*

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Inside Stuff—Radio-TV

Sydney A. Mosley, who died recently in England at 73, was an early radio editor in London, made a killing in Baird television stock and first visited the U.S. in grand style on the proceeds. A prolific writer of books, with some 35 to his credit, Mosley's autobiography appeared last year, captioned "Private Diaries" (he had kept them from childhood onward). For all his production of words, he was basically very close-mouthed about himself and his family. It is believed that he married twice but this is not mentioned in his obit. He pretended to be amused but was thought secretly pleased whenever VARIETY in the old radio days gagged that he was a "British agent" in the States. Actually he caught on as a news commentator with a special viewpoint and accent, first at WMCA, N.Y. and then over WOR and Mutual. In late years he lived in Bournemouth, a seaside resort and turned out a publication called "For Editors Only."

The pilot (Chicago) chapter of American College of Radio Arts, Crafts & Sciences—a radio organization meant to equate with the Academy of Television Arts & Sciences—apparently is successfully launched. More than 500 Chi radio tradesters turned out for the inaugural awards banquet at the Conrad Hilton Hotel last Tuesday (12), and there were about 125 paid entrants in the various competitive categories.

WBBM Radio waltzed off with 18 statuettes and WGN won 13. Runners up were WLS and WIND with three each. Among the other stations cited were such small AM-ers and FM outlets as WEFM, WXFM, WEBH, WOPA, WGES and WFMT.

Ward L. Quaal, exec veepee and general manager of WGN Inc., was named radio man of the year; and Ralph Atlass, Westinghouse Broadcasting (WIND) veepee, received a special award for his contributions to establishing Chicago as a foremost radio centre.

National Education Assn. and the Assn. for Higher Education toasted Jim Hagerty, ABC v.p. over news, at the Waldorf-Astoria Hotel Friday (15) for the program, "Meet the Professor," which resumes its second series on the web. Jan. 7. Dr. William G. Carr said: "No program on any network comes close to this series in presenting the college teacher to the American public."

Recent ARB-VARIETY market charts inadvertently omitted ABC Films' off-network entry, "Wyatt Earp," now making the rounds in syndication. The corrected rundown on Boston, measuring the period from Oct. 15 to Oct. 28, finds "Earp" in fifth place among the top 10 in that market, with a rating of 17 and a share of audience of 43. In Boston, "Earp" was telecast on WBZ, Thursdays at 7 p.m.

In Kansas City, "Earp" tied fifth place, and the corrected chart finds the ABC Films entry on KMBC, with a 14 rating and a 30 share. It is telecast there at 6:30 p.m.

British TV Strike

Continued from page 22

cated slot in view of unions threat to declare it black.

Commercial network executives estimate it will take at least a month to get their schedules back in pre-strike order although skeds for the winter quarter seem powerful enough to stand on their own.

BBC-TV's latest smash-and-grab raid on the ratings has yielded nearly half the top shows. Shackled by the strike, commercial web has been unable to stop BBC running away with more and more of the Top 20 showcase. Over the past few weeks BBC shows have pinched first the lowly positions, hung on to them, then swiped bigger and better ratings with such shows as "Dr. Kildare" and "Perry Mason."

Television Audience Measurements Ltd. (TAM) reports that for the week ended Dec. 10, BBC shows numbered 10 in the Top 22 (several tied) the best BBC has done in six years of ITV. "Kildare" led the field in sixth place, then came "Here's Harry" (9th); "The Escape of R. D. 7" (11th); "Perry Mason" (12th); "The Rag Trade" (13th); "Devil's Canyon" (16th); "Ken Dodd Show" with "Impact," "Juke Box Jury" and "Overland Trail" (Joint 19th).

Regionally, the Corporation never managed to top commercial programming though it did snatch four places out of 10 in South Wales and the West. Otherwise the indies dominated.

WBC Cops a Plea

Continued from page 25

compliance with the antitrust and other pertinent laws."

The document stated that the WBC board members "had no prior knowledge of the activities, circumstances or events that led up to the indictment in the antitrust case." "The indictment came as a shock to every member," it added.

As Westinghouse Electric has already insisted, WBC said the top echelon of the parent outfit was also in the dark about the alleged conspiratorial activities.

WBC, although a wholly owned subsid of the electrical equipment manufacturer, "operates with a considerable degree of freedom from Westinghouse Electric operating policies that have no application—or a limited application—to the broadcast industry."

Liaison and lines of responsibility between WBC and parent concern are maintained through Westinghouse Electric senior execs having places on the WBC board, including the chairman's seat. Actual operations are under direction, however, of a fulltime prexy charge with keeping WBC outlets functioning within the framework of WBC policies shaped to achieve "the highest standards of public interest." WBC insisted its obligations as a licensee have never been swayed by the commercial interests of Westinghouse Electric.

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Radio Reviews

PIED PIPERS OF HARLEM
With Joseph Dembo
Producer-Writer: Dembo
30 Mins., Sun., 5:30 p.m.
WCBS, N.Y. (tape)

This expose of New York's slum conditions would have been too grim for the sight and sound medium. But the audio tour of a single Harlem tenament was most effectively dramatic in its presentation on WCBS Sunday (17) from 5:30 to 6 p.m.

Produced, written and narrated by Joseph Dembo, "Pied Pipers of Harlem" was a visit with public health inspector Samuel Gartner to an upper-Manhattan apartment house at 222 West 133d St. Through interviews with tenants and verbal descriptions of the atrocious conditions, Dembo made a strong case for the receivership bill now before the New York State Legislature for the fifth year. The bill would allow the city to take over totally neglected buildings where officials are now powerless to move. Passage has been successfully blocked by the real estate interests through the years.

The building, with an absentee landlord living in Detroit, had no heat, defective plumming, seapage, rats, marching platoons of roaches and accompanying stench. Dembo talked to tenants, including kids, and wound with interviews of Jerome Trichter, assistant health commissioner; Father M. Moran Weston of St. Philip's Episcopal Church; and Milton Yale, executive secretary of the Harlem Neighborhood Assn. Show had a repeat Monday night at 7:30 p.m. *Bill.*

EXTRA CURRICULA
With Christopher Young, others
Producer: Steve White
25 Mins.: Mon.-Fri., 9:05 p.m.
Sustaining
WNBC, New York

This new pubservice skein via NBC Radio's Manhattan flagship may yet make for interesting listening. But to do it, it will have to take a long stride from the initialer last week (11), a banal intro made embarassing by some misplaced "showmanship."

In an era of campus malaise, the promise of examining university and college student activity outside the classrooms is a provocative one, especially if the activities are related to the presentday world around them. Instead, the preem stanza was a stale outing built around the New York Univ. men's glee club. The writers (uncredited) sprang it from a corny "editorial" format (music page, editorial page, etc.), and garnished it with such broadcast cliches as, "Yes, college life is by no means limited to the classroom."

The choristers offered an olio of campus and national tunes of mild interest, and there was a brief and stilted talk by NYU's director of admissions on advantages of extra - curricular activities that struck a middle-of-road course. Christopher Young was the "editor" (narrator).

Besides NYU, nine other schools in the Gotham area are participating in the series of 25-minute installments. WNBC promises that it will offer student reactions to a wide spectrum of topics, including current events; but there was no indication off the preem session that the series was going into fresh and provocative directions. *Pit.*

Mgt. William Morris Agency

Big Wilson to wield big broom in 'Chimney's Are for Sweeping."

Cross-Programming OK'd Between CBC Affils, New Can. Commercial Web, CTV

Ottawa, Dec. 19.

Cross-programming between stations affiliated with the Canadian Broadcasting Corp. and stations tied with the new web, CTV, has the nod from the Board of Broadcast Governors. Except in reserved air time, stations affiliated with one web can broadcast shows supplied by the other network by electronic or other means, under this ruling.

BBG has not relaxed its regulations preventing stations affiliating with both webs. The new ruling limits cross-programming to less than four hours since more than four hours of reserved time establishes an affiliation. Also, while network credit is okay for the stint being cross-programmed, no station can refer to itself as part of the web from which it's taking the show.

BBG stresses the necessity of stations meeting their "reserved time" contracts—giving CBC productions priority on air time CBC has reserved, for instance. If any station wants to use more than four hours of cross-programmed shows, it must get BBG's okay first.

Sheriff's Conviction Gets KOA Off Libel Hook

Denver, Dec. 19.

A $1,500,000 libel and slander suit against KOA-TV has been dropped after the sheriff who filed it was convicted of burglary. The suit originally was brought by suburban county sheriff Robert M. Roberts who charged that an interview on a Saturday night news show had "irreparably harmed him and his reputation."

The interview was with Allen J. Reynolds, former deputy sheriff for Roberts who turned state's evidence against his boss and helped break open the Denver police burglary scandals. After his conviction, Sheriff Roberts was removed from office and later confessed his participation in some of the criminal activity going on in the Denver area.

Among those against whom the suit had been brought was comedian Bob Hope, a major stockholder in KOA.

DUGGAN'S TV GABFEST

Hollywood, Dec. 19.

Tom Duggan's new deal with KTTV calls for a Monday-through-Friday 11-12:30 a.m. gabfest starting Jan. 8.

Format will be similar to his program over KCOP, until he ankled station several months ago after numerous hassles.

Q. What ONE SERVICE can solve all my post-production problems?

A. BONDED, of course. Their Single Source Service handles everything—from print procurement to delivery of show prints on time.

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Wolper Also Won't Sign Web-Type Deal With WGA

Hollywood, Dec. 19.

Documentary producer David Wolper, being struck by Writers Guild of America West because he wouldn't sign a vidpix pact, has also refused to sign a documentary agreement similar to that which WGAW has signed with the networks.

That's what the Guild told members, saying that the producer contended, among other things, that the minimum compensation must be reduced. As a result, the Guild has ordered its members not to work for Wolper.

British 'Pirate' Radio Set to Hoist Banner Despite Govt. Threats

London, Dec. 19.

Britain is about to get commercial radio broadcasts from the "pirate" sea-going station moored near the Nore in the Thames Estuary—despite threats by government officials. Station owner, Canadian journalist John Thompson, says he has just a few wrinkles to iron out and he hopes to be on the air by Dec. 15.

Not the least of Thompson's worries is the British Postmaster General's attitude which has caused him to be a "little sneaky" with the actual position of his vessel. The U.K. government has taken a dim view of the commercial sound station and warned Thompson not to install a transmitter without official consent. And, according to the International Communications Convention of 1959, it is illegal to transmit from vessels moored in territorial waters.

Thompson plans to go ahead, however, in the hope he will be able to evade the long arm of official broadcasting acts. Radius of his station, GBLN, is estimated at 150 miles which will take in London and a large slice of South England.

He maintains that already $1.400 of unsolicited advertising revenue has come in and support from many Southern leading industrialists and at least two ad agencies has been promised. GBLN, which has so far cost nearly $40,000, has three studios ashore, one mobile. Thompson says it will be mainly a news and music station beginning as an 18-hours-a-day operation and ultimately becoming a 24-hour show.

Vidfilm Chatter

Hershel Harris has been named general manager of Independent Television Corp. (ITC) of Canada, Ltd. . . . **Edward J. Keady** and **Douglas M. Schustek** have joined VHF, Inc., production company. Keady was formerly an account exec with Film Projects, Inc. Schustek has been with CBS for the past three years . . . WFLA-TV, Tampa-St. Petersburg, Fla., has joined Television Affiliates Corp. as subscriber . . . WGN-TV's, Chicago, "Great Music" series will be distributed in Canada by International Tele-Film Enterprises. CBUT, Vancouver, B. C., is the first Canadian station to telecast the series . . . "Popeye Pipeline," a new house organ for Popeyniks, makes its debut this month, as a service to stations and others involved in the King Features Syndicate series. First issue contains a history of the origins of Popeye with reproductions of his first appearance in a cartoon strip on Jan. 17, 1929 . . . **David L. Wolper**, exec producer and prexy of Wolper Productions, has been elected an associate member of the American Rocket Society in recognition of his space tv programs . . . Magnum Television, Latino distributor, has acquired the rights to "Wire Service." . . . **Bob Considine** narrates "Red China—Outlaw," a half-hour documentary, distributed by Filmvideo Releasing Corp. Produced by **Joseph P. Mawra** and written by **Jules A. Striso**, film tells why Red China should not be admitted to the United Nations. Among those in the film are **Sen. Thomas Dodd, Walter Judd, Sen. Paul Douglas** and Narcotics Commissioner **Harry Anslinger**. . . .

Monte Carlo TV Festival to O.O. 28 U.S. Entries, Comedy Shows Lead

Hollywood, Dec. 19.

Twentyeight U.S. entries have been received by the festival committee of the second International TV Festival of Monte Carlo, being held Jan. 6-14. The breakdown of American entries show 10 are comedy; drama, nine; news, sports, four; culture, history, science, four; children's programs, one. No entries were received for the category of best variety program.

Award winners will be disclosed Jan. 14. On the jury are Marcel Achard, France; Luigi Ammanatti, Italy; Emmanuel Bondeville, France; Paddy Chayefsky, U.S.A. Arthur Crovetto, Monaco; Thau Fleishman, Belgium; Tetsuro Furukaki, Japan; Edouard Hoffman, Czechoslovakia; Alan Jay Lerner, U.S.A.; Marcel Pagnol, France. A delegation from Russia will be announced later. Other nations taking part are Argentina, Canada, England, Hungary, Mexico, Poland and Romania.

U.S. entries are "The Affairs of Anatol," KNXT, L.A.; "Alcoa Premiere" seg, "People Need People"; "Angel" seg, "The Dinner Party"; "Armstrong Circle Theatre" episode, "Engineer of Death: The Story of Adolph Eichmann."

Bell & Howell "Closeup," "Troubled Land"; "Bus Stop" seg, "Success Story"; "Candida," KNXT L.A.; "Casals Master Class," National Educational TV Center; "David Brinkley's Journal"; "Dr. Kildare" seg, "The Shining Image"; DuPont Show of the Week, two entries, "Hemingway" and "Laughter, U.S.A."

"The Flintstones" seg, "Alvin Brickrock Presents"; "GE Theatre," two entries, "The Graduation Dress" and "Memory in White"; "Hennesey" seg, "Shore Patrol Revisited"; Mahalia Jackson Show; "Mister Ed" seg, "Ed's Mother"; NBC News' "Berlin — Where the West Begins."

"Adventures of Ozzie and Harriet," two entries, "The Newlyweds Get Settled" and "The Fraternity Rents Out a Room"; "Play of the Week," two entries, "Black Monday" and "The Iceman Cometh"; "The Power and the Glory"; "The Sharl Lewis Show"; "Thriller" seg, "A Good Imagination"; "Twilight Zone" seg, "A Private World of Darkness," and "Wisdom," "Andres Segovia."

KDAY

Continued from page 24

"willful or repeated" violation as described in the 1960 Communications Act amendments. Seemingly, the California outlet could make a case to the contrary—that ignorance, in this case, is proof that the violation wasn't willful. Particularly in view of the vast confusion the Commission stirred by its issuance to the lengthy, obscure, contradictory Public Notice referred to—part of which is still in effect and part of which isn't, having been partially overridden by the Commission Act revisions of the last Congress.

KDAY was given 30 days to reply.

Chi WGN's Big Cuffo Spread on 3 Shows For Network, Stations

Chicago, Dec. 19.

WGN Radio, albeit an independent station, has one network origination and two widely syndicated shows, and doesn't make a cent on any of them. The three are public affairs series that the station is sending out gratis.

Mutual Broadcasting System carries WGN's "Reviewing Stand," a 27-year-old panel discussion program reputed to be the oldest continuing show on the air. MBS estimates a 315-station spread for the series. It is also carried by Voice of America.

"Inquiry," a discussion program moderated by Dr. Bergen Evans and produced cooperatively with Kiwanis International, is currently distributed by Kiwanis to 106 stations in the U.S. and Canada. And on its own hook, WGN is distributing its four-year-old series on highway safety, "Signal 10," to 43 U.S. stations, plus the VOA, American Forces Network in Europe and the Armed Forces Radio Network.

Commercially, WGN is originating the "Wally Phillips Show" for International Harvester, which is placing it in select markets; and it's readying the Saturday night "Barn Dance" for syndication through its own syndie operation headed by Brad Eidmann.

Mex Deal on 'Felix'

Series of 156 "Felix the Cat," dubbed in Spanish, has been purchased on a library basis by Telesystema Mexicana, the Emilio Azcarraga string of tv stations.

Fremantle, distributors of the series overseas, also has sold the series in Argentina, Ecuador, Venezuela and Brazil.

UAR VIDEO REPS

London, Dec. 19.

Richard Meyer Associates has been appointed U.K. reps for the United Arab Republic's video web's (excluding Syria) and is set to handle British advertisers.

The company now sells airtime for radio and tv stations in 15 countries and, in association with Pan American Broadcasting Company of New York, radio stations in Alaska, Central America, South America and a tv network in the Philippines.

WTIC – POLITZ STUDY* TAKES A NEW AND CLOSER LOOK AT RADIO LISTENERS IN RICH, RICH SOUTHERN NEW ENGLAND

* YOU, TOO, MAY TAKE A LONG LOOK AT THIS IN-DEPTH AUDIENCE SURVEY. JUST CALL YOUR NEAREST HENRY I. CHRISTAL OFFICE

Dean's 'Bad John,' Welk's 'River,' Francis' Favorites, Top New LPs

JIMMY DEAN: "BIG BAD JOHN" (Columbia). Titled after his current runaway single click, this package is a natural for a big sales and programming play. The subtitle, "And Other Fabulous Songs and Tales," is no copy conceit for the rest of the repertoire is a strong representation of the country saga idom. It includes "Sixteen Tons," "Smoke, Smoke, Smoke That Cigarette" and "Night Train to Memphis," as well as others of similar ilk and Dean turns 'em out in way that appeals to the country and city folk, alike.

LAWRENCE WELK: "MOON RIVER" (Dot). Lawrence Welk's organization keeps on rolling on with the same sweet sound and steady beat. The repertory changes but Welk's good taste and popular flair remains constant. In this offering the title song is from "Breakfast at Tiffany's," and the rest are out of other films and Broadway shows. Included in these instrumental and choral arrangements are such entries as "Exodus," "Around the World," "I Could have Danced All Night," "Love Is a Many-Splendored Thing" and others.

CONNIE FRANCIS: "FOLK SONG FAVORITES" (MGM). This is a highly pleasing package of traditional American songs delivered by a savvy songstress with potent juvenile appeal. Miss Francis' brightly colored pipes and firm beat get a workout on oldies like "Oh, Susanna," "Clementine," "True Love," "She'll Be Comin' 'Round the Mountain," "On Top of Old Smokey" and others. A strong assist is furnished by the Jordanaires vocal group with Cliff Parman batoning the orch.

"EL CID" (MGM). Miklos Rosza's music to Samuel Bronston's production of "El Cid" (AA) is showcased in all its full-blown and atmospheric grandeur on this soundtrack outing. Under Rosza's baton, his score emerges rich, lush and redundant on wax. The emotional music has room-filling fullness for stereo fans and sentimental values for those who dig the film, but is largely repetitious and thematic for others. The two-sleeve jacket contains historical data about El Cid, the man, compiled by historian Harold Lamb, which is interesting if over-glamorized.

LEO FUCHS: "BEI MIR BISTU SCHOEN" (Decca). The Yiddish theatre is in a resurgence and Decca is right on the ball in bringing out an originaal cast album of one of its current hits. The ball may not bounce very high because the audience is so limited, but it's an offbeat disking idea that may pay off within its range. Sholom Secunda has written a frisky score for this opus and Leo Fuchs gives Jacob Jacobs' lyrics the kind of punch the 2nd Avenueniks love. Leon Liebgold and Miriam Kressyn are also helpful in adding to ethnic entertainment.

THE VOICES OF WALTER SCHUMAN: "THE MELODY LINGERS ON" (RCA Victor). Walter Schumann's choral ensemble consistently turns out some of the smoothest sounds heard on disks. In this set, a standout sheaf of songs turn up in lustrous arrangements performed by some excellent male and female voices. Repertory includes standards like "Memories," "Blue Moon," "Always," "It's Dark on Observatory Hill" "While We're Young," "Falling in Love With Love" and "Girl of My Dreams," among others.

"JOHNNY TILLOTSON'S BEST" (Cadence). A young fave of the teenage set, Johnny Tillotson is an above-par singer in the contemporary idiom. He rocks the rhythm tunes in approved style and handles the ballads pleasingly. In this album Tillotson has collected a group of his top singles aimed at the youngsters. Included are numbers like "Poetry in Motion," "Cutie Pie," "Jimmy's Girl," "Pledging My Love" and "True True Happiness," among others.

JOHNNY GRIFFIN: "WHITE GARDENIA" (Riverside). A tribut to the late Billie Holiday, this is a big band modern jazz in the soul groove. Tenor saxist Johnny Griffin has gathered a group of topflight sidemen, plus a string section, to recreate some of Lady Day's to songs in an intense instrumental setting. Included are "Gloomy Sunday," "God Bless the Child," "Travelin' Light" and a Griffin original, the album's title song.

GARY McFARLAND ORCH: "THE JAZZ VERSION OF 'HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING'" (Verve). Gary McFarland has carved some swinging modern arrangements from Frank Loesser's score of the Broadway smash, "How To Succeed In Business Without Really Trying." It's a nicely-styled effort from start to finish, featuring some topflight performances by an equally top group of tooters. Among those contributing effective handiwork to the set are Phil Woods, Clark Terry, Bob Brookmeyer, Hank Jones, Al Cohen, Oliver Nelson, Kenny Burrell, Doc Severinsen and Joe Benjamin, to name a few. There are solid samplings of in the groove improvisations and well-constructed thematic treatments on such as "Paris Original," "Grand Old Ivy," "Brotherhood of Man," "I Believe In You," "How To Succeed" and others.

THE FLARES: "ENCORE OF FOOT STOMPIN' HITS" (Press). The first outing on Buck Ram's new label, Press, this platter is a teen terper's delight. Along with their disclick "Foot Stompin'," the Flares (5) work over a variety of hoof favorites like the Twist, the Stroll, the Pony and the Hully Gully, with some novelty numbers also thrown in. It's a solid set for the group, backed by driving drums and organ which keep the beat prominent, and effectively showcases their vocal stylings. It's an always-terpable, gospel-tinged array which should go over big with the teeners and possibly the newly-recruited adult hoofers.

DON FRIEDMAN TRIO: "A DAY IN THE CITY" (Riverside). Pianist Don Friedman has composed six jazz pieces which, with dramatic effectiveness, reflect the mood and atmosphere of New York City. Along with Chuck Israels on bass and Joe Hunt on drums, Friedman plays his music with even and reflective texture that enhances his already - emotional scores. The themes, variations and improvisations show a classical feel at times, but are always soundly in the jazz groove. The LP is an excellent example of serious jazz craftsmanship, composed and performed by serious artists and it is a fine disk for music fans—jazz or otherwise.

"40 FAVORITE SCOTTISH MELODIES" (Request). This is a complete wrapup of familiar melodies from the Scottish highlands, lowlands and altitudes between. Recorded by a large orch in Scotland, this is a charming medley ranging from "The Campbells Are Coming" through "O My Love Is Like a Red Rose" to "Auld Lang Syne." *Herm.*

LAWRENCE WELK

Latest Dot Album, SILENT NIGHT, and 12 other Best Loved Christmas Songs.

Combo Review

HENRY JONES & BOBBY STEVENSON QUARTET
Embers, N. Y.

The duo-piano stylings of Henry Jones & Bobby Stevenson form the core of a light and bright quartet currently entertaining the customers at New York's cozy eastside eatery, the Embers. Backed by bass and drums, the twosome delivers controlled and jazz-influenced arrangements that are pleasantly designed for the atmosphere of this spot.

Group, which waxes for Capitol, mixes its tempos nicely, switching from ballads to jump to Latino material in smoothly - constructed medleys. It's unfortunate that there isn't a setup for dancing at the Embers, as the quartet often plays in terpable fashion. Subtle jazz patterns make the group a listenable and unobtrusive combo, just right for the site.

Also on the bill is the Jo Jones Trio, led by the showy hand work of Jones on drums. Here, too, the emphasis is on cocktail-tailored jazz and the effect is similarly right. Jones' big smile and the light arrangements delivered by the group make the trio an added asset to the evening's fare. Jones has made the switch from loud and demonstrative band drummer to the small, intimate combo showman with marked effectiveness. *Kali.*

Longplay Shorts

Columbia Records will release **Sviatoslav Richter's** second Carnegie Hall recital early next year . . . Christmas shopping apparently boosting sales of the three albums tied in with the "King of Kings" pic. Dealers report an increase of 28% in the past two weeks in the sales of **Miklos Rosza's** "King of Kings" theme LP, a 23% increase in "Robert Ryan Reads From the New Testament" and a 23% increase in "Richard Boone Reads From the New Testament." All are MGM releases . . . A new stereo test record is being released by Columbia this week. Produced by CBS Laboratories, the LP contains tests for tone arm resonance, compliance tracking and stylus wear, continuous sweep from 20 to 20,000 cycles separated for left and right channels, and mechanical tones from 20 to 20,000 cycles.

Everest Records recorded an on-the-spot LP with **Gloria Lynne** at New York's Basin Street East. Album is tentatively titled "After Hours At Basin Street East" . . . **Dizzy Gillespie's** Verve albums, "Perceptions" and "Gillespiana," will be tied in with his appearance at Chicago's Sutherland Hotel Dec. 21-Jan. 4 . . . ASCAP'er **Maceo Pinkard** is getting new disk action on his oldie, "Sweet Georgia Brown." It's included in **Dorothy Provine's** Warner Bros. album, **Les McCann's** Pacific Jazz LP and a new **Lester Lanin** package on Epic . . . **Bernie Wayne** and **Marvin Moore** have written lyrics to the theme of the French pic "Les Liaisons Dangereuse."

Jayne Mansfield disk debuting on 20th-Fox Records with "Jayne Mansfield Busts Up Las Vegas," recorded at the Dunes, Las Vegas . . . Cadence waxer **Don Shirley** opened at London House, Chi., for three weeks yesterday (Tues.) and moves from there to a two-week stint in Indianapolis, followed by a short college tour. Roulette is rush releasing its soundtrack platter of "Hey, Let's Twist," with **Joey Dee** & the **Starlighters** this week.

Smash Records, pop and jazz subsid of Mercury Records, has purchased the master of "Lover Mine" by **Del Richardson** . . . Smash promo man **Dan Driscoll** took to the hustings last week to plug **Cathy Carr's** "Nein, Nein Fraulein" and **Joe Barry's** "You Don't Have to Be a Baby to Cry." Driscoll will cover Cleveland, Pittsburgh and the east coast.

Lionel Barrymore's reading of "A Christmas Carol," an MGM LP, will be broadcast on the ABC-Radio network Dec. 25. This marks the 27th consecutive year the album has been heard on the air.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RALPH MATERIE ..... **LILI MARLENE**
(United Artists) ..... **Schwalbenwinkel**
Ralph Marterie Orch's "Lili Marlene" (GEMA) is stirred up with lots of instrumental (and choral) emotion and the tune's spotlighting in the "Judgment at Nuremberg" pic makes the side a strong commercial property. "Schwalbenwinkel" (United Artists Music) is an Ernest Gold original composed for the "Nuremberg" film and its haunting melodic quality will take hold of lots of spinners.*

* * *

KINGSTON TRIO ..... **WHERE HAVE ALL THE FLOWERS GONE**
(Capitol) ..... **O Ken Karenge**
The Kingston Trio's "Where Have All The Flowers Gone" (Sanga†) will bloom along the spinning trail because of its charming folk ballad quality and enchanting reading. "O Ken Karenge" (Baron-Sausalito†) has an exciting tribal thump that will draw play from the folk buffs.*

* * *

TOMMY BOYCE ..... **ALONG CAME LINDA**
(RCA Victor) ..... **You Look So Lonely**
Tommy Boyce's "Along Came Linda" (Calboy†) has a happy rocking beat that will roll into jock and juke areas for a hefty payoff and establish this new singer as a teen fave. "You Look So Lonely" (Calboy†) will also find lots of friends among the juve set because of the lighthearted lilt and the teen-angled lyric.

* * *

NINO & THE EBB TIDES ..... **HAPPY GUY**
(Mr. Peacock) ..... **Wished I Was Home**
Nino & The Ebb Tides' "Happy Guy" (B.L.&H.) bounces across the grooves with a clap-along beat that the juve set ought to go for in a big way. "Wished I was Home" (Monument†) is an average ballad with all the familiar rocking touches to grab teenage interest.*

* * *

FAY SIMMONS ..... **JUST TO HOLD MY HAND**
(Pop-Side) ..... **A Sinner Kissed An Angel**
Fay Simmons' "Just To Hold My Hand" (Lion†) has a rocking drive that will move out along all the spinning routes due to the energetic vocal attack. "A Sinner Kissed An Angel" (Famous) is sent off with a jazz styling that's grooved for pop appreciation.*

* * *

FRIEDEL WENDE ..... **ALL MY PRETTY ONES**
(Cadence) ..... **Liebchen**
Friedel Wende's "All My Pretty Ones" (E. H. Morris) is a topnotch romantic instrumental backed up by a choral sound for an added spinning fillip. "Liebchen" (E. H. Morris*) builds up another love theme with solid instrumental values that will appeal to all programmers.*

* * *

ANITA & THE SO-AND-SO'S ..... **JOEY BABY**
(RCA Victor) ..... **Rinky Tinky Rhythm**
Anita & The So-And-So's' "Joey Baby" (Treet) has a good ballad feel with a vocal approach that gives it solid spinning chances on all levels. "Rinky Tinky Rhythm (Treet) jumps at a lively pace that could draw some juke coin.

* * *

THE IMPERIALS ..... **FAITHFULLY YOURS**
(Carlton) ..... **Vut Vut**
The Imperials' "Faithfully Yours" (David Jones†) is in a big ballad groove with a lead vocalist who is sure to pull the young femmes to his side. "Vut Vut" (David Jones†) swings with a rhythmic violence that always finds its juke audience.

* * *

DAVE BARTHOLOMEW ..... **I'M WALKIN'**
(Imperial) ..... **Going To The River**
Dave Bartholomew's "I'm Walkin'" (Travis†) has an instrumental drive that makes it a natural for a big juke pickup. "Going To The River" (Commodore†) flows along with some good blues sounds for okay results.

* * *

THE FOUR PREPS ..... **ONCE AROUND THE BLOCK**
(Capitol) ..... **The Seine**
The Four Preps' "Once Around The Block" (Arena) is a well-written ballad with the type of lyric and beat which the juves will go for. "The Seine" (Flywheel*) is a lilting entry also with chances.*

* * *

JACK ROSS ..... **HAPPY JOSE**
(Dot) ..... **Sweet Georgia Brown**
Jack Ross' "Happy Jose" (Landowne) is a laughing record with a swinging beat and a novelty lyric which could catch on. "Sweet Georgia Brown" (Remick*) is a snappy instrumental workover of this Dixieland standard.*

* * *

JIMMY DEAN ..... **DEAR IVAN**
(Columbia) ..... **Smoke, Smoke That Cigarette**
Jimmy Dean's "Dear Ivan" (Plainview†) is a plea to a Soviet civilian for better understanding between the U. S. A. and the U.S.S.R., belief in God, etc., delivered with a sincerity that a lot of people will cling to. It may not stop the cold war but it could be a hot record. "Smoke, Smoke, Smoke That Cigarette" (Americant) puffs across a twangy beat that should do extremely well in juke situations.

* * *

EDDIE COCHRAN ..... **WEEKEND**
(Liberty) ..... **Lonely**
Eddie Cochran's "Weekend" (Americant) rolls at a swinging pace with a juve-angled lyric that's sure to pull a lot of youngsters around the transistors and jukes. "Lonely" (Eldorado†) is a slow ballad that sets up an appealing mood that the juves will find romantic.

* * *

BILL REEDER ..... **JUDY**
(Hi) ..... **Secret Love**
Bill Reeder's "Judy" (Progressive†) has a country-flavored beat and the lyric ingredients that could make it go over nicely in pop spinning areas. "Secret Love" (Remick) is given an alfalfa-styled rhythmic beat that doesn't hurt it at all.* *Gros.*

*ASCAP. †BMI.

DISKS' COSTLY NAME GAMBLE

Twist Just a Short-Lived Gimmick Say British Terpers; Prefer Older Dances

London, Dec. 19.

The British seem loath to swap more established dances for the hipswinging new craze—The Twist. Despite reports of the hot biz The Twist is bringing to U.S. clubs, observers here report no parallel turn to The Twist by the U.K.'s dancehall dandies.

But maybe that's because it's early yet, says bandleader Joe Loss, who batons his orchestra nightly at London's biggest dancehall, the Hammersmith Palais.

Loss, by far the most hopeful of a Twisting future, plays "Twistin' The Mood" three times nightly at the big terpery and reports that although the kids keep on jiving, they are looking round to see if anyone can Twist. One of the biggest problems in getting the dance off the ground here is getting sufficient publicity for it.

Recalls 'Lambeth Walk'

Eric Morley, a topper of Mecca Dancing, which controls most of Britain's ballrooms, says he is not prepared to shell out for demonstration teams to tour the halls as the increased receipts wouldn't justify the expense. According to Morley the last time he tried to stimulate a dance trend, "The Lambeth Walk," he wound up paying the bills while the disk companies soaked up the gravy.

British diskeries, although they have released more than a dozen Twist platters between them, are also not prepared to back the dance. Understandably because not one of the Twist disks has made any noticeable impression.

But the Victor Sylvester Dance Studio, run by the Rank Organization (which has an expanding dancehall policy), has decided to give the Twist a whirl. The studio has commissioned Peppi, an American dance master, to instruct amateur terpers in the art.

Fad Lacks Interest

Not only has the craze not got away on the ballroom floor, but the nightclub scene reports a similar low degree of interest. Bandleaders note that although the dance is being asked for, it is more out of curiosity than anything else.

Seldom is The Twist requested more than once a night, says Edmundo Ros, veteran maestro. In his opinion, it is too exhibitionist for classy clientele while too standoffish for younger couples.

British niteries are not without The Twist, however. Sandu Scott includes it as part of her act at the Colony, for instance. But not one voice says it is more than a short-lived gimmick from the nitery patron's point of view.

Sydney Jerome, a barometer of dance trends, who supplies entertainment for a wide and varied field of clients, insists that he has not even been asked for the dance. In fact, he says, he hasn't seen it.

There seems little doubt that, unless there is a sudden change in attitude, British dancers prefer the straight, old fashioned clinch.

Twist Demo On Stage

St. Louis, Dec. 19.

The Fox Theatre got on the bandwagon of the nation's newest dance craze by inaugurating live exhibitions of The Twist onstage last Friday (15), Jack Denett and his orchestra setting the rhythms for the twisters.

There'll be two shows nightly on week nights and three on weekends.

CONT'L LABEL'S DISTRIB

Records Inc. of Boston and Trinity Records of Hartford will distribute the new Continental Records line in the New England area.

The label has three series, international, foreign and jazz, and is also offering a $1,007.50 "limited edition" of the only recorded performance of the late Georges Enesco conducting his Roumanian Rhapsodies.

Form Folk Disks

Montpelier, Vt., Dec. 19.

Folk-Legacy Records Inc., a new firm in Huntington, which will obtain folk music by research and make recordings for commercial distribution, has been granted a charter here by Secretary of State Howard E. Armstrong. It was reported that the new company would also deal in all kinds of musical recordings.

Incorporators were listed as Lee B. Haggerty of Evanston, Ill., Charles A. Paton of Huntington and Thomas J. Kenney of Richmond.

Boosey & Hawkes Peps Its Pop Dept.

London, Dec. 19.

Boosey & Hawkes, a pubbery known here more for its serious and light music than for its pop activities, plans to revitalize its latter department for Christmas. And the company's New Year resolution is: "break into that big-money market."

So far, B&H has had a single pop Dick, "Softly, Softly," which Ruby Murray piped to commercial success. But, of late, internal reorganization has put Johnny Marsden, former head of the light music division, in charge of the pop shop and rusty wheels are beginning to roll.

Eyeing the success of "The Willow Waltz" which was the theme tune of BBC-TV's click serial, "The World of Tim Frazer," Marsden has had lyrics added. Miss Murray will record it soon under the title of "Goodbye My Love."

Also on the list are numbers from a newly-formed group "The Mystery Men" (supposedly topline soloists from many labels), a unit which will record only. First release will be a reprise of a yesteryear hit, "Oasis."

ADS' BIG ROLE IN BUILDUP

By MIKE GROSS

The stakes involved in the launching of a new record artist are getting higher. The additional investment is being forced on the companies as advertising and promotion continues to play a more and more important role in helping to get a newcomer off the ground.

Some industry execs say that the cost has doubled within the past five years, and Bill Alexander, who heads RCA Victor's ad-promotion division, indicated that the outlay for four new Victor artists this past year came to over $500,000.

Advertising and promotion have become increasingly important adjuncts to the artists & repertoire, sales and merchandising division and are now looked upon as key tools for exposure even though the cost is getting higher. Alexander admits that until the artist is established the ad doesn't pay off but once "the non-name becomes a name the campaign more than pays for itself."

More 'n' More Bally

The continual flow of new artists into the industry and the tough competition for disk jockey exposure have moved the companies to think along the lines of more advertising and more promotion. In addition to buying space and spots, the ad-promotion divisions work on distributor tours for the new artists, parties for the new artists to meet the press and the deejays, and cuffo appearance in key outlets around the country. All this comes out of the ad-promotion division's budget, and it adds up.

The companies are continually looking for offbeat angles and gimmicks to get their new people or new product known. Victor, for example, took over New York's Basin Street East one night this past fall to introduce to the press and the radio-tv people two new artists, The Limeliters and Peter Nero, who were to begin a regular run

(Continued on page 42)

Labels Going Steady With Dept. Stores Via Co-Op Tie-ins to Promote Product

With disk promotion becoming more difficult and complex, diskeries are increasingly involved in cooperative tie-ins with various outlets as a means of getting their product before the public's eye. On one level, this situation has given rise to a multimillion dollar premium operation on the part of the majors and on a lesser scale, smaller labels have been pushing their material via a myriad of less-expensive deals.

A favorite tie-in promotion for smaller labels has been and continues to be the department and variety store. All types of promotions have been worked out through these outlets from personal appearance gigs to recording sessions. These arrangements are figured as having been beneficial to both diskery and store in terms of customer attendance and product exposure.

The tie-ins usually involve taking large ads in local newspapers, and occasionally the deals are accented via radio spots. The ads are often co-op setups, with diskery and store splitting the cost and both getting equal billing as regards space. The diskery then provides an artist or group of artists and gets the right to display its product in a special area generally near the store's disk department.

Cues Other Deals

This situation has given rise to other types of store promotion in which most diskeries are involved. The arrangement doesn't involve artist appearances, but is mostly a matter of co-op advertising on the part of diskery and store. Here the store features a hot item for a label or two through which it hopes to lure customers to its disk and other departments, and the labels hope to promote their product.

Cutrate disks are usually featured in such promotions, with the hot items used as the lure. In the personal appearance setups, generally there is no cutrating, although the company's disks are made available while the artist is in the store.

A deal more ambitious than most tie-ins has been arranged for Jan. 13 in Brooklyn. It involves several participants, directly and indirectly. The principals are the Abraham & Straus Dept. Store there and Elektra Records. Also directly involved is the Goya Guitar Company.

A folk festival has been set up that day from 11 a.m.-5 p.m. at the store. Several artists from the Elektra roster will appear and Elektra product will be displayed. Indirect beneficiaries, however, are diskeries like Riverside and Washington which, although their product won't be up for sale at the event, also carry some of the appearing artists on their labels. So far set to perform at the fest are Josh White, Ed McCurdy, Bob Gibson and Jean Ritchie.

Slate Guitar Seminar

Part of the festivities will be a guitar seminar throughout the day during which the artists will explain the use and techniques of guitar playing. Goya guitars will be used in this connection and will be displayed and sold as well. Elektra also has a package called "Folk Song Kit," which contains a disk and booklet on guitaring, that will be pushed through the seminar.

In addition to her exposure as an artist, Miss Ritchie will also demostrate the use of and manufacture during the day of a dul-

(Continued on page 42)

Dee Kilpatrick Joins WB

Dee Kilpatrick has been named southern district regional sales manager for Warner Bros. Records. He will headquarter in Nashville and report to John K. (Mike) Maitland, WB prexy.

Kilpatrick recently served in executive capacities at Capitol and Mercury Records. He also was associated with WSM radio, Nashville, and most recently with the Wesley Rose publishing companies in Nashville.

French Diskeries' Pop Sales Climb

Paris, Dec. 19.

Main emphasis among top record companies here is on pop disks, with the sudden popularity of The Twist and rock and roll also helping sales. The 1960-61 seasons saw a rise in business after some lean years aided by growing disk clubs.

However, sales of classics are falling and it is thought that the dip may be due to higher costs, saturation and the hardsell need for modern classical disks.

Pathe-Marconi leads in pressing and sales with about 35% of the mart, followed by Phillips with 18%, Barclay with 10%, Vogue with 7%, RCA Decca with 7%, Polydor with 5% and the rest split among lesser labels.

Pathe-Marconi has streamlined its setup in the American style and other companies have, or will have, followed suit. Old format had marketing and sales responsibilities mixed up.

But all functions now have been clearly departmentalized with a clarity in accountability. Three divisions called art, marketing and sales are in operation.

Stereophonic records have not quite caught on. These disks are still fairly expensive and companies are looking into the possibilities of reducing prices.

OUT SOON!

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Of

VARIETY

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ABC-PAR ADDS FIELD MAN

Eddie Thomas has been added to the field promotion staff of ABC-Paramount Records. He reports to Larry Newton, Am-Par's veep in charge of sales.

Thomas will be covering radio stations, program directors, station librarians and other media of promotion. He is currently on the road with the Impressions, a rock group touring the east and midwest on a combination promo-p.a. tour.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	THE LION SLEEPS TONIGHT Tokens	Victor
2	3	8	WALK ON BY Leroy Van Dyke	Mercury
3	5	8	GOODBY CRUEL WORLD James Daren	Colpix
4	2	6	RUN TO HIM Bobby Vee	Liberty
5	4	10	PLEASE MR. POSTMAN Marvelettes	Flare
6	10	3	PEPPERMINT TWIST Joey Dee & Starlighters	Roulette
7	6	12	BIG BAD JOHN Jimmy Dean	Col
8	13	3	THE TWIST Chubby Checker	Parkway
9	9	5	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka	Victor
10	7	8	LET THERE BE DRUMS Sandy Nelson	Imperial
11	8	9	MOON RIVER Henry Mancini	Victor
12	19	3	WHEN THE BOY IN YOUR ARMS Connie Francis	MGM
13	26	2	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
14	18	3	WHEN I FALL IN LOVE Lettermen	Capitol
15	11	12	FOOL NUMBER ONE Brenda Lee	Decca
16	28	2	ROCK-A-HULA Elvis Presley	Victor
17	14	7	JUST OUT OF REACH Solomon Burke	Atlantic
18	23	8	TONIGHT Ferrante & Teicher	UA
19	30	3	UNCHAIN MY HEART Ray Charles	ABC
20	20	6	I DON'T KNOW WHY Linda Scott	(CA)
21	16	9	CRAZY Patsy Cline	Decca
22	15	19	YOU'RE THE REASON Bobby Edwards	Crest
23	12	12	RUNAROUND SUE Dion	Laurie
24	48	2	I KNOW Barbara George	AFO
25	17	8	MOON RIVER Jerry Butler	Vee Jay
26	22	6	LANGUAGE OF LOVE John D. Loudermilk	Victor
27	25	2	THERE'S NO OTHER Crystal	Philles
28	27	13	I UNDERSTAND G Cleffs	Terrace
29	—	1	SMALL SAD SAM Phil McLean	Versitile
30	44	9	GYPSY ROVER Highwaymen	UA
31	34	8	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
32	—	1	THE WANDERER Dion	Laurie
33	—	1	LITTLE BITTY TEARS Burl Ives	Decca
34	24	11	TOWER OF STRENGTH Gene McDaniels	Liberty
35	29	14	BRISTOL STOMP Dovells	Parkway
36	21	4	'TIL Angels	Caprice
37	39	3	REVENGE Brook Benton	Mercury
38	31	6	JOHNNY WILL Pat Boone	Dot
39	—	1	WELL, I TOLD YOU Chantelles	Carlton
40	38	8	HEARTACHES Marcels	Colpix
41	36	8	GYPSY WOMAN Impressions	ABC-Par
42	—	1	TUFF Ace Cannon	Hi
43	—	3	COMANCHEROS Claude King	Col
44	—	1	TWIST HER Bill Black Combo	Hi
45	43	2	COTTONFIELDS Highwaymen	UA
46	40	2	JAMBALAYA Fats Domino	Imperial
47	—	2	TOWN WITHOUT PITY Gene Pitney	Musicor
48	32	8	GOD, COUNTRY AND MY BABY Johnny Burnette	Liberty
49	—	1	I HEAR YOU KNOCKIN' Fats Domino	Imperial
50	—	1	LONESOME NUMBER ONE Don Gibson	Victor

Cap Shuffles Its Merchandisers

The merchandising division of Capitol Records Distributing Corp. underwent a personnel reshuffle last week. Perry Mayer, Cap's national merchandising manager, made three staff changes within his department.

Coming in as assistant to Mayer is Donn Spencer, formerly sales promotion manager of L.A. tv station KTTV. As assistant to the national merchandising manager, a new post, by the way, he'll work primarily in the area of special merchandising and promotion projects.

Paul Russell, a merchandising copywriter since last July, has been promoted to pop album merchandising manager, succeeding Richard Heckenkamp, who has resigned. Bob Bates, previously with the production company of Capitol Records Inc., is moving his staff to CRDC and takes over as merchandising services manager replacing Leonard Poole, who exited to take a post with the Mattel Toy Co. in L.A.

Gregmark Gets Paris

The Paris Sisters have been signed for a fourth year with Gregmark Records. The trio has just returned from a three-month tour of niteries. They will have their first LP released in January.

Disks' Gamble

Continued from page 41

at the club the night after the special Victor affair.

Victor also took over the Henry Miller Theatre (N.Y.) for a special cuffo showing of "La Dolce Vita" to help promote its soundtrack album of the picture. Alexander figures that the cost of the whole campaign to launch The Limeliters and Nero as new Victor artists came to over $150,000 for each.

In other moves to get exposure for the newcomers, the diskeries have established liaison with the talent agencies to assist in getting the new people on network tv shows. The hefty tv guest shot play gotten for trumpeter Al Hirt has been considered one of the most important factors in making his first Victor album a bestseller.

Alexander says that through the advertising media a company can strike out for a mass audience to get its artists known in the quickest possible time. "A label," he says, "is as strong as its new artists so we have to take the gamble to build them up."

Dept. Stores

Continued from page 41

cimer (a three-stringed, hour glass-shaped instrument). Through this bit, she will become an indirect beneficiary in that she owns a company which makes and sells the instruments. They will also be made available.

Distributors will set up special deals for A&S with all Elektra disks on special sale and artists autographing the platters. A&S in turn is embarking on a fullscale ad campaign to publicize the event, on both a co-op and institutional basis.

The entire event was conceived and produced by Peter Rachtman who handles public relations for Elektra and produces folk and jazz concerts in the east through his Troubadour Productions.

Songsmith
Irving Caesar
has written a discerning piece on
Songs as Stereotypes and Caricatures
* * *
another Important Feature in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. on chart		
1	2	11	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)	
2	3	8	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)	
3	1	22	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)	
4	13	7	MITCH MILLER (Columbia) Holiday Sing Along (CL 1701)	
5	5	16	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)	
6	4	50	CAMELOT (Columbia) Original Cast (KOL 5620)	
7	10	7	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)	
8	8	19	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)	
9	11	10	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
10	7	14	KINGSTON TRIO (Capitol) Close-Up (T 1642)	
11	6	16	MITCH MILLER (Columbia) Your Request (CL 1671)	
12	9	19	DAVE BRUBECK (Columbia) Time Out (CL 1397)	
13	14	85	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	
14	12	17	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)	
15	16	10	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)	
16	15	18	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)	
17	33	6	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)	
18	17	18	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)	
19	20	8	WEST SIDE STORY (Columbia) Original Cast (OL 5230)	
20	39	16	BRENDA LEE (Decca) All the Way (DL 4176)	
21	18	69	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)	
22	43	9	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)	
23	44	2	MITCH MILLER (Columbia) Christmas Sing Along (CL 1205)	
24	23	32	CARNIVAL (MGM) Original Cast (E 3946)	
25	24	9	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)	
26	21	6	BOB MOORE (Monument) Mexico (M 4005)	
27	35	25	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)	
28	48	3	MILK AND HONEY (Victor) Original Cast (LOC 1065)	
29	19	16	EARL GRANT (Decca) Ebb Tide (DL 4165)	
30	36	2	BING CROSBY (Decca) Merry Christmas (DL 8128)	
31	26	4	CHUBBY CHECKER (Parkway) The Twist (P 7001)	
32	37	2	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)	
33	30	6	SAIL AWAY (Capitol) Original Cast (WAO 1643)	
34	—	13	DAVE GARDNER (Victor) Ain't That Wierd (LPM 2335)	
35	—	2	KING OF KINGS (MGM) Soundtrack (MGM 1E2)	
36	27	26	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)	
37	22	16	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)	
38	28	9	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)	
39	29	21	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)	
40	—	1	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)	
41	31	4	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)	
42	32	33	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)	
43	38	15	PETER NERO (Victor) New Piano in Town (LPM 2383)	
44	25	48	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)	
45	40	7	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)	
46	45	3	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)	
47	—	1	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21568)	
48	46	16	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)	
49	34	38	PAUL ANKA (ABC-Par) Sings His Big 15, Vol. II (ABC 323)	
50	—	1	RAY CHARLES (Atlantic) Do the Twist (8054)	

Inside Stuff—Music

"The Arts and Sciences of the Recording Industry" is the title given to a series of eight lecture-discussions to be given at New York U. beginning Jan. 24, under the sponsorship of NYU, in cooperation with the National Academy of Recording Arts & Sciences. The speakers and topics to be taken up in the series, which is open to the public as well as the trade will be: George Avakian, instrumentation pop and jazz; Clyde Otis, pop singles; John Hammond, reissues; Nesuhi Ertegun (NARAS N.Y. chapter head) jazz recording today; Seymour Solomon, symphonic and instrumentation; Alan Kayes, opera and vocal; Is Horowitz; chamber music; Al Bennett, single records; Bill Gallagher, package goods; John Stevenson, record clubs and direct mail; Marty Zwerling, one-stops and racks; Hal Cook, premiums and varied methods; Bob Altshuler, publicity; Norman Weiser, advertising; Dave Kapralik, radio, tv, disk jocks; Bob Jones, art production; Nat Hentoff, annotation; Tom Dowd, studio and live recording; William Bachman, development of equipment.

These speakers will discuss their topics at sessions which group them where the subjects are related, thus making up the first seven sessions. The final meeting will concern the future of the disk biz and will be a panel discussion, participated in by Joe Csida, Hal Cook, Ted Wallerstein, Dave Kapp, Randy Wood and Billy Taylor as moderator.

Augustin Anievas, 27-year-old New York City pianist, won first prize in the Dimitri Mitropoulos Music Competition, the finals of which were conducted Sunday night (17), at the Metropolitan Opera. Four semi-finalists were heard, backed by the N. Y. Philharmonic conducted by Theodore Bloomfeld. Runnersup were Marta Pariente (Argentina), Susan Starr (Philadelphia) and Ralph Votapek (Milwaukee).

Adlai E. Stevenson, U. S. United Nations representative, delivered the keynote speech for the event, which was organized and conducted by the Women's Division of the Federation of Jewish Philanthropies. First prize was a gold medal and a cash award of $5,000, donated by the Philip Morris Co.; second prize, a silver medal and $3,000 cash, donated by the Samuel Bronfman Foundation; third prize, a bronze medal and $1,500, donated by the Philadelphia Friends of Dimitri Mitropoulos; and fourth prize was a certificate and $1,000, donated by Spyros P. Skouras, prexy of 20th-Fox Pictures.

Mercer Ellington is initiating a special series of jazz concerts under the banner "An Evening at Home With the Jazz Society." He is writing new pieces especially for the program, set for Jan. 15 at the home of Lucille Butterman, a founding sponsor of the society. The series has been designed to showcase new works of jazz composers, new and familiar.

With the program, the Society also hopes to dispel some of the clichés surrounding jazz and at the same time to gain support for its goal of building a centre to house the arts of jazz. Plans call for the showcasing of one composer each month. New works by such as Ted Curson, Tadd Dameron, Kenny Dorham, Dizzy Gillespie and Gunther Schuller will be offered. The Jazz Society is a non-profit educational organization.

On Dec. 14 the citizens of Henderson, Tex., will salute a hometown boy who has made good with his voice and his guitar. Jim Reeves, who turned to singing when his career as a professional baseball pitcher went sour because of a leg injury, will return here for a "Jim Reeves Day." Event will be climaxed by his appearance in the Henderson High School auditorium at a March of Dimes benefit. After the injury ruined his pitching prospects, Reeves went to work at a local radio station, KGRI, of which he now is part owner and prez, as an announcer. In 1953 he scored with a tune called "Mexican Joe" which sold more than a 1,000,000 copies.

Twentyfive of Capitol Records' alltime bestsellers will be rereleased for the diskery's Star Line series. Each disk will include two former hits by 8 Cap artists. The selections were based on national popularity, total sales, and requests from disk jockeys, dealers and juxebox operators. The series will include vocals and instrumentals by such artists as the Kingston Trio, Nat King Cole, Stan Kenton, Tennessee Ernie Ford, Dean Martin, Kay Starr, Peggy Lee, Gordon MacRae, Les Baxter, Frank Sinatra, Ferlin Husky and Faron Young.

The question of who came first in The Twist—Chubby Checker or Hank Ballard—has become academic. According to Lou Levy, publishing head of Leeds Music, The Twist was around before either one of them. In Levy's catalog there's a tune called "The Fowler Twist" written by Lemuel Fowler in 1922. It was acquired by Levy when he took over the catalogs of the Clarence Williams Music Co. Levy is also willing to bet that someone will uncover a Twist song that even precedes his 1922 copyright.

The first issue of the ASCAP Almanac is going out to over 1,700 program directors and disk jockeys throughout the country. The Almanac will be a monthly bulletin of birthdays and anniversaries of composers, authors and musical plays. The Almanac is being compiled and edited by Stanley Green, musicologist and authors of "The World of Musical Comedy" (Ziff-Davis).

Roulette Records has come up with an in-store tie-in to promote its "Doin' The Twist at the Peppermint Lounge" album and its soundtrack platter from the Par's "Hey, Let's Twist." Sta-Well Hats has manufactured a special Twist hat, with "Hey Let's Twist with Joey Dee" (Peppermint Lounge, N. Y., tooter and star of the pic) imprinted on it. The diskery figures that the hats will outdo any window streamer or counter display in stimulating customer intereste in the disks.

A three-man committee has been formed to advise on the programming of jazz and folk music in the new Philharmonic Hall in Lincoln Center for the Performing Arts. The committee is headed by Russell Sanjek, director of public relations for BMI. The other members are Billy Taylot, pianist and composer, and Gunther Schuller, instrumentalist, conductor and composer of both classical and jazz works.

RCA Victor's custom division has refurbished its Chicago plant. The overhaul was developed by Joe Wells, recording manager, who worked with Alan Stevens, RCA Victor's general plant engineer. The studios are located 180 miles from Victor's main pressing plant in Indianapolis.

The Adriatic Music suit against AMC over ownership of the tune "Come Prima," as reported in last week's VARIETY, has already been settled. According to Miles Lurie, attorney for Adriatic, the action was settled with an accounting and payment of an undisclosed "substantial" amount of money. So far, no papers have been filed in N. Y. Supreme Court.

A new piano method, designed to employ pop instead of classical music in teaching youngsters how to play the instrument, has been developed by pianists Leonid Hambro and Jascha Zayde. The system was created to offset the tendency on the part of beginning students to lose interest in their lessons as quickly as they seem to (about 2/3 of beginners drop their studies after the first year) by using familiar and popular tunes as the basis of beginning study instead of reliance on the classics which seem to bore most beginners. Ludlow Music will publish the method.

Musicologist
Sigmund Spaeth
goes out on a big fat musical limb in pinpointing
The Three Top Songs Of All Time
* * *
another important Feature in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Gospel Music Broadens Its Show Biz Horizons With Off-B'way 'Nativity'

Gospel music is cutting itself a bigger slice of show biz than it ever attempted before via the first presentation to use it as the peg for a legit show. An off-Broadway show titled "Black Nativity" is and will be at the 41st St. Theatre through Jan. 6 and, although billed as "a Christmas song-play," it is actually a two-hour religioso concert, featuring numerous gospel tunes performed dynamically by some fine exponents of this genre. Michael Santangelo and Barbara Griner, in assiciation with Eric Franck, are producing the piece.

"Nativity" was penned by Negro poet-playwright Langston Hughes insofar as some sketchy narrative used in the first act of the production is concerned. It is in this act that the Christmas story is told partially through the constricted choreography of Louis Johnson and Hughes' narrative but mostly by the religioso song styling of Marion Williams & the Stars of Faith, Professsor Alex Bradford & Singers and Princess Stewart.

Dressed in some appropriate costumes designed by Bill Hargate and performing on the multi-level platforms of Joe Eula, dancers Clive Thompson, Cleo Quitman and Carl Ford depict Joseph, Mary and a shepherd in often invisible fashion due to the sight lines of the house which make it difficult for the audience to see the stage. The terpers, however, are competent and carry out their assignments with skill. Howard Sanders narrates effectively through the first act.

After the story of Christ's birth and an intermission, the house suddenly becomes a miniature Apollo Theatre with the singers giving forth with some authentic gospel styling of several fave religioso tunes. Miss Williams and her group absorb the audience with several numbers like "Holy Ghost Don't Leave Me" and "We Shall Be Changed," the latter featuring a singer wailing up and down the aisles to the audience's delight. Miss Williams displays fine vocal range on the high notes and delivers her material with gusto and emotional involvement. Ditto her group.

Bradford & Co. have a more controlled style but feature some terping in their renditions of tunes like "Leak in the Building" and "Nobody Like the Lord." His singing has a coarseness that works okay for him in the area of emotions and he steps to the piano for an effective turn there.

Princess Stewart, a blind songstress, also demonstrates an emotional style. Her singing is clear and dramatically strong. Willie James McPhatter backs the groups with facility on the organ and Alberta Carter, yet religioso performer, handles the piano well.

Although the audience at night caught was predominantly white, there was considerable participation as far as applause is concerned. Noticeably missing, except for a few occasions from those more accustomed to gospel, were the vocal responses and emotional involvement that usually are part of any gospel event.

Vinnette Carroll has staged the production simply and Martin Aronstein's lighting lends occasional dramatic emphasis. In all, "Black Nativity" is a fine ambassador of the gospel. It's also an excellent showcase for the cast, set in an appropriate seasonal atmosphere. *Kali.*

Philly Orch Drops Link With National Symph, Now Playing D.C. on Its Own

Washington, Dec. 19.

The Philadelphia and National Symphony orchestras have crossed violin bows in a date duel, elbowing for Washington's symphonic audiences in 1962-63 season.

Booking battle started when the Philadelphians surprised with announcement they will present five Tuesday eve concerts in D.C. under their own colors.

For past six seasons, Philly group has been presented by National Symphony in two pairs of concerts annually. Hometown orchestra expressed shock that Eugene Ormandy's baton was invading without prior notice.

First local notice of Philadelphia orch's plans came in advance press release to music editors. C. Wanton Balis, Jr., president of the Philadelphia Orchestra Assn., said his group intends to return to tradition of playing Washington on its own, as it did from 1902 until the 1956-57 season.

"Our association with the National Symphony has been extremely pleasant and mutually beneficial," Balis said. He said the Philadelphia board decided, however, that the orchestra's "large and devoted following in Washington" can get better service under the new arrangement.

Milton W. King, National Symphony Orchestra Assn. president, then issued a statement timed to coincide with the Philadelphia announcement. King said:

"The Philadelphia Orchestra's decision to present its own series came as a complete surprise. We were not informed in advance and some of the dates announced are in direct conflict with the National Symphony's traditional Tuesday-Wednesday series concerts for next season."

Actually, VARIETY learned, only one date is involved in the conflict. Managers of both symphonies are trying to work out equitable arrangements.

But there appears to be no chance the Philadelphia musicians will back down on decision to fly their own flag in Washington. Robert Bialik, local disk entrepreneur, has been named Washington rep for the series. Tickets will go on sale in January in two Washington locations.

The Philadelphians will play in Constitution Hall, where they have been sponsored by the National Symphony and which is the latter's traditional home.

The Philadelphia Orch's schedule includes a date here next Nov. 13 when Otto Klemperer will guest conduct after an absence of 10 years from the U.S.

Captures Paris Boite

Paris, Dec. 19.

Ben Benjamin, Yank boniface of the top jazz boite in Paris, the Blue Note, had to give into the climbing popularity of The Twist. He has inaugurated a 4 a.m. Twist session in his boite to disks, when his jazz players are off, and has also started an afternoon tea dance with pianist Numidia doing the dance and background music.

Jazz draws, says Benjamin, but then gives a French shrug—he is a longtime resident—and maintains that business is business and he may as well cater to the Twist fanaticism and the tea dance habits of the locals.

Zoot Zims and Bud Powell keep up the jazz pull along with Yank singer Nancy Holloway.

Jazz Rolls With The Twist's Tide

Jazz is rolling along on the Twist tide. According to John Hammond, artists & repertoire producer at Columbia Records, it's a break for jazz when people start dancing again. "It may not help the far-outers," he insists, "but it will surely help the swingers."

Hammond claims that in the past several years jazz has become much too cerebral. Now that the kids and the adults have taken to dancing again because of The Twist's popularity, the jazz musicians will be forced to come back to earth and start playing for dancing.

Jazz's return to the beat has already had noticeable effect on records. Dave Brubeck's Columbia slicing of "Take Five" became a top single seller after the diskery's distributors asked that the side be taken out of an album for a push in the singles market. The disk jockeys and the jukebox operators are now looking for a couple of new jazz single releases a month finding that they are getting wide attention and drawing coin into the machines.

Hammond figures that the renewed interest in jazz singles will serve as a disciplinary factor for many musicians. He explained, "Most modern jazz musicians blow too many choruses. On an LP they go over one tune from between six to 14 minutes which often becomes monotonous. Now, if they work within the time limit of a single, something around two-and-a-half minutes, they'll have to blow fewer choruses and they'll have to blow better."

Hammond believes that new musical emphasis on the rhythmic beat, whether it comes from the Twist combos or the jazz groups will provide a much wider and lasting impact than rock 'n' roll. "For one thing," he said, it's not strictly in the teenager's domain. This time the adults are involved and they like it, too."

CAEDMON-BARD TAGS CHASE AS PROD. MGR.

John Chase has been appointed production manager of Caedmon Records and the Shakespeare Recording Society. He'll be in charge of turning tapes into finished records, buying paper, print for liners and covers, and inventory control. He will report to Stephen Nieman, general production head of the labels.

Chase will also be in charge of processing orders to distributors, house accounts and book stores. Before joining Caedmon he had been with the Prudential Insurance Co.

UA Tags Nype

Russell Nype, legit and tv actor-singer, has been inked by United Artists Records to a three-year pact. He'll cut his first UA album, "Russell Nype Sings the Gospel Hit Parade," Jan. 15 in New York. Nype has previously waxed for RCA-Victor, Columbia and MGM Records.

UA, Happy With Its Oct. Counter Display Racks, To Release 1,500 More

Following up on its initial release of 1,500 counter display racks last October, United Artists Records will release a second group of 1,500 early in January. According to Art Talmadge, UA's prez, the racks which have featured the Ferrante & Teicher "West Side Story" album during the past month, have been responsible for the sale of more than 50,000 albums, all of which are specially pre-packed in a polyethelene packaging.

The rack, which was designed by Talmadge, first featured "Great Motion Picture Themes, Vol. 2," which also passed the 50,000 mark in sales before being replaced by the "West Side Story" package.

A survey of dealers by UA distributors has disclosed that many of the racks which dealers contracted for in October have been placed in nearby, non-record shops by the disk dealers. Thus, in effect, dealers have become rack operators, on a very limited scale, by being able to offer coverage in such locations as beauty parlors, barber shops, novelty stores and smaller independent grocery outlets.

Heller Handling Sands

Bob Heller Distributing Co. will handle the Sands Record Co. line in Philadelphia.

Included in Sands' artist roster are guitarist Sal Salvador, formerly with the Stan Kenton Orch, and Ina Ray Hutton.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	THE LION SLEEPS TONIGHT Tokens	Victor
2	3	8	WALK ON BY Leroy Van Dyke	Mercury
3	5	8	GOODBY CRUEL WORLD James Daren	Colpix
4	2	6	RUN TO HIM Bobby Vee	Liberty
5	4	10	PLEASE MR. POSTMAN Marvelettes	Flare
6	10	3	PEPPERMINT TWIST Joey Dee & Starlighters	Roulette
7	6	12	BIG BAD JOHN Jimmy Dean	Col
8	13	3	THE TWIST Chubby Checker	Parkway
9	9	5	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka	Victor
10	7	8	LET THERE BE DRUMS Sandy Nelson	Imperial
11	8	9	MOON RIVER Henry Mancini	Victor
12	19	3	WHEN THE BOY IN YOUR ARMS Connie Francis	MGM
13	26	2	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
14	18	3	WHEN I FALL IN LOVE Lettermen	Capitol
15	11	12	FOOL NUMBER ONE Brenda Lee	Decca
16	28	2	ROCK-A-HULA Elvis Presley	Victor
17	14	7	JUST OUT OF REACH Solomon Burke	Atlantic
18	23	8	TONIGHT Ferrante & Teicher	UA
19	30	3	UNCHAIN MY HEART Ray Charles	ABC
20	20	6	I DON'T KNOW WHY Linda Scott	(CA)
21	16	9	CRAZY Patsy Cline	Decca
22	15	19	YOU'RE THE REASON Bobby Edwards	Crest
23	12	12	RUNAROUND SUE Dion	Laurie
24	48	2	I KNOW Barbara George	AFO
25	17	8	MOON RIVER Jerry Butler	Vee Jay
26	22	6	LANGUAGE OF LOVE John D. Loudermilk	Victor
27	25	2	THERE'S NO OTHER Crystal	Philles
28	27	13	I UNDERSTAND G Cleffs	Terrace
29	—	1	SMALL SAD SAM Phil McLean	Versitile
30	44	9	GYPSY ROVER Highwaymen	UA
31	34	8	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
32	—	1	THE WANDERER Dion	Laurie
33	—	1	LITTLE BITTY TEARS Burl Ives	Decca
34	24	11	TOWER OF STRENGTH Gene McDaniels	Liberty
35	29	14	BRISTOL STOMP Dovells	Parkway
36	21	4	'TIL Angels	Caprice
37	39	3	REVENGE Brook Benton	Mercury
38	31	6	JOHNNY WILL Pat Boone	Dot
39	—	1	WELL, I TOLD YOU Chantelles	Carlton
40	38	8	HEARTACHES Marcels	Colpix
41	36	8	GYPSY WOMAN Impressions	ABC-Par
42	—	1	TUFF Ace Cannon	Hi
43	—	3	COMANCHEROS Claude King	Col
44	—	1	TWIST HER Bill Black Combo	Hi
45	43	2	COTTONFIELDS Highwaymen	UA
46	40	2	JAMBALAYA Fats Domino	Imperial
47	—	2	TOWN WITHOUT PITY Gene Pitney	Musicor
48	32	8	GOD, COUNTRY AND MY BABY Johnny Burnette	Liberty
49	—	1	I HEAR YOU KNOCKIN' Fats Domino	Imperial
50	—	1	LONESOME NUMBER ONE Don Gibson	Victor

Cap Shuffles Its Merchandisers

The merchandising division of Capitol Records Distributing Corp. underwent a personnel reshuffle last week. Perry Mayer, Cap's national merchandising manager, made three staff changes within his department.

Coming in as assistant to Mayer is Donn Spencer, formerly sales promotion manager of L.A. tv station KTTV. As assistant to the national merchandising manager, a new post, by the way, he'll work primarily in the area of special merchandising and promotion projects.

Paul Russell, a merchandising copywriter since last July, has been promoted to pop album merchandising manager, succeeding Richard Heckenkamp, who has resigned. Bob Bates, previously with the production company of Capitol Records Inc., is moving his staff to CRDC and takes over as merchandising services manager replacing Leonard Poole, who exited to take a post with the Mattel Toy Co. in L.A.

Gregmark Gets Paris

The Paris Sisters have been signed for a fourth year with Gregmark Records. The trio has just returned from a three-month tour of niteries. They will have their first LP released in January.

Disks' Gamble

Continued from page 41

at the club the night after the special Victor affair.

Victor also took over the Henry Miller Theatre (N.Y.) for a special cuffo showing of "La Dolce Vita" to help promote its soundtrack album of the picture. Alexander figures that the cost of the whole campaign to launch The Limeliters and Nero as new Victor artists came to over $150,000 for each.

In other moves to get exposure for the newcomers, the diskeries have established liaison with the talent agencies to assist in getting the new people on network tv shows. The hefty tv guest shot play gotten for trumpeter Al Hirt has been considered one of the most important factors in making his first Victor album a bestseller.

Alexander says that through the advertising media a company can strike out for a mass audience to get its artists known in the quickest possible time. "A label," he says, "is as strong as its new artists so we have to take the gamble to build them up."

Dept. Stores

Continued from page 41

cimer (a three-stringed, hour glass-shaped instrument). Through this bit, she will become an indirect beneficiary in that she owns a company which makes and sells the instruments. They will also be made available.

Distributors will set up special deals for A&S with all Elektra disks on special sale and artists autographing the platters. A&S in turn is embarking on a fullscale ad campaign to publicize the event, on both a co-op and institutional basis.

The entire event was conceived and produced by Peter Rachtman who handles public relations for Elektra and produces folk and jazz concerts in the east through his Troubadour Productions.

Songsmith
Irving Caesar
has written a discerning piece on
Songs as Stereotypes and Caricatures
* * *
another Important Feature in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. on chart		
1	2	11	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)	
2	3	8	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)	
3	1	22	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)	
4	13	7	MITCH MILLER (Columbia) Holiday Sing Along (CL 1701)	
5	5	16	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)	
6	4	50	CAMELOT (Columbia) Original Cast (KOL 5620)	
7	10	7	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)	
8	8	19	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)	
9	11	10	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)	
10	7	14	KINGSTON TRIO (Capitol) Close-Up (T 1642)	
11	6	16	MITCH MILLER (Columbia) Your Request (CL 1671)	
12	9	19	DAVE BRUBECK (Columbia) Time Out (CL 1397)	
13	14	85	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	
14	12	17	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)	
15	16	10	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)	
16	15	18	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)	
17	33	6	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)	
18	17	18	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)	
19	20	8	WEST SIDE STORY (Columbia) Original Cast (OL 5230)	
20	39	16	BRENDA LEE (Decca) All the Way (DL 4176)	
21	18	69	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)	
22	43	9	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)	
23	44	2	MITCH MILLER (Columbia) Christmas Sing Along (CL 1205)	
24	23	32	CARNIVAL (MGM) Original Cast (E 3946)	
25	24	9	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)	
26	21	6	BOB MOORE (Monument) Mexico (M 4005)	
27	35	25	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)	
28	48	3	MILK AND HONEY (Victor) Original Cast (LOC 1065)	
29	19	16	EARL GRANT (Decca) Ebb Tide (DL 4165)	
30	36	2	BING CROSBY (Decca) Merry Christmas (DL 8128)	
31	26	4	CHUBBY CHECKER (Parkway) The Twist (P 7001)	
32	37	2	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)	
33	30	6	SAIL AWAY (Capitol) Original Cast (WAO 1643)	
34	—	13	DAVE GARDNER (Victor) Ain't That Wierd (LPM 2335)	
35	—	2	KING OF KINGS (MGM) Soundtrack (MGM 1E2)	
36	27	26	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)	
37	22	16	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)	
38	28	9	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)	
39	29	21	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)	
40	—	1	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)	
41	31	4	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)	
42	32	33	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)	
43	38	15	PETER NERO (Victor) New Piano in Town (LPM 2383)	
44	25	48	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)	
45	40	7	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)	
46	45	3	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)	
47	—	1	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)	
48	46	16	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)	
49	34	38	PAUL ANKA (ABC-Par) Sings His Big 15, Vol. II (ABC 323)	
50	—	1	RAY CHARLES (Atlantic) Do the Twist (8054)	

Inside Stuff—Music

"The Arts and Sciences of the Recording Industry" is the title given to a series of eight lecture-discussions to be given at New York U. beginning Jan. 24, under the sponsorship of NYU, in cooperation with the National Academy of Recording Arts & Sciences. The speakers and topics to be taken up in the series, which is open to the public as well as the trade will be: George Avakian, instrumentation pop and jazz; Clyde Otis, pop singles; John Hammond, reissues; Nesuhi Ertegun (NARAS N.Y. chapter head) jazz recording today; Seymour Solomon, symphonic and instrumentation; Alan Kayes, opera and vocal; Is Horowitz; chamber music; Al Bennett, single records; Bill Gallagher, package goods; John Stevenson, record clubs and direct mail; Marty Zwerling, one-stops and racks; Hal Cook, premiums and varied methods; Bob Altshuler, publicity; Norman Weiser, advertising; Dave Kapralik, radio, tv, disk jocks; Bob Jones, art production; Nat Hentoff, annotation; Tom Dowd, studio and live recording; William Bachman, development of equipment.

These speakers will discuss their topics at sessions which group them where the subjects are related, thus making up the first seven sessions. The final meeting will concern the future of the disk biz and will be a panel discussion, participated in by Joe Csida, Hal Cook, Ted Wallerstein, Dave Kapp, Randy Wood and Billy Taylor as moderator.

Augustin Anievas, 27-year-old New York City pianist, won first prize in the Dimitri Mitropoulos Music Competition, the finals of which were conducted Sunday night (17), at the Metropolitan Opera. Four semi-finalists were heard, backed by the N. Y. Philharmonic conducted by Theodore Bloomfeld. Runnersup were Marta Pariente (Argentina), Susan Starr (Philadelphia) and Ralph Votapek (Milwaukee).

Adlai E. Stevenson, U. S. United Nations representative, delivered the keynote speech for the event, which was organized and conducted by the Women's Division of the Federation of Jewish Philanthropies. First prize was a gold medal and a cash award of $5,000, donated by the Philip Morris Co.; second prize, a silver medal and $3,000 cash, donated by the Samuel Bronfman Foundation; third prize, a bronze medal and $1,500, donated by the Philadelphia Friends of Dimitri Mitropoulos; and fourth prize was a certificate and $1,000, donated by Spyros P. Skouras, prexy of 20th-Fox Pictures.

Mercer Ellington is initiating a special series of jazz concerts under the banner "An Evening at Home With the Jazz Society." He is writing new pieces especially for the program, set for Jan. 15 at the home of Lucille Butterman, a founding sponsor of the society. The series has been designed to showcase new works of jazz composers, new and familiar.

With the program, the Society also hopes to dispel some of the cliches surrounding jazz and at the same time to gain support for its goal of building a centre to house the arts of jazz. Plans call for the showcasing of one composer each month. New works by such as Ted Curson, Tadd Dameron, Kenny Dorham, Dizzy Gillespie and Gunther Schuller will be offered. The Jazz Society is a non-profit educational organization.

On Dec. 14 the citizens of Henderson, Tex., will salute a hometown boy who has made good with his voice and his guitar. Jim Reeves, who turned to singing when his career as a professional baseball pitcher went sour because of a leg injury, will return here for a "Jim Reeves Day." Event will be climaxed by his appearance in the Henderson High School auditorium at a March of Dimes benefit. After the injury ruined his pitching prospects, Reeves went to work at a local radio station, KGRI, of which he now is part owner and prez, as an announcer. In 1953 he scored with a tune called "Mexican Joe" which sold more than a 1,000,000 copies.

Twentyfive of Capitol Records' alltime bestsellers will be rereleased for the diskery's Star Line series. Each disk will include two former hits by 8 Cap artists. The selections were based on national popularity, total sales, and requests from disk jockeys, dealers and juxebox operators. The series will include vocals and instrumentals by such artists as the Kingston Trio, Nat King Cole, Stan Kenton, Tennessee Ernie Ford, Dean Martin, Kay Starr, Peggy Lee, Gordon MacRae, Les Baxter, Frank Sinatra, Ferlin Husky and Faron Young.

The question of who came first in The Twist—Chubby Checker or Hank Ballard—has become academic. According to Lou Levy, publishing head of Leeds Music, The Twist was around before either one of them. In Levy's catalog there's a tune called "The Fowler Twist" written by Lemuel Fowler in 1922. It was acquired by Levy when he took over the catalogs of the Clarence Williams Music Co. Levy is also willing to bet that someone will uncover a Twist song that even precedes his 1922 copyright.

The first issue of the ASCAP Almanac is going out to over 1,700 program directors and disk jockeys throughout the country. The Almanac will be a monthly bulletin of birthdays and anniversaries of composers, authors and musical plays. The Almanac is being compiled and edited by Stanley Green, musicologist and authors of "The World of Musical Comedy" (Ziff-Davis).

Roulette Records has come up with an in-store tie-in to promote its "Doin' The Twist at the Peppermint Lounge" album and its soundtrack platter from the Par's "Hey, Let's Twist." Sta-Well Hats has manufactured a special Twist hat, with "Hey Let's Twist with Joey Dee" (Peppermint Lounge, N. Y., tooter and star of the pic) imprinted on it. The diskery figures that the hats will outdo any window streamer or counter display in stimulating customer intereste in the disks.

A three-man committee has been formed to advise on the programming of jazz and folk music in the new Philharmonic Hall in Lincoln Center for the Performing Arts. The committee is headed by Russell Sanjek, director of public relations for BMI. The other members are Billy Taylot, pianist and composer, and Gunther Schuller, instrumentalist, conductor and composer of both classical and jazz works.

RCA Victor's custom division has refurbished its Chicago plant. The overhaul was developed by Joe Wells, recording manager, who worked with Alan Stevens, RCA Victor's general plant engineer. The studios are located 180 miles from Victor's main pressing plant in Indianapolis.

The Adriatic Music suit against AMC over ownership of the tune "Come Prima," as reported in last week's VARIETY, has already been settled. According to Miles Lurie, attorney for Adriatic, the action was settled with an accounting and payment of an undisclosed "substantial" amount of money. So far, no papers have been filed in N. Y. Supreme Court.

A new piano method, designed to employ pop instead of classical music in teaching youngsters how to play the instrument, has been developed by pianists Leonid Hambro and Jascha Zayde. The system was created to offset the tendency on the part of beginning students to lose interest in their lessons as quickly as they seem to (about ⅔ of beginners drop their studies after the first year) by using familiar and popular tunes as the basis of beginning study instead of reliance on the classics which seem to bore most beginners. Ludlow Music will publish the method.

Musicologist

Sigmund Spaeth

goes out on a big fat musical limb in pinpointing

The Three Top Songs Of All Time

* * *

another important Feature in the soon-due

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Washington, Dec. 19.

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For past six seasons, Philly group has been presented by National Symphony in two pairs of concerts annually. Hometown orchestra expressed shock that Eugene Ormandy's baton was invading without prior notice.

First local notice of Philadelphia orch's plans came in advance press release to music editors. C. Wanton Balis, Jr., president of the Philadelphia Orchestra Assn., said his group intends to return to tradition of playing Washington on its own, as it did from 1902 until the 1956-57 season.

"Our association with the National Symphony has been extremely pleasant and mutually beneficial," Balis said. He said the Philadelphia board decided, however, that the orchestra's "large and devoted following in Washington" can get better service under the new arrangement.

Milton W. King, National Symphony Orchestra Assn. president, then issued a statement timed to coincide with the Philadelphia announcement. King said:

"The Philadelphia Orchestra's decision to present its own series came as a complete surprise. We were not informed in advance and some of the dates announced are in direct conflict with the National Symphony's traditional Tuesday-Wednesday series concerts for next season."

Actually, VARIETY learned, only one date is involved in the conflict. Managers of both symphonies are trying to work out equitable arrangements.

But there appears to be no chance the Philadelphia musicians will back down on decision to fly their own flag in Washington. Robert Bialik, local disk entrepreneur, has been named Washington rep for the series. Tickets will go on sale in January in two Washington locations.

The Philadelphians will play in Constitution Hall, where they have been sponsored by the National Symphony and which is the latter's traditional home.

The Philadelphia Orch's schedule includes a date here next Nov. 13 when Otto Klemperer will guest conduct after an absence of 10 years from the U.S.

Captures Paris Boite

Paris, Dec. 19.

Ben Benjamin, Yank boniface of the top jazz boite in Paris, the Blue Note, had to give into the climbing popularity of The Twist. He has inaugurated a 4 a.m. Twist session in his boite to disks, when his jazz players are off, and has also started an afternoon tea dance with pianist Numidia doing the dance and background music.

Jazz draws, says Benjamin, but then gives a French shrug—he is a longtime resident—and maintains that business is business and he may as well cater to the Twist fanaticism and the tea dance habits of the locals.

Zoot Ziims and Bud Powell keep up the jazz pull along with Yank singer Nancy Holloway.

Jazz Rolls With The Twist's Tide

Jazz is rolling along on the Twist tide. According to John Hammond, artists & repertoire producer at Columbia Records, it's a break for jazz when people start dancing again. "It may not help the far-outers," he insists, "but it will surely help the swingers."

Hammond claims that in the past several years jazz has become much too cerebral. Now that the kids and the adults have taken to dancing again because of The Twist's popularity, the jazz musicians will be forced to come back to earth and start playing for dancing.

Jazz's return to the beat has already had noticeable effect on records. Dave Brubeck's Columbia slicing of "Take Five" became a top single seller after the diskery's distributors asked that the side be taken out of an album for a push in the singles market. The disk jockeys and the jukebox operators are now looking for a couple of new jazz single releases a month finding that they are getting wide attention and drawing com into the machines.

Hammond figures that the renewed interest in jazz singles will serve as a disciplinary factor for many musicians. He explained: "Most modern jazz musicians blow too many choruses. On an LP they go over one tune from between six to 14 minutes which often becomes monotonous. Now, if they work within the time limit of a single, something around two-and-a-half minutes, they'll have to blow fewer choruses and they'll have to blow better."

Hammond believes that new musical emphasis on the rhythmic beat, whether it comes from the Twist combos or the jazz groups will provide a much wider and lasting impact than rock 'n' roll. "For one thing," he said, it's not strictly in the teenager's domain. This time the adults are involved and they like it, too."

CAEDMON-BARD TAGS CHASE AS PROD. MGR.

John Chase has been appointed production manager of Caedmon Records and the Shakespeare Recording Society. He'll be in charge of turning tapes into finished records, buying paper, print for liners and covers, and inventory control. He will report to Stephen Nieman, general production head of the labels.

Chase will also be in charge of processing orders to distributors, house accounts and book stores. Before joining Caedmon he had been with the Prudential Insurance Co.

UA Tags Nype

Russell Nype, legit and tv actor-singer, has been inked by United Artists Records to a three-year pact. He'll cut his first UA album, "Russell Nype Sings the Gospel Hit Parade," Jan. 15 in New York. Nype has previously waxed for RCA-Victor, Columbia and MGM Records.

UA, Happy With Its Oct. Counter Display Racks, To Release 1,500 More

Following up on its initial release of 1,500 counter display racks last October, United Artists Records will release a second group of 1,500 early in January. According to Art Talmadge, UA's prez, the racks which have featured the Ferrante & Teicher "West Side Story" album during the past month, have been responsible for the sale of more than 50,000 albums, all of which are specially pre-packed in a polyethelene packaging.

The rack, which was designed by Talmadge, first featured "Great Motion Picture Themes, Vol. 2," which also passed the 50,000 mark in sales before being replaced by the "West Side Story" package.

A survey of dealers by UA distributors has disclosed that many of the racks which dealers contracted for in October have been placed in nearby, non-record shops by the disk dealers. Thus, in effect, dealers have become rack operators, on a very limited scale, by being able to offer coverage in such locations as beauty parlors, barber shops, novelty stores and smaller independent grocery outlets.

Heller Handling Sands

Bob Heller Distributing Co. will handle the Sands Record Co. line in Philadelphia.

Included in Sands' artist roster are guitarist Sal Salvador, formerly with the Stan Kenton Orch, and Ina Ray Hutton.

On the Upbeat

New York

A song inspired by the **Morris L. West** play, "Daughter of Silence," with a melody based on a Chopin Nocturne and lyrics by **Carl Sigman** will be recorded by **James Hurst** for Capitol.

Mrs. Libby Papiernick has been upped to the post of supervisor of releasing and listing in Columbia Records' library and catalog division. . . . Dot Records purchased two masters from **Dudley Manners.** They are "Cleopatra's Theme" and "Moshi." . . . **Ramsey Lewis'** group goes into the Birdhouse, Chicago, Dec. 20 for 11 days. . . . On organist **Richard Ellasier's** January itinerary are 10 dates in northern California climaxed with a concert Jan. 28 in the Oakland Municipal Auditorium.

Anita Bryant, who records for Columbia, will continue to do the Coca-Cola commercials for 1962. . . . **Betty Madigan** will be featured entertainer on the Grace Line's S.S. Santa Rosa cruise which leaves New York Dec. 22. **Enzo Stuarti** goes in to the Roosevelt Hotel, New Orleans, Jan. 4, until Jan. 24. . . . **Eydie Gorme & Steve Lawrence** take over the Garry Moore Show (CBS-TV) Jan. 9. . . . **Bill Black** signed the **Mal Braveman** office to handle his press relations on a year-round basis. . . . **Dave Brubeck** will be featured on CBS-TV's "The Twentieth Century" Dec. 31. . . . **Julian P. Brodie,** v.p. of Lawrence C. Gumbinner ad agency, is the new prexy of the Connecticut Symphony Orchestra.

Philadelphia

Steve Gibson & his Red Caps at the 21 Key Club, newest of the town's private spots. . . . **Cab Calloway** will head the show today (Wed.) at Convention Hall, sharing honors with the Harlem Globetrotters. Proceeds go to the Golden Slipper Square Club's camp and scholarship fund. . . . **The Four Lads** due at the Academy of Music today (Wed.) to put on a program for the Pennsylvania Federation of the Blind. . . . **Charlie Gresh,** local orch leader, has a new album of dance music on the Jamie label, which includes two numbers, "The Wonderment of You" and "I Should Learn," cleffed by **Thomas Brittingham Jr.,** Wilmington business exec. . . . The **Debbie Hayes Revue,** starring **Louis Jordan** at the Latin Casino Turf Lounge. . . . **Jodi Sands** current at Andy's Log Cabin, Gloucester Heights, N. J. . . . **Matt Monro** set as New Year's Eve headliner at Erie Social Club. . . . **Pete DeAngelis,** former Chancellor Records exec, left for Milan for freelance recording work in Italy, Germany and Sweden.

Hollywood

Andy Williams, now with Col Records, plays a rock 'n' roller in "The Time To Die" seg of Dick Powell Theatre airing Jan. 9. . . . **Richard Harris,** in "Mutiny On The Bounty," inked by MGM Records. **Jesse Kaye** to a disk pact. . . . **Lawrence Welk** and **Red Nichols** have never "worked" on Sunday, but they will this year—New Year's Eve. Nichols opens at the Zebra Room, Sheraton West (his eighth time there) and will have "dancing on Sunday." Welk's Palladium party also marks his first Sunday "public" opening.

David Winters, of "West Side Story," mulling several disk pacts, leaning toward United Artists. . . . **Nacio Herb Brown Jr.** is following in his father's footsteps; wrote a musical for California U. (Berkeley) . . . **Reice Hamel** cut an LP for Capitol, "The Millionaires At The Mapes," with singing group. . . . Kapp Records signed **The Lincolns.** . . . **Billy Daniels** will cut for Am-Par while at Basin Street East with Benny Carter backing. It'll be done "live." . . . **Dick Contino,** held over at the Mapes, Reno, will sign with Capitol and cut disk with wife, **Leigh Snowden.** . . . **Al Lerner** dickering with Victor and Reprise to do **Jack Paar's** theme song, "So Until I See You." . . . **Mike Dante** will cut wax for Virtue Records; result of doing a stint with **Elvis Presley** in "Kid Galahad." . . . **Don Megowan** will cut a series of LPs for Monthly Records, on "How To" for aspiring thesps.

Reprise's Nat'l Promo Mgr.

Ernie Farrell has been named national promotion manager for Reprise Records.

Farrell has spent several years in the disk business on both the promotion and sales level. He was national promotion director of Cosnat Record Distributing for three years and has also been with Gone and End Records.

The HIT! OF THE WEEK

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(is the Boy in Your Heart)
b/w
"BABY'S FIRST CHRISTMAS"
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M-G-M Records

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PARAMOUNT MUSIC CORPORATION

Troubadour Wm. Clauson Grosses Weak $1,750 At 'Showcase' Carnegie Gig

William Clauson, international troubadour, grossed a weak $1,750 in a Carnegie Hall concert last Friday (15). Produced by Eastman Boomer, the outing drew 1,500 patrons with tickets scaled to a $4 top.

The concert was presented by Boomer primarily as a showcase for a convention of major North American concert talent buyers according to Boomer, who says that many tickets were given to these visitors cuffo. This, plus the holiday season, were blamed by the management for the low gross. Clauson having done considerably better in several previous outings. Boomer says the concert was timed for the convention and not the best audience attendance time.

Despite the limited house, Clauson performed as though the hall were full. His singing of British, Irish, American and Spanish ballads was pleasant and tinged with humor. His delivery is pegged to the style of the old-English troubadouhs who sang "stories in song." His technique is carried off effectively, if somewhat forced at times. Although his material and style is in a traditional pattern, he dresses in modern garb.

Accompanying himself on the Swedish lute and guitar, he shows a charm and confidence that makes his performance entertaining. Although all his songs are ballads, he mixes their content and flavor in good fashion. His clear voice and crisp diction do justice to his material.

Even though his songalog and style have limited audience appeal, Clauson is a fine balladeer in traditional style and quite effective in terms of the material he performs.

Kali.

Roulette Breached Pact, Chirp Claims in 100G Suit

Los Angeles, Dec. 19.

Singer Joan O'Brien demands $100,000 for alleged breach of contract and fraud in a suit filed against Roulette Records Inc. in Superior Court. She charges she signed a pact last March 27 and no platters yet have been waxed, although label promised to produce and release her recordings within one year.

Miss O'Brien claims she was induced to ink the contract so the defendants could get publicity. Complaint states that the singer works in a profession where it becomes increasingly difficult to become established and successful as time passes. This is more true in the platter field, she contends, where nearly all performers are under 30, when their popularity declines rapidly and drastically.

Nichols Outfit Sets Flock Of Combo Dates in Tex.

Dallas, Dec. 19.

Nichols International Corp., producer of name shows in onenighters and in Houston, has gone in heavily for bands and combos for solo stage concerts the next two months, and holiday dances.

Mrs. Iva D. Nichols has inked this schedule: Les Elgart and Johnny (cat) Davis, State Fair Music Hall, Dec. 19; Three Suns, dance at Baker Hotel's Peacock Terrace, Dec. 31; Les Elgart, dance at Holiday Inn Central, Dec. 31; George Shearing, McFarlin Auditorium, Jan. 29, and Dave Brubeck, McFarlin Auditorium, March 5.

Alltime Xmas Money Songs

Continued from page 1

Marks, there have been about 90 different printed arrangements (choral, band, all instruments, etc.) and these have sold additional 2,500,000. Same of course, would apply to Berlin's standard.)

"Rudolph" probably also has the record (of another sort) in commercial tieups, because of its novelty toy and kindred appeal, whereas "White Christmas" is a straight ballad. Both, like many another tune that is specially attuned (pun intended) to some novelty toy, musical gadget and kindred merchandising hookup, have had multiple licensings.

Other Examples

Among other big Christmas standards are "Winter Wonderland," by Dick Smith and Felix Bernard; "The Christmas Song," by Mel Torme and Bob Wells, a big Nat King Cole seller; Ross Bagdasarian's "Chipmunk Song"; "Santa Claus Is Coming To Town," by J. Fred Coots and Haven Gillespie; "Have Yourself A Merry Little Christmas," by Hugh Martin and Ralph Blaine, introduced by Judy Garland in "Meet Me In St. Louis"; Leroy Anderson and Mitchell Parish's "Sleigh Ride," another strong standard, as are "The Little Drummer Boy" by Harry Simeone and Henry Onoratti and Meredith Willson's "It's beginning to Look Like Christmas."

The current Ladies' Home Journal plug for "Rudolph" is a "rocking-chair" (automatic) exploitation item, but national magazine ballyhoo can't "make" a song no matter its circulation as witness the 1952 Life magazine publication of "Happy Christmas, Little Friend," by Richard Rodgers and the late Oscar Hammerstein 2d. Even an Evard Grieg melody "modernized" by Bob Wright and Chet Forrest in "The Song of Norway," titled "At Christmas Time," couldn't turn the popular trick. On the other hand, simple items such as "Home for the Holidays" and "I'll Be Home for Christmas If Only In My Dreams" are perennials. Still another sleeper from an old Paramount picture, "The Lemon-Drop Kid" (1951), is "Silver Bells," by Jay Livingston and Ray Evans which has been slowly but solidly creeping up as a seasonal standard.

Theoretically, the December (1961) Esquire's publication of "Be a Santa," by Betty Comden, Adolph Green and Jule Styne, from the upcoming legit musical, "Subways Are For Sleeping," could qualify it automatically, along with the Rodgers & Hammerstein-Life magazine song, as perhaps even bigger sheet-music sellers than the accumulative values of "White Christmas" and "Rudy." This, of course, is a technicality, since the pianoforte copies, included as part of both these mass-circulation magazines, are tantamount to giveaways.

Comedy

There have been other sporadic standards, straight, novelty and comedy, that have sold big, chiefly because of unique disk interpretation. Among these is Spike Jones' RCA Victor version of "All I Want For Christmas Is My Two Front Teeth," by Don Gardner; Jimmy Boyd's (Columbia) "I Saw Mommy Kissing Santa Claus," about 1,700,000 sold in the first year, when he was around 12, and has sold 2,500,000 since; Pat Ballard's "Mr. Sandman," which was successfully revived as "Mister Santa." Brenda Lee's "Rockin' Around the Christmas Tree" took advantage of the r&r idiom, much as Marks (1) issued a "Rudolph the etc. Cha-Cha," and this year is plugging a "Rudolph The Rednosed Reindeer Twist." An indie singing group, The Marcels, has gone it this a shade better (or worse) with a "Merry Twist-mas" recording on the Colpix label.

A Gallup poll some years ago to determine the top eight Christmas songs rated them as follows: "Silent Night," "White Christmas," "Little Town In Bethlehem," "First Noel," "Jingle Bells," "Come All Ye Faithful," "Hark! The Herald Angels Sing" and "Joy To The World." Obviously, the Berlin pop is alone amidst the other traditional Yule hymns.

"White Christmas" was introduced in a 1942 Paramount filmusical, "Holiday Inn," by Bing Crosby and was utilized 12 years later as the title song of another Par-Crosby pic which, incidentally, is just being reissued.

Berlin's personal favorite of the 800 songs he wrote is "God Bless America."

Sengstack Revives Views

Chicago, Dec. 19.

Civic Concerts is going to keep its national offices in New York. "Organized audience" adjunct of National Concerts had been set to transfer to Evanston, Illinois where its parent publishing house is located.

New owner Dave Sengstack, who now heads both NCAC, Civic and Musical Courier is currently in Manhattan.

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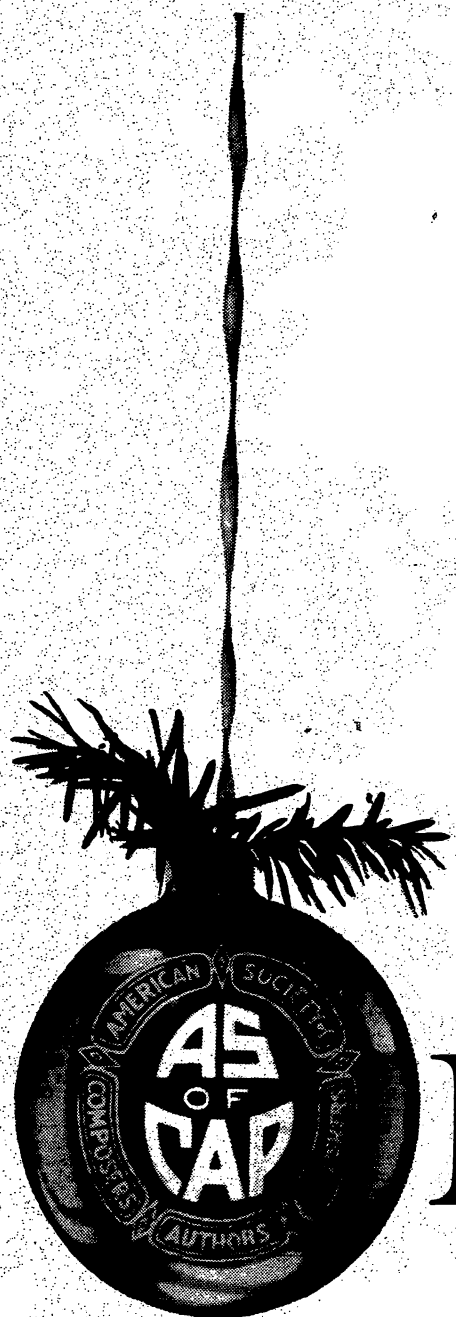

SEASON'S GREETINGS

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world

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, N. Y.

EMA, Dissatisfied with AGVA Talent Auditions, Starts Its Own Program

The Entertainment Managers Assn. of New York is embarking on its own program of act auditions to start Jan. 22 at the Hotel Astor. The organization will view from 12-to-15 acts per session in auditions which will be held every six weeks.

EMA, which is an organization of club date and function bookers, is starting the program because the current auditions sponsored by the American Guild of Variety Artists and held Mondays at the Hotel Astor, fail to meet the needs of members of the organizations.

The EMA auditions will not be open to the public, but only for members and invited guests. Latter will include committee members of various organizations which buy talent for their functions, and others seeking acts.

The purpose, according to an EMA spokesman, is to widen the horizons of the EMA members and to permit them to book a greater variety of acts. They are also looking ahead to the N.Y. World's Fair which they envision as bringing about an upbeat of private functions and banquets in New York. It's also a means of seeing new acts that have developed elsewhere and want to try for New York dates.

The first audition will be in charge of Ephraim Abramson, head of the WOR Artist Bureau. EMA members will alternate in handling the auditions. Abramson's late father, Nat M. Abramson, incidentally, was the originator of the EMA auditions which were instrumental in bringing new talent into the New York market. The auditions were dropped when AGVA started its audition program. President of EMA is Max Woolf.

2 Circuses Wage 'War' Of Publicity to Lure Biz In Rival Rome Stands

Rome, Dec. 19.

A circus war is raging in Rome, with two major tent groups fighting each other for public attention and attendance via posters, newspaper ads, press conferences, explosive statements, and other gimmicks. Even more unusual is fact that operators of both circuses are members of one family, the Orfeis.

Two groups are the Orlando Orfei Circus and the Willi Hagenbeck Circus, the latter recently joined by Liana Orfei, Orlando's niece, and by her brother. The Orlando Orfei tents are pitched in the popular Trastevere section of the Italian capital, a traditional circus site, while the Hagenbeck group has settled in the swankier Parioli quarter of town. Both, according to current announcements, are here through the holidays.

Queried on an Italian video news program, Liana Orfei (who also has acted in several Italian films, in between her acro and animal tamer circus stints) expressed her "surprise" that her uncle should have broken an unwritten circus law which forbids "overlapping" of dates in any single town or city. Orlando countered with similar charges, adding that the matter will be taken up by an International Circus Assn., of which he is the current prexy.

Ohio Liquor Board Steps Up Drive Against B-Girls

Columbus, O., Dec. 19.

Ohio Dept. of Liquor Control, continuing its drive against alleged B-girl operations in Cleveland's Short Vincent St. areas, refused to renew the permit held by Charles Lakis, operator of Mickey's Lounge, on grounds that B-girls were working there. The lounge will continue in operation while Lakis appeals.

Board recently refused to renew the license of Sweeney's Little Club in the same area, and "four or five other bars may be refused renewals when their present permits expire," said Fred Rose, permit chief. Renewal permit was issued to Club Caravan, after the management agreed to halt B-girl activities.

Latinos Eye Twist

Although President Kennedy's goodwill visit to Caracas, Venezula, last week will have some important commercial and cultural exchange effects, the export of The Twist to that country isn't believed to be one of the results of the Presidential visit.

Nonetheless, the Tamanaco Hotel there has cabled agencies in New York for all information on The Twist, including submissions for Twist orchestras and Twist dancers. The Twist may yet become one of the important exports of the U.S.

Davis' M. B. Date A 50G Headache

Miami Beach, Dec. 19.

The two-week booking starting Feb. 14, of Sammy Davis Jr., for the Fontainebleau, Miami Beach, made last year, is likely to be one of the biggest headaches in the resort hotel business this year. It's a reported $50,000 migraine. The deal was made before the Fontainebleau decided to become a private club. As of now, Davis' stand would be the only two-week bill in a season that may be comprised mostly of revues and one-nighters several evenings a week.

There are several problems involved in playing off Davis' date. The hotel ops have already tried to transfer the booking to another inn. The Eden Roc at one time was interested in taking over the stand, but previous bookings had filled up its February period. A deal for the Deauville Hotel to take over the date fell through because of salary, it's believed.

The only recourse for the Fontainebleau is to play off the date itself. But that's also impossible unless it hires an orchestra for its La Ronde Room for the entire season. The Miami Beach local of the American Federation of Musicians will not permit a hotel to buy a band for only two weeks during the winter season.

Thus, far, the situation is still up in the air. Of course, the Fontainebleau could pay off Davis for two weeks. But it's hard to part with a reported $50,000 these days.

VAUGHN MONROE

First Dot Records release—"IF YOU GOTTA MAKE A FOOL OF SOMEBODY" b/w. "MR. MOTTO."

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Musiello Folding Merc Artists For Post With Glaser

The Mercury Artists Corp., N.Y., is being dissolved and its president, Frank Musiello, will go over to Joe Glaser's Associated Booking Corp. as head of the packaging dept. Musiello will set up ABC's first video packaging dept. and will also create units in other fields for the office.

Musiello took over Mercury Artists about three years ago, having purchased it from Leonard Green who went into nitery operation as a part owner of Basin St. East. The office at one time specialized in Latin entertainers, but has since gone into all phases of agency biz.

Musiello, prior to going into the talent office, had been a producer with CBS for about 15 years and at one time produced the Arthur Godfrey show. He'll join the Glaser office shortly after Christmas Day.

Ohio Fair Tag's Change

Name of the Ohio State Fairgrounds may be changed, now that its operation has been transferred to a newly-formed 16-member Ohio Exposition Center.

Twist a Hit With German Teenagers; Yank Dancers Took Craze to Paris

Frankfurt, Dec. 19.

While it hasn't quite lived up to the emphatic statement of a promoter here that "The Twist has hit West Germany harder than the 50-megaton bomb," nevertheless the dance is gradually taking over in the local teenage clubs and pubs.

First introduced by the Arthur Murray dance studio in Frankfurt, the step fanned out to teenage hangouts in this area and is increasing in popularity with the young set. But for the older folks, who tilt the coin into the coffers at the more costly night spots, it's still an unknown combination of steps and shows little chance of replacing the waltz as the German burghers' favorite musical tangle.

In a land where formality and stiffness still hold sway, the dance shows little sign of being aynthing but a novelty with the youngsters.

For the teenagers, though, added impetus has just been given by the first Twist record in the German lingo. Called "Mister Twist," it has been released by Ariola, and stars British singer Bob Sanders, who speaks a clear, unaccented German in this musical version of the new dance. Sanders also helped spread the popularity of the dance as an entertainer at Duesseldorf's Tabori Bar & Nightclub.

While some of the hipper clubs in this city are tossing in a twist or two, the accent is still toward the more conservative music that the older folks can understand and follow without risking a pulled pelvis.

Even at Maxim's

Paris, Dec. 19.

The Twist craze here goes back to last March when a U.S. road show of "West Side Story" came to Paris. Some of the dancers used to frequent a discoteque (cafe avec jukebox) called Chez Regine where they did the still not too popular Twist.

The French began to take to it, and when rock 'n' roll finally made it here, as it waned in the U.S., it pushed The Twist into the top pop dance orbit.

Young pic people especially went for it and soon Chez Regine, a smoky little cellar club, was the mecca. It spread to other discoteques. Even oldsters were doing it at the staid Maxim's. The five beat basis is kept here with plenty of improvisation. A young Twister at Regine, called Zuzu-La-Twist, has become a Paris character and specialist.

The French claim that when the dance caught on here many Yank papers carried stories of its vast popularity in Paris, and it got another chance in the U.S. to click.

Chi's Del Prado Hotel To Start Show Policy

Chicago, Dec. 19.

The southside Del Prado Hotel will inaugurate a show policy in its Imperial Room Jan. 26. Room, a converted banquet hall, is being completely redecorated as a nitery under the direction of the Chi office of Associated Booking Corp. It will seat 200 and will have a $2.50 minimum.

First show skedded for the room is "Best of Broadway," a show with a cast of 10 that ran 77 weeks at Fazio's in Milwaukee and 11 years at Scheiks, Minneapolis.

Fairs Eye Cuts In Talent Costs

Louisville, Dec. 19.

In hopes of lining up a joint contracting plan for major 1962 entertainment attractions, Kentucky State Fair Board is inviting execs of five major midwestern fairs to a February meeting in Louisville for a confab to work out details of the co-op project.

Board's exec consultant, James W. Browitt, said that officials of the Indiana, Michigan and Ohio fairs have informally agreed to such joint planning. Officials of the Illinois and Du Quoin, Ill., fairs also will be asked to take part in joint contracting.

Kentucky Fair officials want to eliminate the present system of guarantees to promoters for fair attractions, and establish a system of percentages of profits. This, Browitt said, would make promoters take responsibility for some of the risks, which they don't do under the guarantee system.

Ind. Awards Midway Pact

Indianapolis, Dec. 19.

Indiana State Fair Board has awarded the 1962 midway contract to Floyd Gooding Amusement Co., of Columbus, O., on its bid of 45% of gross receipts, with a guarantee of $105,000. Gooding has operated the midway for the last three years.

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Slate Hearing on Miss. Move to Fold 11 Spots In Gambling Crackdown

Gulfport, Miss., Dec. 19.

Chancellor William G. Hewes of the Harrison County Chancery Court is expected to hear reasons after Jan. 8 for requests for injunctions to close 11 Gulf Coast spots in a crackdown against gambling.

State Atty. Gen. Joe Patterson filed the motion last week "at the instance and request of the governor of the state" but Chancellor Hewes declined to issue the injunctions. He said it had not been the policy of his court to issue injunctions without due process and opportunity for hearings, adding that the injunction cases could be brought before his court any time after Jan. 8 when the next regular term convenes.

Patterson said the 11 names were on a list given him by Gov. Ross Barnett. The establishments named in Patterson's motion include the Friendship House, The Gay Paree, Chez Joey, Bennie French's, Key Club, Eighth Day Lounge, Shangri-La, Ace of Clubs, Beverly Lounge, The Hi-Hat Club, and a group of buildings west of Biloxi operating under the names of Fiesta Club, Trader John's, Sea n'Sirloin and Cabana Beach Motel.

Some of the spots were named in the motion as allegedly operating dice tables, roulette wheels, blackjack tables, slot machines and poker games.

LOS ANGELES TIMES

NIGHT LIFE SCENE

Teen-Ager Stars at Vegas Sahara

By JOHN L. SCOTT

"Brenda Lee, a pint-sized Tennessee songstress (5ft. tall and wearing a size 5 dress), provided something "new" for sophisticated Las Vegas audiences at Hotel Sahara. The youthful veteran (at 17 she has been singing professionally for 11 years) is best known for her records; and while her rock 'n' roll rhythm appeals more strongly to juveniles, an adult first-night audience at the Sahara apparently enjoyed Miss Lee's belting style as well.

"Right now Miss Lee sounds a lot like Teresa Brewer but since she has grossed more than $1 million in three years (mostly from records and one-nighters in this country, Europe and South America) I don't anticipate any big change in her presentation. She radiates personality from the stage in an act backed by a teen-age group called The Casuals and staged by Richard Barstow. Her 'Jambalaya,' 'I'm Sorry' and 'Bill Bailey' are standouts of the program, during which peppery Miss Lee does a brief Twist."

LAS VEGAS SUN Friday, December 8, 1961

Vegas Daze and Nites

By Ralph Pearl

"Attention Milton Prell, Sahara: Now I can tell you about the fears I had a week ago. Fears about your sanity. When I heard that you'd book a child by the name of Brenda Lee for the Congo Room, I turned to my wife and said, 'Roz, Milton Prell has let all his prosperity go to his head. I think he's off his rocker. Imagine him booking a little girl singer by the name of Brenda Lee.'

"Well, I caught the 'little girl singer' last night and was enormously impressed. Such poise and such a large voice for such a small girl. I don't think she's more than 4 feet 8. Her stage presence rocked all of us. And the smooth manner in which she polished off the oldies like 'Some of These Days' and 'After You're Gone,' not to forget her version of 'Jambalaya,' convinced me you have a fabulous replacement for Kay Starr if and when the "Wheel of Fortune' lady decides to retire. Brenda Lee is a compelling, brash fire cracker who should be seen by all.

"Again, I want to apologize for inferring that you were heading for a Laughing Academy because of your Brenda Lee booking. And if you get a chance, tell the 16-year-old blaster I can't wait to get back to the Sahara to see her again. She's that tremendous as an all around performer. Also a great big pat on the back to the wonderful Casuals, a ripsnorting gang of young instrumentalists who stay all the way with the recording genius."

Nitery Review

SAHARA

Las Vegas, Dec. 6.

"Brenda Lee had the adults in her opening night audience on her side from the first song . . . she radiates personality and sells a song like a vet . . . She's at her best as a belter, and the smart staging by Richard Barstow is a strong plus factor." *Duke*—VARIETY.

LOS ANGELES HERALD & EXPRESS WEDNESDAY, DEC. 6, 1961

Vegas Songstress

Brenda Belts Out Ballads

By JIMMY STARR

LAS VEGAS, Dec. 6—"Brenda Lee, the baby belter of ballads, who sings like a million dollars (that's how much she has in the bank), rocked the blase audience last night at the Hotel Sahara, where, in the spirit of Christmas, the slot machines play 'Jingle Bells.'

"At the tender age of 16 (Brenda will be 17 on Dec. 11), this mitey miss of a songbird who hails from Nashville, Tenn., is a teenage delight. Possessing an adult voice, rich in maturity, Brenda sold a few million records with such ditties as 'I'm Sorry,' 'Emotions,' 'All the Way,' 'Dynamite' and 'Jambalaya.'

"While this isn't her first appearance (it was at the Flamingo when she was 11) in Las Vegas, the idea of such a youngster (she isn't allowed in the gaming casino) was somewhat of an experiment on the part of Producer Stan Irwin. He didn't have any worries after the first show.

"No slouch on being topical, Brenda, assisted by her six-man combo, The Casuals, (kids she went to school with in Nashville), went into the current rage of The Twist and again the audience which had perked up to rapt attention came forth with long and loud applause.

"For tender numbers, such as 'I'll Be Seeing You' and 'I Want To Be Wanted,' Brenda turns on the tears with the ease of a veteran actress.

Brenda's a little business woman, and her business is selling songs. And she does that in a big, big way."

Thank you:

MR. MILTON PRELL and MR. STAN IRWIN for a wonderful engagement at your beautiful SAHARA Hotel in Las Vegas.

MR. RICHARD BARSTOW my heartfelt thanks for your superb staging and direction and thank you all for asking me to come back again next year.

BRENDA LEE

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BRANDY COMPANY
Beverly Hills, Calif.

Personal Management
ALLBRITTON-SHUCHER
TALENT ASSOCIATES
Suite 407, 717 West End Bldg.
Nashville, Tenn.

Direction
WMX

State Dept. Rates Asian Goodwill Tour Of Adams Unit as 'Smash Success'

Washington, Dec. 19.

State Dept. officials here point to a pile of reports from embassies and consulates throughout South Asia and proclaim that Uncle Sam's use of vaudeville as a goodwill ambassador is a "smash success."

The Joey Adams group, numbering 20 performers, has drawn raves from American diplomats where they have performed, messages rushed back to Washington attest. This has caused Dept. officials here to fume over a recent syndicated column by Dorothy Kilgallen, which said the Adams tour had been a flop. Dept. officials say her comment must have been triggered either by a grudge or faulty information.

"She couldn't be more wrong," exclaimed one official.

The Adams tour, backed by the Government's Cultural Presentation Program, opened in Kabul, Afghanistan, in late August and will soon conclude in Tehran and Isfahan, Iran. It is the first U.S. sponsored tour of a vaudeville troupe.

The Dept. says the show opened in a hall seating 600 in Kabul. The royal family of Afghanistan came opening night, and the prince returned the second night with friends and members of the cabinet.

He returned the third night, and the demand for tickets mounted to such an extent that the show was moved outside. Up to 15,000 could then be accommodated.

In Cambodia, the queen decorated members of the cast. The U.S. ambassador cabled the Dept. that the group was a "smashing success" and that the USSR ambassador in Cambodia had asked Moscow to send a vaudeville show there, too.

In Singapore, the American ambassador wrote the Dept. that he "enthusiastically commended the effectiveness" of the troupe, adding, "All appearance singularly helpful in promoting American friendship."

In Djakarta, Indonesia, the U.S. ambassador reported by cable: "Show breaking all records here with a complete sellout Sports Hall for four nights; total attendance 40,000."

In Saigon, Vietnam, the American ambassador sent the Dept. a message relating "the most impressive way" the company benefited U.S.-Vietnamese relations.

Included in the group are Buddy Rich & his Jazz Sextet; the Four Step Bros., a Negro dance team; fire-eater Chaz Chase; magician Celeste Evans; John Shirley & Bunny Dale, making animals from balloons; and the Sylte Sisters, singing trio.

They expect to be home by Christmas.

Dixieland Combos Mop Up as 8th Major Jazz Nitery Preems in Cleve.

Cleveland, Dec. 19.

Bud Freeman, tenor sax maestro, and his jazz orch felt at home in opening Somerset Inn's new Club 20 last Friday (8). Nitery in the affluent Shaker Heights suburb was designed with a Roaring 1920s theme expressed by gaudy speakeasy setting, waitresses in flapper costumes and satiric decor.

"This spot's atmosphere reminds me of the old Chicago joints where I began playing as a kid musician," Freeman wryly commented at preem. "Those dingy speakeasies served great jazz music and such explosive bathtub gin that it could shoot all of Cape Canaveral's rockets to the moon and back home."

Club 20 becomes Cleveland's eighth major nitery, with all of them playing imported combos and enjoying a boom here. Bobby Sherwood's band with Phyllis Dorne is at Mushy Wexler's Theatrical Grill. Muggsy Spanier and George Brunis are giving Kornman's Front Room blockbuster biz while Charlie Shavers' crew is at Hickory Grill.

Other rooms making jazz policies pay off are Virginian with the Jones Boys, Club D'Ville with Jacques Kayal plus Joe Cooper's trio, Hotel Tudor Arms with series of dixieland bands. Latter has Johnnie Ray currently.

STAGE LIGHTS' MARCH FETE

The Stage Lights, a theatrical organization, is sponsoring a dinner-dance to be held March 24 at the Beekman Tower Hotel, N.Y. Many of its members were originally in the old National Vaudeville Artists Club.

Proceeds will be used to build up the club's recreational facilities.

Japan Hits Foreign Acts Working on Tourist Visas

Tokyo, Dec. 19.

In a new clampdown on foreign entertainers working in Japan while carrying tourist visas, authorities are checking the niteries. In the femme category, for example, 61 foreign girls are currently registered to perform here, but more are believed working.

Applicants for visas are more carefully screened than entertainers. The authorities in the past have been lenient with such lawbreakers, generally asking them to leave without penalty or fining their sponsors.

It would be difficult for someone in the star category to perform here with a tourist visa. But those drawing less attention, particularly strippers and other unheralded club acts, have been successful in their comparative obscurity.

'Black Sheep' Key Club Franchises 500G Mpls. Spot

Minneapolis, Dec. 19.

The Twin Cities will have one of those "Black Sheep" clubs now starting to spread across the country—a new sort of nitery charging membership dues and steep tariffs for food and drink, limiting memberships to males, boasting a number of unique features and designed to appeal to the better heeled sterner sex individuals.

Burton Browne, Chicago advertising man and founder of the clubs, has issued for $8,000 a franchise to John H. Graff, a former Milwaukee policeman, and his associates and they've retained George Murphy, a onetime Chicago police captain and erstwhile manager of a similar club in Chicago, to manage it.

A liquor license has been obtained, and construction has started. There'll be an estimated investment running well over $500,000. The local club will be modeled after the one in Chicago and be "a replica of the extravagant, gay atmosphere of the rich men's world that once flourished under the gaslights."

Like the club in Chicago, there'll be a Theodora room with plush-and-grilled Edwardian decor—the

(Continued on page 52)

Inside Stuff—Vaude

Jack Entratter, president of the Sands Hotel, Las Vegas, has been a friend and an unofficial and unpaid adviser to Red Skelton for years. The comedian plays the Sands Hotel annually, often his only nitery date through the year. Entratter denied that he is Skelton's agent as erratumed in a recent story filed from Seattle, although he was acting as Skelton's adviser for a playdate for Seattle's World's Fair slated to open April 22.

N.Y. Niteries Roll Up Record New Yr.'s Eve Reservations; Chi Holds Price Line

New York niteries, which are having one of their best Decembers in recent history, are piling up a record total with New Year's Eve reservations. Many spots are already sold out. Only lesser locations remain in some cafes. Business is not only bullish for the Eve, but reservations are also heavy for the Saturday night preceding the major event.

The earliest sellouts reported are the Latin Quarter and the Empire Room of the Hotel Waldorf-Astoria. The Latin Quarter has had a healthy slice of its capacity taken for a party by RCA Victor distributors, as has been the custom for several years. Space is getting scarce at the Copacabana.

The Waldorf-Astoria's Empire Room, which is opening on the Eve with Carol Channing, has long been sold out. The hotel is also opening the Starlight Roof for the night with Xaxier Cugat & Abbe Lane as the attractions. Tariffs in that room will be $22 per person as against $35 for the Empire Room. In addition, the hotel is opening the Terrace Court at $17.50 with customers permitted to dance in the Empire Room. And the Peacock Alley as well as the Walldorfkeller will be available for Eve revellers.

The other hotels also report excellent business, with the Plaza expecting capacity not only for the Persian Room at $30, but also for the Rendezvous with Peyson Re Orch at $20, and open house in the other rooms of the inn.

Same Prices—More Biz

The price range this year is about the same as last year, but attendance looms bigger. Last year, it's recalled, reservations were hampered by cold and snow coming around Christmas which stymied plans for the big night. This year, although there has been bad weather, the reservations came earlier.

One of the anomalies of the Eve will be the prices charged at the Roundtable, which is getting $20 with the major entertainment being the Twist. Even the Latin Quarter will introduce Twist specialties during that night. The Blue Angel will have a champagne Eve in its lounge, with no minimum.

The operators for many years have come to regard the Eve as a major headache. They have long felt that they do better on a good Saturday night because of three shows instead of one, and the last two shows in which more liquor than food is sold. On the Eve there is only one show in which a deluxe dinner must be furnished, and minimal boozing occurs, which of course, cuts into the profits.

However, with the bullish character of the business this season, this reasoning has virtually disappeared as most spots expect to do well both Saturday and Sunday. It's been a good fall and winter for going out. The fugitives from Minow's wastelands are shelling out some coin at long last and the outlook is on the upbeat.

Chi's Top Tab: $25

Chicago, Dec. 19.

The Blue Angel, a calypso club that features The Twist, will celebrate two New Year's Eves (30-31), and the Living Room has set an all-you-can-drink package for that night. But for the most part Chi niteries will usher in 1962 with show and price policies about the same as last year.

The Empire Room of the Palmer House and the Polynesian Room of the Edgewater Beach Hotel share top tab honors with a $25 per person ticket that covers dinner, tax and tips. Former has George Gobel, the latter Ted Lewis. The Camellia House of the Drake Hotel is charging $22.25 (Myron Cohen), and the Conrad Hilton ice show is getting $18.50.

The Living Room has Meg Myles and Alberto Rochi on the bill and will get $20 for the first show and $15 for the second. The Blue Angel has a $15 ticket for the evening. Mister Kelly's is charging $12.50 (Irwin Corey and Rosette Shaw), and the London House will get $10 (Don Shirley).

Sheraton-Blackstone's Bonaparte Room has a $12.50 tab with Jan Norris chanteusing. Most of the other rooms, including the Playboy Club, will maintain their regular policy for New Year's Eve.

Tokyo Celebrants Won't Rock Around the Clock; Montreal's Early Closing

Tokyo, Dec. 19.

Tokyo police ruled out the possibility of the city's niteries staying open around the clock during the holiday season and will permit bars, cabarets, clubs and dancehalls to remain open until 12:30 a.m., only one additional hour, during the spirited period between Dec. 20 and Jan. 7.

The exception will be Christmas eve, when a two-hour extension of the legal closing time will be allowed. At all times during the year, however, many bistros circumvent the curfew merely by darkening their fronts and operating within.

Midnight Eve Curfew

Montreal, Dec. 19.

With Dec. 24 and 31 falling on Sunday, celebrants in the province of Quebec will have to make merry early because Quebec Liquor Board regulations say all bars, cafes, etc., must close at 10 p.m. Dec. 24 and at midnight New Year's Eve.

Ruling is a one-hour extension from last year's closing time for Christmas Eve and three-hours for New Year's.

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The Same Old Sablon: The Greatest, That Is

By LEE MORTIMER

The Late Spot

Jean Sablon is making his first U. S. appearence in eight years the St. Regis Maisonette. [illegible] put faith in the [illegible]

"The amazing thing about Jean Sablon is that he always seems to look the same, trim and debonair . . . When, with a slight accent, he reverts to English to introduce some of his numbers, his charm is persuasive, seeming to set loose a flood of good feeling in the audience."

ROBERT W. DANA,
World-Telegram & Sun

"Approbation by the audience was such that this smart entertainer was compelled to do several encores . . . Merci, M. Sablon, merci beaucoup."

JIM O'CONNOR (Gene Knight)
Journal-American

"Sablon is elegant and suave, and brings old-world charm to this new world."

DOUGLAS WATT,
Daily News

"He's smooth and smart and very, very French, this Jean Sablon who brings the boulevards and quays of Paris to you in story and song . Let's just say Sablon and France are synonymous."

LEE MORTIMER,
Daily Mirror

"Jean is a delightful man and has some very good new songs . . . It was fun."

ELSA MAXWELL,
Journal-American

"Jean Sablon's songs are all reminders of the Parisian age of elegance to which he clearly belongs."

ROGERS WHITAKER,
The New Yorker

"M. Sablon is elegant, debonair and imperishable . . . He has returned to these shores to share his marvelous *joie de vivre* with a new generation of post-nymphets."

EUGENE BOE,
Cue

"Society forgot every other diversion after singer Sablon established rapport with his chic audience. He sang of sentimental and poignant themes, then light, gay songs. It was Sablon-magic."

JULIA McCARTHY,
(Nancy Randolph),
Daily News

Concluding 5-Week Engagement at the **ST. REGIS MAISONETTE** Tonight, December 20th

Opening DECEMBER 26th **QUEEN ELIZABETH HOTEL** Montreal

"Jean Sablon est de retour à New-York, et, après apres huit ans d'absence, il n'est aucun de ses admirateurs qui ne voudra manquer d'aller entendre une fois de plus tant d'airs célèbres qu'il a chantés dans le monde entier. Chaque soir, il remporte un succès qui ne se dément pas. Jean Sablon n'a pas changé . . . Il sait tour a tour charmer ou émouvoir."

FRANCE-AMORIQUE

"Let us throw tri-color confetti to the blue skies . . . M. Sablon, who combines the ease of an American crooner with the charm of Gaul . . recalls rainy nights in Paris and the warmth of love . . . He reaches out to his audience and, with magic, touches them."

WILLIAM A. RAIDY,
L. I. Press

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Publicity:
CURT WEINBERG

Lounges Set for Upbeat in '62 Say Circle Artists Heads After Tour

Lounge entertainment will be on the upswing next year, according to William Peterson and Birney Golden, president and veepee respectively of Circle Artsist Corp., who returned last week from a selling tour of the midwest and New England. The duo noted that a considerable number of new spots have opened not only in hotels, but many restaurants have been seeking to hypo late trade through entertainment.

Peterson & Golden, of late, have been making their selling trips more frequently on the premise that buyers have to be seen in person periodically. They declare that there is now more interest in buying talent in many cities than ever before.

They cited Cleveland as an example. The Theatrical Lounge is a newly opened venture by Mush Wexler, who poured a reported $1,300,000 into this venture and which is doing excellent business. It is starting a wave of new lounge operations in that area.

In Montreal, Peterson & Golden told of tremendous new talent setups, one of which a huge dance and drink operation, licensed by the Peppermint Lounge, N.Y. Converted from a supermarket, the site is basing its policy on the Twist. They pointed out that while niteries in Montreal have had rough sledding in the past few years, the lounges have fared much better, possibly because of the smaller demands on a customer's time and pocketbook. Most lounges, they stressed, are no minimum-no cover operations.

Tha lounges, they declare, are in better shape than many niteries because of the generally smaller nut. The lounges also have a chance to build local faves which creates boxoffice. If a unit catches on in a particular spot, it can maintain a run for more than a year.

Peterson & Golden also point out that lounges are the more profitable part of the after dark operations since it's generally a liquor and not a food business.

CLEVE. CLUB TESTING REVUES IN 2-WK. RUN

Cleveland, Dec. 19.

Legit-styled musical revues made to order in New York are being tried out by Joseph Rini, owner of Luccioni's Restaurant-Club. Policy starts a two-week experimental run tomorrow (Wed.).

First unit with cast of five is being written by Frederick O'Brady, French composer, novelist, puppeteer, playwright and actor who recently toured here in "La Plume de Ma Tante." During his visit he met Rini, selling him on idea of revues comprising satiric blackout skits, pantomimes, song-and-dance impressions done in continental fashion.

Clint Atkinson, an off-Broadway technician and former drama professor at Wesleyan College, is directing series of "Cabaret Theater" for Cleveland break-in date. Initial production will be dubbed "New Dimensions." Second edition is being written by Bud McCreery, who has turned out sketches for Upstairs at Downstairs Club n New York.

Up to now Luccioni's Club has been specializing in pop concerts by local singing groups, Latin dance bands and acts with a cha-cha beat.

Despite 10G Blaze, Show Goes On at Hawaii Nitery

Honolulu, Dec. 19.

Fire in a dressingroom at the Oasis nitery caused an estimated $10,000 in damages, mostly to costumes, musical instruments and taperecorders.

Chorus girls, who were rehearsing on stage when the late afternoon blaze broke out, helped splash warte on the flames but burst into tears as they saw their costumes burn.

Operator Bill Pacheco rushed to a warehouse to get replacement costumes—and the show went on the same night.

H. G. Love, B'cast Exec, Heads Calgary Exhib

Calgary, Alta., Dec. 19.

H. Gordon Love has been elected to a two-year term as president of the Calgary Exhibition & Stampede, succeeding Mervyn (Red) Dutton, ex-National Hockey League star and manager.

Love is president and general manager of The Voice of the Prairies Ltd., and chairman of the board of CFCN-TV Ltd.

The exhib company showed a surplus of $486,213 on the year's operations but nullified the gain by spending $700,000 on improvements to buildings and facilities. The net surplus last year was $331,918. The firm now has a bank indebtedness of $1,170,000.

Gross revenue for the year hit an all-time high, with expenditures showing a corresponding increase. Year - round activities on the grounds drew 1,766,079 persons, an increase of 85,872 oved 1960.

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Hildegarde

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When You Can't Even Hear Them Breathe

* * *

one of the many Editorial Features in the upcoming

56th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Pictorial History Of Vaudeville

By ABEL GREEN

It's a natural segue for Bernard Sobel, who was Flo Ziegfeld's longtime Boswell, and author of "A Pictorial History of Burlesque," to essay "A Pictorial History of Vaudeville" (Citadel; $6.95). It's a nostalgic, informative, appealing, kingsize volume which, apart from its gifting purposes, is certain of library and research value.

Just as the transition from burleycue to vaudie was a natural, so was the graduation from the varieties to musical comedy — the dream-of-Heaven for any vaudevillian in the heyday of the medium when, despite "booked solid: 40 weeks," it was even nicer to enjoy a run on Broadway; no packing, traveling, but a touch of the home-life professionally and traditionally denied the itinerant mummers.

In any saga about vaudeville VARIETY perforce is a source and the author quotes generously from this paper; from "Show Biz: Vaude to Video"; and from Joe Laurie Jr.'s "Vaudeville." Sobel has interlarded the more than 400 photographs of vaudevillians and other players, playbills and managers, with some good text. In effect it's a capsule history of the medium which Laurie, of course, told so well, as did Douglas Gilbert and other vaude historians of the past. But Sobel's capsule recapitulation is more than sufficient for the pictorial history of vaudeville which is what this book is essentially.

Thus he traces the term itself, from the French of Vau de Vere; its origins and early times, the Tony Pastor era, the czars of the circuits, the Palace era, a vaudevillian's life and times, and, finally, "exit vaude—enter tv."

Along with the galaxy of vauders, some 400 or more, is included the legits who "took flyers into vaudeville," playing dramatic sketches, and among them of course were most of the greats, from the Barrymores to Nazimova, from Sarah Bernhardt to Lionel Atwill, from Mary Garden to Pavlova.

The pictures in many instances are priceless and it's apparent that members of the Lambs Club, of which Sobel is a prime historian, turned their attics and memorabilia inside out to produce the gallery of yesteryear greats. Some of them, of course, are still around, viz., Benny, Burns & Allen, Jessel, Smith & Dale, Wynn, Cantor, Sophie Tucker, Milton Berle, Bob Hope, J. C. Flippen, Bobby Clark, Julius Tannen (for some reason he's just identified as J. Tannen), et al.

A good showmanship frontispiece is reproduction of Joe Laurie's All-Time Greats: Joe Jackson, Doyle & Dixon, Frank Keenan, Will Rogers, Burns & Allen, Roger Imhof & Marcel Corinne, Bert Williams, Smith & Dale, Willie West & McGinty, Nora Bayes & Jack Norworth. Actually this was Laurie's concept of the "ideal" vaudeville bill, an intratrade "booking game" which yesteryear's vauders used to play. (VARIETY, in fact, on several occasions, would publish submissions from bookers, agents and players on what deemed an "ideal Palace bill").

There are some startling proofreader boo-boos which should be corrected, such as violinist Albert

(Continued on page 52)

Vaude, Cafe Dates

Chicago

George Gobel opens a two-week stay at the Palmer House Dec. 29. . . . **Myron Cohen** set for three weeks at the Drake Hotel starting Dec. 29. . . . **Mary Pastor** at the Kit Kat Club until Dec. 28. . . . **Irwin Corey** and **Rosette Shaw** open at Mister Kelly's Dec. 26 for three weeks. . . . **Ted Lewis** set for the Edgewater Beach Hotel Dec. 31 for three weeks. . . . **Simmy Bow** held over for four weeks at the Israel Club until Jan. 15. . . . **Dick Smith** into the Lawrence Hotel, Erie, Pa., Dec. 26 for a fortnight.

Joe Conti skedded for the Colony Club, Omaha, Jan. 11 for a week. . . . **Kitty Kallen** down for the Southern Club, Hot Springs, Ark., Feb. 23-28. . . . **Barbara Gilbert** booked into the Embers, Indianapolis, Jan. 2 for a week. . . . **Penie Pryor & Dick Lynn** into Eddys' K.C., Jan. 5 for a fortnight. . . . **The Flares** down for the Bayou, Atlanta, for the month of January. . . . **Boyd Twins** play Eddys, K.C. Jan. 19 for two weeks.

Reno-Tahoe

Rosemary Clooney firmed for a Jan. 25-Feb. 7 date at Harrah's, Lake Tahoe . . . **King's IV** in Jan. 4 at the Mapes for a one-month stint . . . **Andrini Bros.** pacted for a six-weeker at the Holiday beginning Jan. 4 . . . "Life Begins at Minsky's" slated to open Dec. 14 at the Riverside for a longterm run . . . **Jack Ross & Sextet** reprising at Harrah's, Reno . . . **Wiere Bros.** set for a Jan. 8 playback at Harolds for four weeks . . . **Dukes of Dixieland** in at the Mapes on Dec. 21 for two frames . . . **Poni Tails** follow their Holiday stint with a tour to Australia . . . **Eddie Domingo** Trio with **Renee Renor** in Riverside Hotel lounge.

Dallas

Kim Sisters due Dec. 21 at the Statler-Hilton Hotel . . . **Danny Marshall**, 88'er, back at La Cabana . . . **Stu Allen** and **Joy Mann** inked for Village Club Dec. 26 . . . **Wally Weston**, comic emcee, pacted for another year at the Colony Club. . . Polynesian Revue into the Theatre Lounge, with emcee **Grady Wilson** and exotics **Nikki Joye**, **Sue Bailey** and **Toi Rebel** holding over . . . **Jose Singer**, 88'er, at Riverlake Country Club for four weeks.

Houston

Singer **Don Cornell** and ventriloquist **Wayne Roland** moved in for a five night stint at the Shamrock Hilton's International Club Thursday (30) . . . **Bob Simmons** combo at La Riviera Lounge . . . Exotic dancer **Delilah Dante** heads the show at the Galety Club.

Kansas City

Joe E. Lewis heads for the Cocoanut Grove of the Ambassador in L.A. following his fortnight here at the Cabaret Riviera, where he's working despite a game knee suffered in a recent automobile mishap in Vegas. His Ambassador stint is for three weeks in January, his first in the spot. . . . **Ink Spots** at King Arthur's, first time around for them in this site. . . . **Don Roth Trio** moved out of the Picardy Cafe of Hotel Muehlebach into the Kansas City Club, where group will stay 12 weeks. **Frank Wilson Trio** replaces in the Picardy.

Mamie Van Doren to the Riviera, Las Vegas, for a month beginning Jan. 27, and also is set for the Roaring Twenties, San Diego. . . . **Jay Jason** has a string of banquet speeches lined up around N.Y. following his current stand at Eddys'. . . . Cabaret Riviera signed **Jim Stoker**, local lad, home on a hiatus from Hollywood, as an addition to the **Henny Youngman** bill, opening Dec. 22 for a fortnight.

BAWDY LYRICS TWIST CHIRP OFF ROUNDTABLE

The bawdy ballads of Pearl Williams, who recently started an engagement at the Roundtable, N.Y., balcony room, were halted abruptly last week when police called the management and voiced displeasure at the verbiage in her songs.

The Roundtable is doing so well on The Twist policy in its large room that it just didn't want any difficulties. It terminated Miss Williams' contract immediately.

The small room has been idle since.

Proposed Plan Would Bally N.Y. as Show Hub

A plan to stage a parade and pageant to advertise New York as the entertainment capital of the world has been proposed to the City of New York by David Gordon, a pressagent heading Carlton-International which has been incorporated as a non-profit organization.

Gordon is seeking the cooperation of all theatrical unions and guilds in the project as well as schools, colleges and commercial firms. Richard C. Patterson Jr., Commissioner of the Dept. of Commerce, has evidenced interest in the proposal.

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New Acts

DONNIE BROOKS & HIS SHAMROCKS (5)
Songs
25 Mins.
Le Crazy Horse, L.A.

As it must happen to every juve disk big seller, so was it inevitable that Donnie Brooks be booked as a saloon singer. Unlike many of his platter predecessors, Brooks can handle a stage mob as well as a recording studio mike. Further, he is a goodlooking lad, and the customers will dig him regardless of ignorance of Brooks' waxings.

It's understandable that an ambitious bunch of managers, agents, coaches, pressagents, etc., would wanna get this kid's name up in lights fast—and he looks like the kind of gutsy performer who will stop at no work for success—but he's been tossed into a headline spot too soon. He's still basically a lounge act.

The handsome rock'n'roller is the personification of the 'Bye, Bye Birdie" hero. Over 6-foot, he gyrates, swivels and twists through a turn which has very little change of pace. Lyrics mean little more than a background for the r'n'r beat. Even a "Lonesome Road" line, "Look up and see your Maker" is punched to the clump of two electronic guitars. Brooks is too Tarzanish to be attired in a short toreador jacket and high-waisted, skin-tight trousers. His build also is outta tune with the cute winks to ladies, much his senior, in the audience. When it's possible to recognize the melodies, Brooks sings amazingly well—and on key. He has a potential for clubs, and also in films with guidance. Vet choreo Nick Castle has recently taken Brooks' act in hand.

Brooks' backing, the redcoated Shamrocks, are even younger-looking than their leader: Dennis Wilson, drums, Don Presto lead guitar, Dave Shriver, bass guitar, Johnny Pease, sax, Tom Whittiker, trombone. Tunes range from above-mentioned "Lonesome Road" to oldies "Cheek To Cheek" and "Lover Come Back to Brooks" platters (Era) "Memphis" and "Mission Bells." The finale, as expected, a wild "Let's Twist Again," with Brooks amiable ambling through the audience, brings customers on stage to "twist." He disappears among dancers and band without a return for a final bow—which the audience would give him gladly for his pleasant personality and amazing saloon savoir, if not for a top act. He is booked for three weeks.

Holdovers at Frank Sennes' Sunset Strippery include 'les" nekkid ladies of his French revue, plus Tommy Roberts' Group (nine) who sing, play for dancing (twisting)-listening. *Army.*

MOLLY SCOTT
Songs
40 Mins.
Le Hibou, Ottawa

Molly Scott may have strong competition in the warble and plunk fields, but her top looks and natural talent for showmanship make her folk-song stint the strongest to appear in this area so far. Young (about 21) and whistle built and groomed, femme produces a string of folk songs to her own adequate guitar accompaniment that add up to a clicko 40 minutes.

She's been in show business for six years and her experience includes television, radio, disks (Prestige label), stock, off-Broadway, niteries and pictures. This experience is evident in the construction of her coffee-room stanza and while the sounds she produces are pleasant, the staging she gives the routine gets the big mitting. With strengthening of the sound department, Miss Scott looms big for any medium. *Gorm.*

LOS MACHUCAMBOS (3)
Songs
20 Mins.
Bobino, Paris

Two men on guitars and one woman give out a fine selection of Latino songs. The woman has a solid high voice that can catch the lament or joyous qualities of the songs while the men do expert choral assists and instrumental work.

It is a colorful, well regulated number with top boite and video chances for the U. S. They are on Decca disks. *Mosk.*

MARGE CAMERON
Comedy
30 Mins.
Bon Soir, N.Y.

Comedienne Marge Cameron does an okay job as the only single on the current Bon Soir bill. She's sandwiched between the Three Flames, whose musical funstering is a familar theat to regular patrons of the club, and the pleasant longrunning "Greenwich Village U.S.A." revue.

Miss Cameron's brand of humor is of the old school, non-egghead variety. Her appearance and manner are good except that she's a little too loud-mouthed at times. Some of her quickie lines are humorous, but there are also a number of dead spots. In her more expanded routines, she's best as a somewhat illiterate bowling instructor. Her impression of a stripper auditioning for a nun's role in "Sound of Music" also has some funny moments. She's closes with a Miss Rheingold bit that's mostly flat. *Jess.*

JOHN WILLIAM
Songs
40 Mins.
Bobino, Paris

John William is a personable, good looking, young, dusky French singer with a big, well modulated voice. He is a standup belter who can also do an acceptable ballad. Most of the songs are of Yank oater-style derivation, or local exotic and love ballads.

William appears primarily a local bet with none of the individuality, projection and personalized aspects for Yank chances. He is not quite ready for in-person headline stints here either, and seems more a record name on the fine timbre and quality of his pipes. He is on Polydor disks. *Mosk.*

BRIDIE GALLAGHER
Songs
17 Mins.
Palladium, Edinburgh

A new singer to these parts is Bridie Gallagher, a pert brunet thrush from Ireland with a lilting voice. In this, her first visit to Edinburgh vaude, she brings with her a solid reputation as Ireland's first lady of song. A pity her vocalistics don't match her reputation.

Customers like her stage-presence, also her neat garb. But oh, that so-Irish lilt! Her catalog consists of eight or nine Gaelic standards with simple and unpretentious arrangements.

Performer's act is wellpaced and obviously geared for the oldsters. Never once does she attempt to offer a Scot number or a modern ballad. It's doubtful if Miss Gallagher's repertoire is as limited as this seems to suggest. Perhaps the inclusion of a non-Irish bit may help.

Included in her songalog are "Girl from Donegal," "Teddy O'Neill," "County of Armagh," "Mother's Love Is a Blessing" and "Homes of Donegal." Distaffer is best in "The Irish Jaunting Car."

Backing the singer onstage is her regular accompanist, Greta Sweeney. The matronly Miss Sweeney gives out with some sound and capable pianistics. *Gord.*

JACQUELINE NERO
Songs
20 Mins.
Bobino, Paris

Jacqueline Nero is an intense, dark, sleek singer with a big warm voice. But she has a tendency to mix unassimilated Yank styling and the direct, more forceful French belting. Ballads are her forte.

She obviously needs more work, selection and a decision on type and methods. But she displays a fine voice with good musical qualities. Roadwork and the right songalog could have her a future staple here and even a headliner if she progresses well. She is on RCA records. *Mosk.*

TOBI REYNOLDS
Songs
30 Mins.
Le Cabaret, Toronto

Back from a three-months tour of Britain, France and Germany, Tobi Reynolds is breaking in a new act at the posh Le Cabaret. Fundamentally, she's a folksinger who is reaching back for her material into the 1800s—without the guitar—but she can belt out the moderns or alternately do ballads that show her musicomedy background. She is on her first visit to Canada and stayed on for 30-minutes when caught.

Clad in white gown with gold brocade, the brunet and sexy Miss Reynolds opened with "You and the Night and the Music," changed pace with "Heart Belongs to Daddy" and finished her first set to a blues treatment of "Nobody Loves You When You're Down and Out" to rousing applause from the otherwise staid customers.

Then a medley of folksongs that go back to the turn of the past two centuries in slow-time, ballad style in which she was alternately angelic and devilish, particularly in her revived "Nobody Wants a Little Baby" and "You've Been a Good Old Wagon," finishing with her own arrangement of "Mississippi Mud."

Originally a concert pianist, she wants to be known as the "Edith Piaf of North America" and has a good chance of snaffling the title. She offers a wide range of songs to match her sophisticated looks and chassis. She warbles well and her delivery was warm and held the crowd. John Cotter does her arrangements, augmented by her own. (Incidentally, while attending Brooklyn College, where she majored in English, Miss Reynolds also qualified as a teacher until she won on an Arthur Godfrey Talent Scouts show and got the bug). *McStay.*

LILLIAN BRIGGS
Songs
30 Mins.
Frolic, Revere, Mass.

Lillian Briggs, the trombone-playing, rootin'-tootin' lassie, who started out as a rock 'n' roller, with the hit disks and all that goes with it, has changed her act since she emerged to the r&r beat about five years ago and was then reviewed as a New Act. She's not only changed her act, but her appearance as well; originally a brunet, she's now a svelte blonde and a singing comedienne.

At the elegant Frolic, across the harbor from Boston, Miss Briggs displays the form of a musicomedy topnotcher with her low-throated, but denotating pipes, and her flatfooted stance when she beats it out on the slush-pump. She stomps the stage with the trombone, singing and playing a medley of show tunes, picked for their raucous, peppy style, which fits her well. *Guy.*

ANNE MORRE
Singer and Pianist
20 Mins.
Loewinger Stage, Vienna

Two musical talents, highly developed and cultivated, Miss Anne Morre is an American Negro thrush, very good looking, and a charmer. This New York lass is bound to become a European favorite.

She starts her Loewinger Stage program with a medley of vocals to orchestral accompaniment, including "Man Not Easy to Forget," "Dance All Night" and "What I Never Did Before." Stagehands push the piano onstage and her first number, "Simbolo Jungle," goes over big. Next surprise are a few songs in good German language. Finale is "Little David Played the Harp," and the much liked here "Saints Come Marching." Curiously, her fine voice sounds still better when she accompanies herself on the piano.

Miss Morre brings high art into European nightclubs. *Maas.*

MARISA DE LARA
Spanish Dancing
12 Mins.
Moulin Rouge, Vienna

Marisa de Lara's individual style, dresses beautifully and makes moderate use of the castanets, altogether praiseworthy. A Barcelona native, her Moulin Rouge will be prolonged provided she obtains the necessary visa. All her terp numbers are of good standard. *Maas.*

ART BARKER
Comedy
25 Mins.
Frolic, Revere, Mass.

Art Barker, crew-cutted standup comic, with a relaxed manner, has been out around the eastern seaboard for a while, but has not been chronicled under New Acts. A chubby chap, 5-8, about 160, and unassuming, he made the switch from disk jockeying into the niteries in Miami where he spun platters. He's put together an act that builds, relying heavily an audience attention, and looks to have potential in the bistros.

He sells the idea that he's just an ordinary guy up there and not very bright, making himself the butt of his jokers. With one-liners of the easy drawl type, he gets into a run of headlines, using a copy of Playboy as source for good effect, then to set of "stupid" jokes, inoffensive, which top each other for maximum effect. After getting the audience intrigued with his nut comicry, he swings to a sight gag finish.

Barker looks good for the night spots, a useful comic to warm up cold audiences, and displays good comedy flair in mugging and pantomime for tv, visual spots and musicomedy. *Guy.*

BEAUTY MILTON
Songs
15 Mins.
Moulin Rouge, Vienna

U.S. colored songstress has a sense for originality. She came to Europe to study the German language because she intends to become a singer in this tongue. At the local Moulin Rouge she pleases the audience greatly with her "Ramona" and others. Before guesting here, she was at the Abdulah's in Hamburg and in various shows along the North German coast. Beauty Milton—the adjective is okay—was also at the Ann' 440 nightclub in San Francisco. *Maas.*

JEAN FERRAT
Songs
20 Mins.
Alhambra, Paris

Jean Ferrat is one of those nonchalant singers with craggy good looks and an offbeat pleasing voice. He is reminiscent at times of Yves Montand but without the showmanship, mime and projection of the latter. But he does have some simple sentimental songs that get warmth from his relaxed delivery, as well as more biting ones on life and its foibles. He also has an easy stance and good mike presence.

What he needs is a finding of a more personalized style and songalog. But he looks to have the flair and promise to emerge as a future staple, even of star quality here. *Mosk.*

Russ 'Culture'

Continued from page 1

don where the U.S. Information Service has closed down its music branch and dropped James Henderson who, for many years, has ably and intelligently helped disperse American music and musicians to Europe. In Paris the USIS has told its music and art reps to cut their budgets in half, cut down or drop whatever activities are needed to stay within the new stringent "economy" budgets.

Third item is actually an aside. A St. Louis girl named Grace Bumbry (says a dispatch from Basle, Switzerland) is rehearsing the lead role in "Samson and Delilah," opera, for opening Dec. 29. This event will be attempted and watched by music buffs from all over the world because (a) it will be the first personal impress on all of Europe during the past year via appearances in Paris, Berlin, Munich, Brussels, Deauville, etc. She has also been siged by an importnt American impresario (Sol Hurok) and will make her home-country triumphant entry via Carnegie Hall next October.

Miss Bumbry becomes a part of this story because her first European concert, several years ago, was made possible and given under the auspices of the USIS in Paris. Prior to that she was just another young American music student in Europe. Immediately afterward, she was approached by (and signed by) the Paris Opera to sing "Carmen" and "Aeida." Which led to appearances all over Europe—even including a remarkable "Tanheuser" showing at the recent Bayreuth Festival.

Everywhere Grace Bumbry went—and everywhere she goes—she is advertised and applauded as "that new American girl." She is not getting a penny from Uncle Sam. She is strictly and totally a happy recipient of private enterprise. But she couldn't get going until Uncle Sam, via the USIS, spent approximately $200 for her (that is about what a Paris USIS concert costs). This is what opened the door.

There are other examples, many of them. And this is the service that Washington has decided to drop. Or curtail.

Something to think about?

Unit Review

Frosty Follies
(Tivoli Circuit)
Melbourne, Nov. 24.

Revue produced by Knox Godfrey. With Pat Gregory, Frank Berry, Bill Christopher, Jodie Gray, Harvey Weber, Howard Hardin, Wim De Jong, Dorothy Dee, Joe Chisholm, The Trapinos (2), Adrienne Erdos, Maria Blanche, Ken Mackey; ice choreography Knox Godfrey, stage choreography David Hamilton, music Hal Moschetti, designer Angus Winneke. Opened Tivoli, Melbourne Sept. 13; $3 top.

This show mingles highlights of ice revue with straight variety, and the mixture doesn't always blend. Most of the entertainment comes from the ice sequences with one standout item, the first half finale "Outer Space" ballet with some clever lighting effects and colorful costumes to back Knox Godfrey's fine choreography. The second half opening number, Kanine Corner, is also another peak.

On the ice skates fine work is done by Bill Christopher, Pat Gregory, Adrienne Erdos and Dorothy Dee with moments of hilarious comedy from Wim de Jong and Harvey Weber, the latter using the gimmick of first pretending to be a sailor novice from the audience, and later doing a femme impersonation on ice.

Away from the ice there are no less than three individual comics with similar line in patter and a second string to their bow as they yap away. Frank Berry does rope, card and other tricks, Howard Hardin juggles and Jos Chisholm sings and dances and swings a cane as he jokes. The Trapinos provide comedy acrobatics, while warbling comes from Ken Mackey and Maria Blanche, and Jodie Gray strikes an original note with her playing of the Marimba. *Stan.*

Pictorial History

Continued from page 49

Spalding spelled with a "u"; Tannen's "J" (above); Imhof & Corinne one "f" is plainly inscribed on the professionally embossed photograps, yet the caption, also within the text, misspelled it; Roly-Poly Eyes" (not Roley-Boley") etc. A vaude gag of the day, that NVA, a company union, stood for 'Never Vex Albee," is snafued on p. 71. And shouldn't "Hay" Ward be "Hap" Ward? However, these can be readily corrected in the second edition. George Jessel wrote the short foreword; he could have done it in greater depth being, as he rightly says, one of the dwindling tribe of vaudeville veterans.

The pictorial part of Sobel's book is priceless in many respects. Many have affectionate and some even deeply meaningful salutations; they were seemingly lent the author to complete this gallery of greats and near-greats of a segment of show business that, before the advent of the filmgoing habit, constituted a prime American form of divertissement, perhaps second to baseball in the common denominator.

Black Sheep

Continued from page 48

speakeasy sort of affair with jazz-and-Charlestons-and boogie a la teenagers' style. This is in addition to a quiet room with an Oriental motif.

Initial membership dues will be $50. The membership frankly is being offered as a status symbol with which will go a lifetime key to the club that must be shown in order to buy a drink. All alcoholic drinks will be priced at $1.25.

Murphy says that when membership reaches 5,000 in number, which he anticipates will be only a matter of a short time, the cost of joining will be boosted to $100.

It's promised to prospective members that pretty, shapely girls in brief costumes, ex-models for the most part, will be the waitresses. However, the club's prospectus emphasizes that here, the same as in other "Black Sheep" clubs—"a stern-faced thing will be made about the moral niceties, and any fraternization between a waitress and a member will cost her her job and him his membership."

Desert Inn, Las Vegas

Las Vegas, Dec. 12.

Milton Berle, Dunhills (3), La Scala Quartet, Amin Bros. (2), Leonard Sues, Bill Carey, Donn Arden Dancers (12); Carlton Hayes Orch (13); produced by Milton Berle; presented by Wilbur Clark in association with Frank Sennes; $4 minimum.

It's natural for casino-minded showgoers here to be especially enthusiastic about Milton's Berle's recent dramatic role on tv as a blackjack dealer in "Doyle Against The House"—in fact many suggest that he's an Emmy contender—but the comedian modestly avoided any mention of it at his opening show.

Instead, he kids himself with such lines as "I've done a lot of tv work this year—I fixed two sets yesterday" and "I've been in show business 47 years, and I have the material to prove it."

With the exception of the Amin Bros. (2) subbing for the ailing Betty George, Berle's show is basically the same as in his last Vegas outing. The brash, bawdy session holds up as surefire nitery fare. Incidentally, in this, his first DI appearance, Berle announces that other commitments will keep him away from Vegas until 1964.

The Dunhills (Artie Stanley, Jerry Kurland, Johnny Buwen) again demonstrate that they are the acme of hoofing acts, and of course Berle joins the group as a fourth—and quite capable—Dunhill.

The La Scala Quartet, two male and two femme singers who are well-trained vocally and handsome visually, are effective both in their serious roles and as low-comedy stooges for Berle.

Berle gets laughs and gasps as he mixes in with the very fine Amin acrobats. Leonard Sues, conducting the Carlton Hayes orch (13) is outstanding both as a maestro and as a trumpet soloist. Irving Miller at the 88; Gene Barringer, trumpet, and Russ Patrick, drums, are Berle regulars who help keep the musical background on an even keel.

A spritely Donn Arden production number is the curtain-raiser, featuring the 12 line girls and personable vocalist Bill Carey, who performs with class.

Show is in until Jan. 9, when Louis Prima & Sam Butera open. *Duke.*

Blue Angel, N.Y.

Dave Astor, Andy & Bey Sisters (3), Tarriers (4), Bobby Short; $2.50, $5, $6 minimums.

The way the Blue Angel is set up these days, it gets the customers coming and going. Before hitting the main room, they bump into Bobby Short offering an excellent blend of entertainment in the lounge at $2.50 minimum. The main room is scaled at the normal minima and for those still not sated, they can stop off for Short on the way out. But, in all, it's an entertainment laden situation in this intimerie.

Herbert Jacoby & Max Gordon have installed a good group that makes attendance worthwhile. It's topped by Dave Astor, a comparative newcomer to these environs who seems to be making a wide splash under the "Angry Young Man" billing. He is in a ferment about many things. And his observations on the current scene and mores constitute a laughing matter.

He has a fast and sharp delivery, throws in enough asides to bring the audience closer and gets a big response. There are some sections, particularly those dealing with the unemployed, that aren't as potent as his other material. But in the final analysis he's a positive hit here.

Andy & The Bey Sisters, after several sojourns in the Village spots, have moved uptown and seem likely to work these halls on other occasions. The initial evening probably caused them a bit of nervousness. But once they get the hang of the spot, they'll be good for subsequent engagements. This Negro team has Andy at the piano, and the two girls in standup position before the mike.

They err in coming in with some spotty material, but their strong points come with their satires on current singers and calypso renditions. They have a good sound and with more ease, they'll be swinging out.

The Tarriers, a racially mixed male foursome, are excellent singers. They go through the folk tunes with strength and surety. They accent their music with equally strong instrumental work from two guitars, banjo and bass. But they fall down when they start talking and it takes them a while to get started again. *Jose.*

Palmer House, Chi

Chicago, Dec. 10.

Four Saints, Guy Marks, Elkins Sisters (3), Ben Arden orch; $3 cover.

Merriel Abbott has put together a pleasant family-tyle Christmas package for the Empire Room. While not strong on marquee values, it's a smooth and fast moving show. Toplining Four Saints is an ex-service group of barbershop harmonizers who double in brass (trumpets and trombones mostly).

The four—Douglas Evans, John Howell, Gerald Duchene and Bob Erickson—are a clean-cut group with a neatly arranged catalog of barbershop standards and instrumental numbers. Among their forthrightly-handled harmonizing staples are "Saints," "Till There Was You," "Jeanie" and "Joshua." Quartet also swings out with a seemingly authentic vocal-instrumental arrangement of "Malaguena," and a cheerful rendering of a medley of Mexican and Spanish pop standards.

Comic Guy Marks is one of the more facile impressionists around. His takeoffs include a hilarious impresh of an ostrich, a clever satire on a Sammy Kaye-like remote radio broadcast, and some nifty sound carbons of the noises of a small town waking up.

He also caricatures Humphrey Bogart, Gary Cooper and President Kennedy. Topper is a mock opera with Marks first doing a Milton Cross intro, then satirizing an over-dramatic soprano, tenor and baritone.

Showopening Elkins Sisters are an Austrian born and trained acrobatic trio. The shapely threesome display their figures and considerable acro talents to good effect both in unison and with some solo contortions. Ben Arden's able house orch backs the show astutely and dishes out fine dansapation between shows.

Bill is in till Dec. 23. Room is dark for week following, then opens Dec. 29 with George Gobel. *Mor.*

International, N.Y.

Jackie Miles, Hi-Lads, Mike Durso & Aviles Orchs; $6 minimum.

Jack Silverman's holiday bill has built-in boxoffice assurances that come from having the entire session assembled from repeat acts. The fare comprises Jackie Miles and the Hi-Lads, both of whom have had successful runs at this Broadway hospice.

Miles is one of the veteran story-tellers in the field. His yarns are graced with a zanyish Broadway viewpoint with Damon Runyonesque overtones. His racetrack epics are indeed classics and can bear repetition on every one of his Broadway forays.

His expressionless mien in telling of these characters is one of his assets, and provides a further punch to his work, which incidentally gets yocks at every hearing. In addition to these standards, Miles has taken cognizance of the space situation and has come up with several new facets of the astronauts, which also hit it well. He amuses crowd solidly in the Silverman emporium.

The other repeat is the Hi-Lads, a vocal-instrumental quintet who display energy and application. The group, which has an instrumentation of the lead singer playing trumpet with support from sax, electric guitar, piano and drum, combines good instrumentals with vocals and comedy for an okay display of versatility. What makes them especially important these days is their familiarity with Twist music. They come out on the finale to put the Boots McKenna line through an energetic display of the hip-swivel. They score on all counts in this room.

The McKenna line excels in its Twist finale when they perform uninhibitedly. But prior to that they impress in well-costumed and routined line drills that keep the crowd interested. Mike Durso excels on showbacking and the Aviles Orch swings out the Latin beat. *Jose.*

Chateau Madrid, N.Y.

Hanna Ahroni, Nila Amparo & Luis Olivares, Bambi & Manoli Pataxinos, Raquel Mata, Juan de la Mata, Romeo Basso, Line, Pupi Campo Orch; $5 minimum.

Angel Lopez has undertaken a rather ambitious show under the label of "Forever on Sunday" in which the nationalities of the various artists represented provide a Mediterranean atmosphere. The production needs a little more shakedown, but should turn into one of the more colorful of the Chateau Madrid soirees.

Lopez has gone in for more production than usual in this layout. He had Carlos Sandor design the proceedings which call for more personnel than can be handled on this floor. But with a few more sessions this problem should be overcome. The costuming is lush and the pace generally fast.

The topper on this bill is Israeli singer Hanna Ahroni, who provides an international tour de force of songs. She runs a wide gamut of tunes from the sophisticated to the cornball in several languages. However, in some instances the song becomes secondary to a highly interesting delivery. She endows drab passages with exotic colorations. While these vocal tricks are overdone at times, she is nevertheless a hit in this room getting a strong exit mitt.

There are other interesting items on this card. From Spain, Nila Amparo & Luis Olivares perform some sprightly flamenco work encased in striking costuming. The male's garb is so skintight, it causes titters. But their terping has flash and color.

Another fine dance session is by the Greek team of Bambi & Manoli Pataxinos, who appear in several parts of the show. They start with the ethnic hasapikos, and thence into more orthodox styles but embellished with some homegrown and original steps that give them a degree of distinction.

The instrumental accompaniment gives color to the session with Juan de la Mata playing a highly lyrical flamenco guitar, and Romeo Basso giving out on the bandoneon, which is either a large box-like concertina or a small accordion.

The production chores are by Raquel Mata who leads the well-stacked line through its paces and Jhan Cole who also has a small part in the line routine. The domestic note on this show is the finale, a Twist, done vigorously. Pupi Campo does the showbacking. *Jose.*

Cave, Vancouver, B.C.

Vancouver, Dec. 15.

Davis & Reese, Nancy Wilson (Duke Pearson, piano), Cardette Dancers (4), Dave Robbins Orch (7); $2.50 admission.

Cavemen Ken Stauffer and Bob Mitten have provided a solid double feature for their '61 wrap-up with this equal billing of up-and-coming comic team of Pepper Davis & Tony Reese and Capitol recording vocalist Nancy Wilson. Combination makes for good show biz sense in this room and should keep maitre d'Roger and his crew active.

Miss Wilson quickly gets through to her audience as she establishes a mood with her opening "Almost Like Being In Love" that's sustained throughout on a high artistic level. Her distinctive style denotes considerable professional polish, but this sure control never oversadows the sincerity of feeling she injects into her phrasing and clear notes.

Davis & Reese, in a much-welcomed followup, display the same fresh comic touch that marked the duo't first appearance here. National tv shows have not blunted the edge of Davis' zaniness and Reese backstops the routine as solidly as ever. Pair, particularly Davis, work at a pace that leaves auditors literally limp with hilarity. Though much of the material is re-worked, skits score solidly and the two have to beg off after repeated encores.

Dave Robbins' orch provides its usual excellent backing for the bill, and sets off Reese's vocal abilities, which are considerable, to advantage. Comic's material is fresh, funny and free from blue lines. They're happy in their act, and auditors find the happiness catching.

Cardette Dancers intro bill effectively and are slated as nucleus for production line that choreographer Jack Card is setting up for Ho Ti club in Portland when Cave shutters for stage renovation Dec. 22. Club blackout until reopening in early January coincides with the unhappy loss of usual healthy New Year's Eve biz since date this year falls on a Sunday and clashes with provincial liquor regulations that bar sales on this day. *Shaw.*

Moulin Rouge, Vienna

Vienna, Dec. 11.

Carsony & His Twin Bros. (3), Tu-Shiu-Ni (3), Les Ayos (2), Evers Toni (2), The Two Hellos, Marisa de Lara, The Golden Twins, Beauty Milton, Charly Prouche Band (7); directed by Andreas Hoffmann and L. Marlitt, $1.50 admission.

Well rounded layout at this lively spot has an international talent motif what with performers from the U. S., Spain, China and France, among other nations. Three Chinese femmes, billed as Tu-Shiu-Ni, kick off the show with a plate-revolving turn. They also rotate a silver dollar on a twirling parasol. Trio handles the feats with ease and scores handily.

Beauty Milton, a Negro singer from Michigan, croons an okay "Can't Give You Anything But Love" and warbles "Ramona" surprisingly well in German. Les Ayos are a class novelty. The male partner does a fireeating dance while his femme mate contribs some exotic terping. Evers Toni, two males in Bavarian peasant costumes, click with contortions. The Two Hellos register with a bicycle routine while the shapely Golden Twins win applause with nifty dancing.

Joe Carsony & His Twin Bros. (Burt and Karl), who are due to open April 1 at the Tropicana, Las Vegas, are top local artists who specialize in balancing on their forefingers. A former circus act, they're booked here for two months.

Marisa de Lara, a Barcelona import who's been held over for four months, dishes up Hispano terping with moderate use of castanets. She's been inked to preem early next year at New York's El Chico. A flock of strippers add zest to the show. Among them are the singularly billed Iduna, Madelaine, Marion and Narja.

Charles Prouche orch backs the session neatly and supplies fair medleys for terping. Rudi Palme emcees. *Maas.*

The Losers, L. A.

Los Angeles, Dec. 12.

Ann Richards, Suzanne Hall, Frank Rosolino Quartet; no cover, no minimum.

Whether a tribute to Ann Richards' hefty jazz following or to the popularity of hosts Pete Rooney and Sonny Orling, The Losers (nee Le Bistro and Johnny Walsh's 881) debuted last Monday night (11) to an overflow crowd that lasted to closing time. Club has been handsomely decorated and offers an enticing no cover—no minimum, big five cent antipasto tray, name acts and a continuous entertainment from 4 p.m. policy that makes it a pretty good buy. Room itself has always been one of the best in town.

Miss Richards comes on strong, concentrating heavily on highly-stylized jazz delivery that shows off her wild vocal gyrations. An expert technical musician, she phrases well and handles herself with plenty of polish. Opening night troubles with backing held her down until last set when she came into her own on "It's a Wonderful World."

Singer shows more individuality on ballads "You Go to My Head" and "Black Coffee," though styles are not so strongly associated with her. She would be wise to develop this area to widen general appeal and realize the potential scope she really has.

Support, on a continuous basis, is from guitarist-singer Suzanne Hall and the Frank Rosolino Quartet. Miss Hall is a strikingly beautiful youngster who mixes jazz and folk tunes. Her voice is fine and she has pleasing qualities, though she needs staging. "Frankie and Johnnie" scores, along with "Nightingale," though latter is lost in the jazz-attuned audience. Stronger grooming for visual impact would aid her.

Miss Richards is in for two weeks. *Dale.*

Ritz Carlton, Montreal

Montreal, Dec. 5.

Toni Carroll, Johnny Gallant, Roland Chaisson, Paul Notar Trio; $1.50-$2 cover.

Playing her second engagement in the handsome Ritz Cafe, Toni Carroll is a sharp change from the predominately Gallic offerings that have appeared in the room since its September opening. A rollicking performer with few inhibitions, Miss Carroll is more of a belter than a balladeer. Poured into a sequinned gown with plenty of decollete, she has an immediate visual impact which is a cinch with the sales is the room and something of wonder to the distaffers.

A breezy opener gets songstress off to a rousing start. Her vibrant easy-going manner carries her through excerpts from "Never on Sunday," a reasonably entertaining impresh of the Peter Gunn tv show to a reprise of her MGM platter, "Want You To Know," which rocks the Ritz for salvos.

Backing Miss Carroll is the music of Paul Motar's hep combo plus pianist Johnny Gallant and guitarist Roland chaisson. In New Year's Eve, Miss Carroll moves into New York to preem her own club, "Toni's Singalong," complete with a ragtime pianist, et al. *Newt.*

Drake Hotel, Chi

Chicago, Dec. 10.

Jo Ann Val, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.

The Chi office of William Morris has been grooming Jo Ann Val as a supper club entry for some time, and, in her Camellia House debut, she acquits herself as a charming and knowledgeable thrush. The petite songstress' forte is the torchsong.

She fashions "Where Or When" into a nice nostalgia piece, and quiets the room with her best number, "Man I Love," which, albeit a torcheuse standard, comes off as a polished tale of lost love in her capable hands.

Miss Val also scores with a lesser-known blues number, "Tear Up Monday," and with "Mama," an Italian song, which she delivers in a fine wide-open Neapolitan style. Her generally artful turn could effectively utilize a mite more staging and perhaps one strong centrepiece. She's backed by the Jimmy Blade house orch in its usual able style, and unit plies its danceable beat between shows.

Myron Cohen opens Dec. 29 for a three-week stay. *Mor.*

Gas Lamp, Omaha

Omaha, Dec. 9.

Ray Rose, Jim Peterson; no cover or minimum.

Newest cocktail lounge-steakhouse plushery to hit Omaha, Ernie Firmature's Gas Lamp promises to become one of the city's key spots. Located on southern fringe of downtown biz section, the inn is handsomely appointed and food and drink is reasonable.

Unfortunately, rooms are not large enough to house a stage for entertainment. But Firmature has come up with a solution in Ray (Ramblin' Ragtime) Rose at piano and Jim Peterson on banjo. Boys bang out requests right and left and Rose has already acquired a large local following.

The 88er has a cute gimmick in that he plays an authentic player piano, which he can turn on if he wants to do any table-hopping. Peterson was formerly a member of Margaret Ann and the Ja-Das before group broke up.

Further enhancing the lounge are a pair of shapely waitresses tagged Jan and Nannette who are gowned in gasp-raising costumes. They certainly won't slow down the merry tunes of the Gas Lamp's cash registers. *Trump.*

La Salle Hotel, Montreal

Montreal, Dec. 4.

"Ragtime Bob" Darch; 50c cover, $2 minimum Fri.-Sat.

"Ragtime Bob" Darch was the first of the pianists in that genre to start the current wave in Montreal when the La Salle Hotel preemed this room earlier this year. He still rates the top slot despite some hefty competition.

Garbed in the usual brocade vest, wearing a boater and chomping an unlit cigar, Darch ..ars with a

(Continued on page 54)

29th Annual Repeat of 'Nativity' At Radio City Music Hall Glows & Grows

By MIKE WEAR

There are several traditional theatrical events offered annually in Manhattan at this time of year. The 60-foot Douglas fir tree is installed in Rockefeller Plaza, the N.Y. City Ballet gives 20 performances of "The Nutcracker Suite," the Little Orchestra plays "L'Infance du Christ" and "Judas Maccabeus," NBC gives its seasonal opera, "Amahl and The Night Visitors" and the Radio City Music Hall stages its annual Christmas stageshow featuring and repeating Leon Leonidoff's "The Nativity." Of all these, the Hall's show undoubtedly attracts the greatest number of paid admissions for the biggest gross. In recent years, the Hall's Christmas show (stage and screen) has grossed between $900,000 and $1,000,000 annually.

That it has become such a tremenduous b.o. draw (reserved seats were sold out in three weeks advance by opening day) stems partly from the fact that it is a sensational and unduplicable bargain with even the topscale reserved seats on weekend nights just $2.75 and general admission pegged as low as 95c until noon for weekday matinees. This Yuletide production has been given annually now for 29 years, the 6,200-seat house originally staging it in 1933. Because the current show was opened a little later than in recent years, to accommodate Universal's prior date, the day it was launched, Thursday (14), found a line blocks long (facing a three-hour wait) even before the first performance started. Call it "unheard of."

Focal point of the Hall's Christmas show remains "The Nativity," a representation of the birthday of the Saviour. The same main set depicting the manger in the stable is employed each year, this being stored in the Hall's warehouse in between seasonal shows. The cast of some 50 employed in "The Nativity," all walkons, are selected each year—not being the same annually. All of which means drilling a new cast each year.

Some idea of how "realistic" "The Nativity" has become is the current production. Besides the people, representing the Nazarenes, one live camel, two horses, three sheep and three ponies are used on the stage as the natives follow the star of Bethlehem (across stage) to the stable. Per usual, these residents of Nazareth start from the choral stairways on each side of the theatre auditorium and march down onto the stage. It is a tribute to the Hall's lighting and stage production staff that this is carried out so effectively. Scene is backed by the superb Hall orch playing "Holy Night" and "Oh Come, All Ye Faithful." Mary Jennings is soloist and Alan Cole, narrator. Both are topflight.

The surrounding holiday show may achieve a new peak in entertainment for this occasion. Tees off with a tintillating bit of ballading by the threesome composed of Alan Cole, Robert Maxwell and Ken Richards. Garbed as mailmen they admit vocally that they never work delivering mail on Sunday, being set to the film, "Never On Sunday" theme song, with Al Stillman credited with the lyrics. Special words put the number over slickly.

"Christmas Belles" might have been tabbed the "Dance of the Poinsettias," because it has the Ballet Corps here garbed to represent this traditional yuletide flower. And for the kiddie trade, there's a Santa Claus who emerges from a fireplace to go into a ballet with Tania Karina, who's oddly enough one of his reindeers. Santa, in this instance, is Euege Slavin. Payoff for the scene is his exit in a sleigh pulled by six ballerinas emulating his reindeer team. All executed professionally. Even hard-bitten adults don't mind.

Lilly Yokoi, receiving a bright new bicycle as a holiday gift, proceeds with the said cycle to translate fantasy into fantastic gynmastics, balancing feats and other daring deeds. One stunt is that of taking the bike apart excepting for the rear wheel and main frame, and then putting it together again while in motion. Entertainer has been in nightclubs in Las Vegas, and is a real find for the Hall.

"A Christmas Carol," based on Charles Dickens' story, has been done before but the current version with Stefan Gierasch, as "Scrooge," and the Choraleers to help, is topflight, even down to "Tiny Tim." Familiar but good, if perhaps a bit too long.

Novel introduction to the Wazzan troupe is via a projected facsimile of VARIETY frontpage, which has a headline which quaintly enough states: "Music Hall Gala Holiday Show." The Wazzans are a standard top tumbling act. Here they do their familiar high pyramid stands to attach huge ornaments to a Christmas tree. This is a nice switch from routine, keeping the aud guessing as to how the star is going to be lifted to the tree's peak. Wazzans were a hit as per customary.

The Rockettes, that world renowned group of precision dancers, filed a lusty dissent to the plaint that they can't offer much that's new. They swing into a fast Twist number, and even that's graceful when they perform it. Originally, they appear via a huge doll box with the Rockettes in three tiers. Turns out that they're garbed as angels, reason for which is not apparent until the finale when the reverse side of their bonnets are used as large, varied colored ornaments as they build a human Xmas tree. This is high dramatics for their preceding rhythm stepping.

Major climax is the planting of a huge bed of 480 imitation poinsettias on the forepart of the stage in less than two minutes. It's all done by the 36 Rockettes and 24 members of the Ballet Group, each carrying eight of the plants. Hall also has some 360 poinsettas used in the main foyer as part of the Yuletide decorations.

Entire stageshow runs 47 minutes, including the eight minutes for "The Nativity." The Hall figures a complete show including "Babes in Toyland," the pic, runs two hours and 45 minutes. That means a turnover about every three hours, okay for the packed houses this show gets.

Music Hall, N.Y.

Leon Leonidoff Production, "The Nativity," with Mary Jennings, vocal ensemble, Allan Cole, Music Hall Symphony, directed by Raymond Paige; Grand Organ, and "Holiday Tidings." Special lyrics by Al Stillman; 36 Rockettes, directed by Emilia Sherman; Cole, Robert Maxwell, Ken Richards; "Christmas Belles," with Tania Karina and Eugene Slavin plus Corps of Ballet (24); Lilly Yokoi; "Christmas Carol," with Stefan Gierasch, the Choraleers; The Wazzans (9); "Christmas Greetings" by the Rockettes; Poinsettia Grand Finale; "Babes in Toyland" (BV), reviewed in VARIETY *on Dec. 6, '61.*

House Reviews

Loewinger Stage, Vienna

W. & H. Schmid production of "Music Is in the Air." Stars Anne Morre and the Swiss Trio Shmeed; with Rocco Granata, Peter Hinnen, Herbert Beyer, Carmela Corren, Hannefore Auer, Gitta Rena, Erna Ascher, The Jochen Brauer Sextet; Hansl Baldauf & Richard Rosee, emcees; direction, Hannes Schmid; choreography, Eva Worisch; settings, Nino Borghi and Peter Stuber. Opened Dec. 9, '61; $2 top.

Hannes Schmid, Swiss-born American producer who recently turned out a series of tv films for West German stations, has whipped up this variety revue which bowed recently at the Loewinger Stage. House is the former Renaissance Theatre on one of Vienna's most frequented boulevards, the Neubaugasse. Despite a $2 top (higher than legit theatres), biz started excellently.

Although the show marquees the Swiss Trio Shmeed as top stars, New York's Anne Morre won the heaviest applause. Her voice and superb piano artistry captured the audience. She's reviewed under New Acts. The Shmeeds, comprising Werner, Willy and sister Claire, wind up the bill with their breezy singing and entertaining.

Trio is at their best with evergreens. Willy does slick takeoffs of American comedians, notably Bob Hope. Peter Hinnen, a disk star, yodels with a coloratura pitch that wins good audience reaction while Rocco Granata croons some Italian bestsellers. Herbert Beyer, still another singer, is unimpressive with several weak tunes.

Carmela Corren, a British import, scores with her singing and dancing while Gitta Rena, Hannelore Auer and Erna Ascher also show talent in this genre. Emcees Richard Rosee and Hansel Baldauf register with the patrons despite some stale material. Settings of Nino Borghi and Peter Stuber are handsome and opulent while Eva Worisch's choregraphy is adequate.

The Jochen Brauer Sextet plays varied instruments, both as a group and as solos. Inge Larsen's fashion show makes a nice change of pace. *Maas.*

Olympia, Paris

Paris, Dec. 11.

Dalida, Richard Anthony, Double Six (6), Iran Boys (3), Wilson, Keppel & Betty, Arthur Plasschaert Ballet (9), Philipe Clair, Claude Cerat; $2.50 top.

Dalida is one of the accented, exotic singers who has had a long disk career here. She now switches fairly acceptably to twist and rock and roll which could prolong her record popularity. It will also give her a good biz following for this three-week show.

Eyecatching and with a musical flair, she gets away with putting her usual saccharine songs to rock rhythms. Her delivery is big, and she has the drive and the hep quality of being able to change her style with the times.

Richard Anthony is a local r 'n' r singer who is one of the rare intelligible ones. He has a good sense of timing and a good voice. He'll last as long as the fad does.

Double-Six have three men and three women doing voice jazz interludes. Timing is okay but this turn is wearing after a few numbers. However, its offbeat aspect has the group in for okay acceptance.

Iran Boys (3) have a man backing to a table for sleek footing of his partners in a good risley filler. Wilson, Keppel & Betty do a cornball takeoff on Arabic dancing which is still funny due to their lowdown clowning. Arthur Plasschaert Ballet (9) does bouncy terp interlude to give a good production sheen to the show.

Philipe Clair is a so-so patter man while Claude Cerat has a clever song takeoff routine. They round out a fair show that may draw good biz. *Mosk.*

Night Club Revs.

Continued from page 53

La Salle Hotel, Montreal

wallop and seldom relaxes the pace. Only breather is between songs when he gets off a few stories that are sharp and never too obvious or blue. A brief history of the honkytonk 88'ers spells the community singing and holds attention nicely as Darch illustrates all his points vocally and at the keyboard.

This room is still the best draw in town, even holding its own with The Twist layouts that have mushroomed in the past month or so. Price policy remains the same with the 50c cover (called a grub charge) for an okay buffet spead and a flat charge of $1 for all standard drinks. *Newt.*

Twist's Clip & Gyp

Continued from page 1

quick order. However, the waiters become extremely scarce when refills are wanted. It hasn't been uncommon to find a customer getting the $4 minimum for only one drink. Should he stay long enough to drink up the normal number of libations which go into the $4 tab, he'll get another minimum charge. There's no beating this rap.

Meantime, the list of Twist clubs is growing at an unprecented rate. Spreading out into the new dance fad is Alan Freed, now in on the operation of The Camelot, N. Y., who has opened a Greenwich Village edition at the Heat Wave Club. The Entertainer and the Crystal Room have also installed Twist policies.

An unusual operation is the lounge at the Copacabana which starts Twist sessions after the midnight show downstairs. The Carmen Canova Orch with Mary June, which plays the Twist dances, has been extended to March 15.

CURRENT BILLS

WEEK OF DECEMBER 20

NEW YORK CITY

MUSIC HALL — Lily Yokoi, Wazzans, Mary Jennings, Alan Cole, Choraleers, Stefan Gierasch, Tania Karina, Eugene Slavin, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Shearsold.

SYDNEY (Tivoli) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

BRITAIN

BLACKPOOL (Grand)—Ann Sears Harvey Hall, Patricia Henaghan, Philip Latham, Robert Raglan, Margot, Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

CARDIFF (New) — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid, Des Lane, Lester Sharpe & Iris.

LONDON (Palladium)—Barry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

NEWCASTLE (Empire) — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—McCleverlys, Johnny Barracuda, Larry Bonito.

BASIN ST. EAST—Louis Armstrong, Lavern Baker, Mitchell-Ruff 3.

BIRDLAND—Dizzy Gillespie, Olatunji.

BLUE ANGEL—Dave Astor, Andy & Bey Sisters, Tarriers, Bobby Short, Otis Clements.

BOB SOIR—"Greenwich Village, U.S.A." Three Flames, Anders & Hadley.

CAMELOT—George Young Orc., Alan Freed.

CHARDAS—Anny Kapitanny, Tibor Rakossy, Dick Marta, Lia Della, Elemar Horvath.

CHATEAU MADRID — Hanna Ahroni, Luis Olvares, Nila Ampara, Bambi & Manoli, Raquel Mata, Pupi Campo Orc.

COPACABANA—Jack Carter, Damita Jo, Paul Shelley Orc., Frank Marti Orc.

EMBERS — Bobby Stevenson, Henry Rose, Herman Autry Four.

HOTEL ASTOR—Billie Hayes, Joel Warfield, Jerry Madison, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst.

HOTEL PIERRE — "Steppin' in Society Wilbur Evans, Fay DeWitt, Louise O'Brien, B & M Haggett.

HOTEL PLAZA—Saverio Saridis, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Vicky Autier, Milton Kay Trio.

HOTEL ROOSEVELT—Si Zentner Orc.

HOTEL WALDORF-ASTORIA — Hildegarde, Milt Shaw Orc., Bob Kasha, Ada Cavallo.

HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.

INTERNATIONAL — Jackie Miles, Hi-Lads, Mike Durso Orc., Aviles Orc.

LATIN QUARTER—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wilenda Ballet, Jeanine Pivoteau, Melle Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK — Ronnel Bright, Andy Hamon.

LIVING ROOM—Don Rondo, Iris Paul.

NO. 1 FIFTH AVENUE—Don Crabtree & Elaine Spaulding, Hankinson & Silver.

ROUNDTABLE — Dorothy Donegan, Orchids.

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Millrad & Colston.

VIENNESE LANTERN—Yvonne Souveron, Ernst Schosen.

VILLAGE BARN — Dory Sinclair, Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

VILLAGE GATE—Miriam Makeba, Les McCann Trio.

VILLAGE VANGUARD—Lambert, Hendricks & Ross, Raney-Konetz Four.

CHICAGO

BIRDHOUSE—Stan Getz Quintet, Harold Ward.

GAY ANGEL — "Limbo Pan Americana," Pablo Candela, Jessica & Irma, Lord Banjo, Lord Mike, Raphael Hernan, Sir Slim Henry, Tito Perez Orc.

CLOISTER—Phil Tucker, Phyllis Williams, Eddy Subway Orc.

CONRAD HILTON—"Ooh La La," Dornan Bros., Margie Lee, Dru & Landell, Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevar-Dons (3), Boulevar-Dears (6), Gay Claridge Orc.

DRAKE—Jo Ann Val, Jimmy Blade Orc.

EDGEWATER BEACH — "Holidaze Revue," Ron Urban, Continentals, Chase & Park, Lisa Dancers, Don Davis Orc.

GATE OF HORN — Josh White, Judy Collins.

HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Wittell, Tom Williams. Downstage Room—Danielle Clary, Cy Touff Trio, Cliff Niepp Trio.

Le BISTRO — Barry Richards, Dick Ceastro Trio, Larry Novak Trio.

LIVING ROOM — Meg Myles, Alberto Rochi, Joe Parnello Trio.

LONDON HOUSE—Don Shirley Trio, Eddie Higgins Trio, Larry Novak Trio.

MISTER KELLY'S — Smothers Bros., Irwin Robins, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE — Guy Marks, Four Saints, Elkin Sisters, Ben Arden Orsc.

PLAYBOY CLUB—Yonely, The Diamonds, Nino Nanni, Ronnie Chapman, Inman & Ira, Fred Barber, Paula Greer, Don Rice, Gloria Van, Harold Harris Trio, Kirk Stuart Trio, Joe Isco Trio, Bob Davis Trio, Larry Cummings.

SECOND CITY — "Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Anthony Holland, Bill Mathieu, Joan Rivers, Avery Schrieber.

SHERATON BLACKSTONE — Sheila Reynolds, Franz Bentzler Orc.

LOS ANGELES

BEN BLUE'S — Ben Blue Revue (20), Ivan Lane Orc.

CRESCENDO—Don Rickles, Billy Ward & Dominos.

DINO'S — Karen Dolin, Jack Elton, Steve La Fever.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

SLATE BROS.—Milt Trenier, Herkie Styles, Lanny Long Trio.

STATLER HOTEL—"Playmates in Rio," Skinnay Ennis Orc.

YE LITTLE CLUB — Ruth Olay, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Milton Berle, Dunhills, Amin Bros., La Scala Four, Lester Sues, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapplco Boys.

DUNES — "Philippine Festival," Boy Pecson, Baby Aquilar, Bobby Gonzales, Betty De La Cruz, Pelita Corales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. Lounge: Billy Eckstine, Gil Bernal, Denis & Rogers, One Plus One, Joseph Mack Four.

EL CORTEZ—Instrumentallists, Conolys, Bel-Aires.

FLAMINGO—Mitzi Gaynor, Flamingoettes, Nat Brandwynne Orc. Lounge: Della Reese, Don Cornell, Viva Mariachis, Pars & Patti.

FREMONT—Joe King Zaniacs, Newton Brothers, Cousins, Twisters.

GOLDEN NUGGET—Bob Wills, Novelords, Billy Thompson, Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olemn, Keynotes, Cathy Ryan, Sunny Spencer.

MINT—Arthur Ellen, Skeets Minton, Jill Adams, June Knight.

NEVADA—Jay Orlando, Lynne Davis.

NEW FRONTIER—"Minsky's Follies of '62," Dick Rice Orc. Lounge: Ink Spots, "Hot Lips" Levine, Marcy Layne, Fred Kushon.

RIVIERA—Harry Belafonte, Jack Cathcart Orc. Lounge: Billy Williams, Dukes of Dixieland, George Young Revue, Al & Jet Lorring, Hi-Tones, Clark Four.

SADDLE CLUB—Henry Four.

SAHARA — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. Lounge: Mary Kaye Trio, Characters, Tunetesters, Jackie Jocko, Don Ferrera Four.

SANDS—Red Skelton, Copa Girls, Gary Nelson, Antonio Morelli Orc. Lounge: Terry Gibbs, Morry King, Dave Burton.

SHOWBOAT—Red Foley, Little Jimmy Dickens.

SILVER SLIPPER—Hank Henry Sparky Kaye, Red Marshall, Danny Jacobs, Slipperettes, Geo. Redman Orc. Lounge: Charlie Teagarden, Jack Prince.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: DeCastro Sisters, Roberts Linn, Bernard Bros.

THUNDERBIRD—"Flower Drum Song," Garwood Van Orc. Lounge: Billy Daniels, Sonny King, Vido Musso.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Shecky Greene, Mafalda, Al De Paulis Four, Dubonnet Three.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls, Novelites, John Carleton Orc.

HAROLD'S — Susan Barrett, Del Ray, Goofers, Don Conn Orc.

HARRAH'S (Reno) — Ray Anthony & Bookends, Brothers Castro, Eddie Lawrence & Whatnotts, Cindy O'Hara Trio, Bill Collier Combo.

HARRAH'S (Tahoe) South Shore Room—Louis Prima, Sam Butera and Witnesses, Dick Humphreys. Lounge: Tex Williams, Deedy & Bill, Abbie Neal and Ranch Girls, Tony Thomas and Tartans, Rene and Pledges, Mellodettes.

HOLIDAY—Nick Lucas, Joe Maize and Cordsmen, Town Pipers, Charles Gould.

MAPES — Vagabonds, Dick Contino, Arthur and Bonnie with Starlighters, Esquires.

RIVERSIDE—Riviera Room: "Life Begins at Minsky's," Lou LeVitt Orc. Lounge: Salmas Bros., Edi Domingo and Rene Renor.

WAGON WHEEL (Tahoe) — Gaylords, Millionaires, Town Pipers, Meri Ellen & Cohorts, Rounders, Magic Violins of Mexico, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Pinky & Perky, Johnny Flanagan, Michael Meehan, Mal Malkin Orc. Ice Models.

CARILLON — "Scandals De Paree," Colette Riedinger, Ralph Young, Five Brutos, George Dorlis, Bogdadis, Roger Stefani Ballet, Jacques Connet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Gerald & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four.

DEAUVILLE — Barry Ashton's "Bonjour Paris," Cookie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

DIPLOMAT—Sophie Tucker, Vic Damone, Raye & Roman, Mandy Campo Orc., Van Smith Trio.

EDEN ROC—Eydie Gorme, Steve Lawrence, Corbett Monica, Phil & Mitzi Lawrence, Art Freeman Orc.

FONTAINEBLEAU—Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Ted Straeter Orc.

LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

MONTE CARLO — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israeli Dancers.

MURRAY FRANKLIN'S — "Caught in the Act," Terry Haven, Sandy Baron, Candi Scott, Judy Martin, Kurt Knudsen, Alan Byrnes, Kay Carole, Murray Franklin.

PLAYBOY—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Marland 3, Peggy Lord.

SINGAPORE—Dinah Washington revue.

TONY'S FISH MARKET — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.

THUNDERBIRD — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

NEW CURB ON ALIEN ACTORS

Chi Drury Lane Ends Top Season; 37 of 45 Weeks Did Sellout Biz

Chicago, Dec. 19.

The Drury Lane Theatre ended the most successful season in its 10 year history last Sunday (17), with a tally of 37 capacity weeks in a 45-week term. The year-round stock operation presented - shows since last Feb. 1, all comedies except for Thornton Wilder's "Our Town." The house will be dark until Jan. 25, when the 1962 season commences.

In the season just ended, Drury Lane broke with its previous tradition of two-week presentations and had seven three-week runs, three four-week runs, and one five-week and one seven-week engagement. The 630-seat house was sold out on 78 occasions to a single organization; while 164 different organizations bought out portions of the house for theatre parties or benefits. Drury Lane has no subscription series.

There were 14 stars employed during the 1961 season, and the theatre provided 120 roles to Chicago actors. The stars were Peggy Cass, Constance Bennett, Hugh Marlowe, Hans Conried, Hugh O'Brian, Spring Bvington, Joan Bennett, Donald Cook, Charles Coburn, Pat and Eloise O'Brien, Maureen O'Sullivan, Jane Russell and Vivian Vance.

Owner Tony DeSantis offers his headliners the use of a luxurious penthouse apartment above the theatre and the choice of a Rolls-Royce, Lincoln, Thunderbird or station wagon for transportation during their stay.

Equity Raises Minimums From $40 to $50 Weekly For Small Houses in L.A.

Los Angeles, Dec. 19.

The minimum wage for members of Actors Equity employed in Southern California theatres with less than 400 seats has been hiked from $40 to $50 weekly. The boost effects future productions at approximately 30 little theatres.

With the hike in salary, Equity performers in small-capacity houses in this area will be getting a higher weekly minimum than their off-Broadway counterparts. Under the terms of a recently-negotiated new three-year-contract between Equity and the League of Off-Broadway Theatres, the old minimum salary of $45 weekly holds until Aug. 31 when it climbs to $50.

However, the Broadway pact also provided for an increase in rehearsal pay from $20 weekly to $45 the first two years of the contract and $50 the third year, thus putting rehearsal pay on a level with the minimum salary for regular performances.

ANNA MARIA FEATURED IN U.S. MAG IN RUSSIA

Washington, Dec. 19.

Anna Maria Alberghetti is now a cover girl on the newsstands of the U.S.S.R.

A color shot of a scene from "Carnival," showing the star and two of the puppets in the musical is on the cover of the newest edition of the monthly magazine, "America Illustrated." A story inside in the Russian language plugs the production, explaining the technique of U.S. musicals.

Illustrations with the article are scenes from "South Pacific," "Oklahoma," "My Fair Lady," "Guys and Dolls," "Finian's Rainbow," "Call Me Madam," "The Most Happy Fella," "Redhead," "West Side Story," "Camelot," "Music Man" and "Fiorello."

Touring 'Carnival' Staff

The staff for the touring production of "Carnival" includes Manny Davis, company manager; Harry Forward, pressagent; David Clive, production stage manager, and Pat Tolan, stage manager.

The road company is current at the O'Keefe Centre, Toronto.

Bloomgarden-Brown Set Off-B'way 'Rainbow Shawl'

Broadway producer Kermit Bloomgarden and the East Eleventh St. Theatre, N. Y., will make their off-Broadway bows simultaneously when Errol John's "Moon on a Rainbow Shawl," opens at the house Jan. 8. Bloomgarden is presenting the drama, previously done in London, in partnership with Harry Joe Brown Jr., who was associated in the Theatre 1960 off-Broadway debut of "Krapp's Last Tape" and "Zoo Story."

Main Stem director George Roy Hill is directing "Shawl," which will be the preem entry at the East Eleventh St. showcase.

Silvers to Open Chi's McVickers As Legit House

Chicago, Dec. 19.

The McVickers Theatre will make its debut as a legit house early next year, probably in February, with "Do Re Mi." The musical has been booked without definite date by the Nederlander Corp., which recently took over the theatre lease from picture operators Aaron and John Jones. Backstage construction and restoration of the dressing rooms is already underway.

"Judgment at Nuremberg" (UA) was tentatively set to reopen the house under the Nederlander management, but was cancelled because of the imminent availability of the Phil Silvers-starrer. The tuner, current on Broadway, will play Toronto before coming here.

Built as a vaude house in 1873, the McVickers was owned by the Shuberts in the 1920s and 30s and later was operated as a film house by the Diana Corp. It is now owned by the Chicago Board of Education. The lease runs to 1975.

EQUITY RULE HITS 'MIGRANT' TALENT

By JESSE GROSS

Actors Equity has tightened its restrictions on the importation of alien players. The move reflects the union's feeling that "the growing tendency to employ foreign actors in the American theatre" is a problem of "increasing urgency." Equity's concern over the alien situation was expressed by Angus Duncan, executive secretary of the union, at the hearings on the performing arts conducted recently in New York by the House of Representatives' Select Subcommittee on Education.

In his testimony before the Subcommittee, Duncan stated that alien performers are hired "even when the plays in which they are to appear are not necessarily indigenous to another country." He continued, "we welcome foreign artists who truly conform to the Dept. of Immigration's legal standards of 'distinguished merit and ability,' because we think our theatre and our culture is richer for their presence. But Broadway should not be used as a shuttle-station for theatrical employment by alien artists who have no intention of becoming citizens or living on our shores."

The alien situation was brought into play by Duncan in connection with the "perils and insecurities" faced by professional actors in the U.S. The union official asserted, "Often foreign actors have even been brought to Broadway to portray Americans, while American actors, as well as those in the resident alien category, desperately search for work."

He added, "We are concerned about the growing employment of alien actors in the American theatre when such employment cannot be justified except as a means of undercutting the salaries of performers who are citizens of this country, or have declared their intentions to become citizens. We fear that often the American producer makes no attempt to cast his play from talent that is available to him here but, rather, seeks the

(Continued on page 60)

It's Pantomime Time in England, Both London and the Provinces; Matinees at Regular Run Theatres

By DICK RICHARDS

London, Dec. 19.

Whatever the boxoffice temperature of the London legit scene, nothing is permitted to interfere with the annual influx of what are euphemistically called "seasonable attractions."

The only major pantomime in the West End this year will be Leslie A. Macdonnell's presentation of "Old King Cole," opening tomorrow night (Wed.) at the Palladium, probably remaining until the house's summer revue is ready. Robert Nesbitt will again be at the helm and it has a strong cast headed by Charlie Drake, Janette Scott and Jackie Rae, making their first panto appearance, pop singer Gary Miller and comics Billy Danvers and Bert Brownbill.

There will, however, be pantomimes at three London nabe theatres. Peter Haddon presents Jack Hulbert and Cicely Courtneidge in "Mother Goose." Jack Hylton and Emile Littler will star Artijur Askey and Elizabeth Larner in "Cinderella" at Golders Green Hippodrome, and Tommy Trinder in "Jack and Jill" at Streatham Hill Theatre. Hylton and Linitt & Dunfee are also reviving the record-breaking "Salad Days" at the Princes.

"Peter Pan" crops up again at the Scala, this time with Anne Heywood as Peter, Jane Asher as Wendy and John Gregson as Capt. Hook. The Mermaid Theatre is reviving another Christmas favorite, "Treasure Island," with a cast

(Continued on page 60)

Joe Harris Heads Staff For Upcoming 'Umbrella'

For the staff of her upcoming Broadway presentation of "The Umbrella," by Bertrand Castelli and John Ralphael Guss, producer Ketti Frings has engaged Joseph Harris, general manager; Mitchell Brower, company manager, and Gene Perlowin, general stage manager. Geraldine Page and Anthony Francisca costar in the play, which is currently rehearsing under Gene Frankel's direction for a Jan. 3 out-of-town opening at the Shubert Theatre, New Haven.

Reuben Ter-Arutunian is set designer, Theoni V. Aldredge costume designer and John Harvey lighting designer.

Union Problems Threaten 'Second' Off-B'way Switch

The scheduled opening next Saturday night (23) of the "Second City" company in an off-Broadway cabaret-theatre may hinge on the Actors Equity acceptance of jurisdictional jockeying. When the group appeared for 11 weeks recently on Broadway in "From the Second City," at the Royale Theatre, the offering was under the jurisdiction of Equity.

As now set up, the improvisational unit is to be under the jurisdiction of the American Guild of Variety Artists for its off-Broadway presentation at a Greenwich Village house, to be called Second City at Square East. As of yesterday (Tues.), the change in jurisdiction was being studied by Equity to determine whether such a switch is warranted, since the

(Continued on page 59)

Longhair Managements Gather in N.Y., but NCAC Moved to Evanston, Ill.

About 100 members of the International Concert Managers Assn. are currently in Manhattan. They will be followed by some 90 members of the Assn. of University & College Concert Managers. A month ago Columbia artists management had its own Community Concerts impresari in New York.

These several annual meetings of Main Street concert managements constitute next season's "market" for the longhair trade. A different factor with the present season is the absence from New York of National Concerts & Artists Corp. Since its sale by Luben Vichey, its staff and headquarters have been shifted to Evanston, Ill., alongside the publisher-owner of Musical Courier and its affiliated Civic Concerts.

'GYPSY,' 'EGG,' 'BYE BYE' ON DISCOUNTS IN CHI

Chicago, Dec. 19.

Three of five legit shows in town last week were offering discounts. The practice is nothing new here. it has been unusually widespread.

The second company of "Gypsy," playing two weeks at the Opera House, operated with two-fers. Packets of discount tickets were mailed from Philadelphia to a random list of several thousand Chicago businesses and households prior to the show's opening.

"The Egg," a tryout show at the Civic, is trying to build group sales by discounting up to 30% per seat, depending on the size of the group. "Bye Bye Birdie," doing good business at the Erlanger, has a student rate for the second balcony on weeknights and for the Wednesday matinee. The discount is $1 off per seat.

Operating strictly according to regular boxoffice scale are "Night of the Iguana," the Tennessee Williams tryout at the Blackstone, and "The Sound of Music," the touring edition of the Rodgers and Hammerstein musical smash, rolling along to capacity at the Shubert.

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Shows Abroad

Critic's Choice

London, Dec. 7.

Harold Fielding presentation of a comedy in three acts by Ira Levin. Staged by Anthony Sharp; decor, Reece Pemberton; lighting, Michael Northen. Stars Ian Carmichael; Muriel Pavlow; features Una Venning. Terence Bayler, Lindsay Scott-Patton, Anne Berry. Opened Dec. 6, '61, at the Vaudeville Theatre, London; $2.80 top.

Angela Ballantine ..... Muriel Pavlow
John Ballantine .... Lindsay Scott-Patton
Parker Ballantine ..... Ian Carmichael
Dion Kapakos ..... Terence Bayler
Essie ..... Jennifer Hill
Charlotte Orr ..... Una Venning
Ivy London ..... Anne Berry

Overlooking the implausible premise of the subject, "Critic's Choice" is a lively, diverting and breezy piece of entertainment which should tolerably amuse British audiences for a reasonable time. It is not a strong import, but has a welcome lightheartedness to help it along. Ian Carmichael is a hot attraction locally, and this will undoubtedly be a major factor in any success Ira Levin's comedy achieves.

The situation which the author develops is one that is not by any means unique to Broadway. There are drama critics in London with wives who have written bad plays, but none of them has ever been so ridiculously unethical as to contemplate reviewing them. If it were not for this blatant implausibility, "Critic's Choice" would make a far stronger impact. Racy dialogue, brisk direction and the engaging performances of Carmichael and Muriel Pavlow are fine compensating values, however.

Carmichael, an old hand at extracting the maximum from lightweight roles, shows up extremely well as the smug and pompous critic, and he handles the third act drunk scene expertly. It may not have much to do with the subject, but it provides a laughable interlude, and Carmichael never misses a trick in sustaining this scene. With considerable dexterity too, he makes the final apology to his wife seem sincere and believable, though it is hard to understand why anyone who had been quite so stupid in the first place could subsequently be so profound.

Miss Pavlow plays the playwright wife with unerring skill and hits the right note of authority in the showdown scenes with her husband. Lindsay Scott-Patton is suitably precocious as the critic's young son who provides the inspiration for his reviews, and there is also a straightforward performance by Una Venning as Miss Pavlow's mother.

Striking a different note, Terence Bayler's interpretation of the director of Miss Pavlow's play is near farcical. It is off-key from the start and never blends with the rest of the action. Anne Berry looks quite a dish as the critic's first wife who had also suffered from his reviewing integrity, and there is an inconsequential bit by Jennifer Hill as the maid. She has only one short scene which serves to establish the whereabouts of other characters at a particular moment.

Although working with proven material, Anthony Sharp's direction concentrates on keeping the action moving and while he is maintaining a hectic pace, all is reasonably well. Occasionally, however, he cannot avoid the let-up during the marital bickerings. Reece Pemberton's unit set depicting the critic's living room and study is handsome and serviceable. Another plus is Michael Northen's subtle lighting. *Myro.*

Out of My Mind

London, Nov. 30.

John Kennedy & Richard Walton (in association with Tony Sutherland) presentation of a revue in two parts (37 scenes), with songs, lyrics and sketches by Stan Daniels, Mike Pratt, David Nobbs, Lance Mulcahy, John Law, Adrian Mitchell, Michael Ash, Alistair Sampson, Gerry Donovan, John McKeller, Malcolm Clare, Tony Tanner, Henry Fly, Rhoderick McKelvie, Bill McGuffie, Hubert Clegg. Staged by Robin Ray; decor, Disley Jones; lighting, Richard Pilbrow; choreography, Malcolm Clare; musical arrangement's, Bill McGuffie; musical direction, Ian Macpherson. Features Jill Ireland, John Wood, Gillian Lynne, John Cater, Patricia Routledge, Malcolm Clare, Robin Ray. Opened Nov. 29, '61, at the Lyric Opera House, Hammersmith, London; $2.45 top.

It is rare for a revue to be so dull. Out of 37 listed items, there is one number worth recalling and one punch line of merit. For the rest, it is tedious fare, without a chance of competing with the three other revues currently playing the West End.

Easily the best thing about this presentation is the talent, and particularly Patricia Routledge, a newcomer worth watching. Gillian Lynne is a talented dancer and Jill Ireland a lively actress. Of the five males in the cast, Malcolm Clare turns in pleasant dancing and the four others try vainly to rise above the indifferent material.

The one standout number, entitled "Hymn," takes a malicious stab at the current vogue for religious subjects, declaring that religion is socko boxoffice. It is delightfully sung by Miss Ireland, Patricia Routledge, John Wood and John Cater.

Of the other numbers, a few of them have promising ideas, but most miss completely. More than a dozen writers contributed the songs, lyrics and sketches and have achieved uneven quality. Apart from Robin Ray's straightforward direction, there are pleasing sets designed by Disley Jones, and Richard Pilbrow, as always, has done a sterling job of lighting. *Myro.*

Les Maxibules

(The Thingamajigs)

Paris, Nov. 30.

Helene Martini presentation of two-act comedy by Marcel Ayme. Staged by Andre Barsacq; scenery and costumes, Jacques Noel. Stars Jacques Dufilho, Claude Nicot, Francoise Christophe; features Jean-Pierre Rambal, Elisabeth Alain, Jacques Verlier, Rosine Rochette. Opened Nov. 28, '61, at the Theatre Bouffes Parisiens, Paris; $3.50 top.

Bordeur ..... Jacques Dufilho
Jean-Pierre ..... Claude Nicot
Yolande ..... Francoise Christophe
Celestin ..... Jean-Pierre Rambal
Florence ..... Elisabeth Alain
Ludovic ..... Jacques Verlier
Ernestine ..... Rosine Rochette

After his flop "Louisiane," which dealt with racism in the American south, Marcel Ayme has returned to his familiar metier of satirical comment on his own country. On the basis of critical and audience reaction, the result justifies him.

The author uses a sort of spokesman, scene-setter and bit player to present his dramatic treatise on contemporary mores, including the class system, human love and man's imperfect capacity for beauty and truth.

The story concerns a provincial family whose wealth is based on the manufacture of maxibules, an invented word for a fictitious product. The father is an arrogant snob, one sister is a religious but sensual widow and the other a romantic dreamer who marries a young engineer over the family's objections.

Jacques Dufilho gives a tour de force performance as the all-purpose actor-commentator, describing non-existent scenery and playing an assortment of character roles of different ages, sexes and personalities. Inventive direction by Andre Barsacq turns the lack of scenery into an asset with its utilization of space, movement and objects to simulate new places and actions.

The supporting players are good, and the show generally has the qualities needed for popular and critical success. *Mosk.*

Men on the Wall

Dublin, Nov. 21.

Abbey Theatre Co. presentation of three-act drama by Michael Murphy. Staged by Ria Mooney; settings, Tomas MacAnna. Stars Maire O'Donnell, Michael O'Brien, Pat Layde, Philip Flynn. Opened Nov. 20, '61, at the Abbey Theatre, Dublin; $1 top.

Thomas Dowdall ..... Michael O'Brien
Margaret Dowdall ..... Maire O'Donnell
May Dowdall ..... Kathleen Barron
Sean Dowdall ..... Vincent Dowling
Phil Dowdall ..... Pat Layde
Breege Connolly ..... Angela Newman
Charlie Carr ..... Philip Flynn
Mick Feeney ..... Ray MacAnally
Aunt Minnie Dowdall ..... Eileen Crowe

The clash between a profitable smuggling racket on the border of Irish Republic and Northern Ireland, and the idealism of youngsters who want to continue fighting against Britain, as represented by Northern Ireland government, provides the plot for "Men on the Wall." The author has observed characters neatly and spiced the drama of clash with country humor. There is no final solution, but merely a suggestion that misguided "patriotism" is not getting anybody anywhere.

Maire O'Donnell gives a lucid portrayal of the mother who tries to keep her family balanced, against the background of a brother and father who were freedom fighters 40 years ago.

As her husband, Michael O'Brien is convincing as a man interested only in avoiding trouble and doing no work. He helps the lighter relief which is also aided by the ex-laborer turned successful smuggler, played by Vincent Dowling.

Pat Layde provides a believable performance as the farm worker who is tired of the dirt and wants some of the easy money he sees the smugglers picking up, and there is an outstanding brief but comic performance by Eileen Crowe as the rum pot who owns the land through which the local smuggling route runs.

The farmhouse kitchen set is realistic if over-large, and Ria Mooney's staging gets movement into a rather static and talky play which is too short to provide a full evening's entertainment on its own.

"Men on the Wall" is not a world-beater, but it does indicate that Irish playwrights are in touch with current affairs. *Mac.*

The Sentimental Bloke

Melbourne, Nov. 24.

J. C. Williamson Theatres Ltd. presentation of musical comedy based on the poems by C. J. Dennis; with book by Lloyd Thomson and Nancy Brown; lyrics by Nancy Brown, Albert Arlen, Lloyd Thomson and C. J. Dennis and music by Albert Arlen. Staged by John Young; settings and costumes, Cedric Flower; choreography, Betty Pounder; musical director, Albert Arlen. Opened Nov. 4, '61, at the Comedy Theatre, Melbourne; $2.30 top.

Lamplighter ..... Peter McCredie
Newsboy ..... Tom Fairlie
Lairs ..... Connel Miles, Barry Collins, Leslie Sinclair
Mrs. Mitchell ..... Lulla Fanning
Mr. Capper ..... Ron Shand
Mrs. Capper ..... Letty Craydon
Policeman ..... Nevil Thurgood
Drunk ..... Frank Cleary
Ginger Mick ..... Frank Ward
Rose ..... Gloria Dawn
Bill ..... Edwin Ride
Mr. Smithers ..... Alton Harvey
Mabel ..... Robina Beard
Gertie ..... Judith Roberts
Olive ..... Ann Becher
Patsy ..... Rosina Liming
Cora ..... Alexandra McArthur
Belle ..... Carole Walker
Elsie ..... Rita Rider
Sal ..... Maggi Gray
Fred ..... Connel Miles
Wal ..... Barry Collins
Doug ..... Anthony Dare
Joe ..... Tom Fairlie
Shorty ..... Leslie Sinclair
Stan ..... Paul Wright
Harry ..... Brian Crow
Doreen ..... Rosemary Butler
Charlie Skewes ..... Robert Healey
'Erb ..... Peter McCredie
Amy ..... Jean Battye
Uncle Percy ..... Robert Levis
Neighbor ..... Tom Fairlie
Ringkeeper ..... Connel Miles
Policeman ..... Anthony Dare

Musical numbers: "Springtime Morning," "Rabbit-Oh!" "The Springtime Craze," "Piccalilli Lil," "Intrajuiced," "I Dips Me Lid," "Sunday Arv," "I'm a Cove with Wimmin," "My Sentimental Bloke," "Workin' for the Boss," "For Me Sheila and Me," "Little Birds in Their Nest," "Cup Day in Melbourne," "I've Backed the Winner of the Cup," "'E, Poor Dear Pa," "Come in Spinner," "Men," "Life's Wot Yer Make It," "Happy is the Bride."

Most Aussies have been raised on the half-century old poems by C. J. Dennis known as "The Sentimental Bloke." Several times it's been dramatized: As a silent film in 1918, a stage play in 1922 and a sound picture in 1932. Now it's going the rounds again in musical form. The Aussies seem pleased with the result and satisfied that it has followed the original fairly closely. There's no doubt of its popular success.

"The Sentimental Bloke" is set in 1913 and deals with the romance of the character and a girl from the pickle factory. Plenty of Australians are thrown in. It's charming in a simple way, but to a non-Aussie it seems to gush with naivity and unsophistication which, allied to rather mediocre direction, smirks of amateurism.

The casting is not too strong. In the leads, Edwin Ride and Rosemary Butler miss many points and should exude more personality. Secondary leads Frank Ward and Alton Harvey do better, but it's really the vivacious Gloria Dawn who peps up the show. Miss Dawn, who made a great hit in the Aussie edition of "Once Upon A Mattress" merits international stardom. A sly wink, leer, lift of an eyebrow, or merely a swingy walk across the

(Continued on page 58)

Expatriate Broadwayite
John Byram
from his retreat in Naples-by-the-Florida-seas has indited a nautical bark-back entitled
When Sea Travel Was Only For The Leisure Class
* * *
another Editorial Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles.

Shows Out of Town

Romulus

New Haven, Dec. 19.

Roger L. Stevens presentation of drama in two acts (four scenes) by Gore Vidal, based on the German original by Friedrich Duerrenmatt; Staged by Joseph Anthony; scenery, Oliver Smith; costumes, Lucinda Ballard; lighting, Peggy Clark; associate producers, Lyn Austin, Victor Samrock. Stars Cyril Ritchard; features Cathleen Nesbitt, Howard Da Silva. Opened Dec. 18, '61, at the Shubert Theatre, New Haven; $4.80 top.

Pyramus ..... Francis Compton
Achilles ..... Russell Collins
Titus ..... James Olson
Romulus ..... Cyril Ritchard
Chef ..... Dolph Sweet
Tullius ..... William Le Massena
Apollonius ..... Graham Jarvis
Julia ..... Cathleen Nesbitt
Rea ..... Suzanne Osborne
Metellus ..... George S. Irving
Zeno ..... Earl Montgomery
Aemilian ..... Robert Duvall
Otto Rupf ..... Fred Stewart
Ottaker ..... Howard Da Silva
Theodoric ..... Edwin Sherin
Gothic Soldiers ..... Harrison Dowd, Allan Miller, Dolph Sweet

There's work to be done on this Gore Vidal adaptation of Friedrich Duerrenmatt's comedy. Despite an abundance of bright lines and amusing interpolation of modern idioms into a setting of ancient Rome, plus a bright performance by a cast of skilled players, the spark necessary to ignite the first act has not yet materialized.

The result is that what is obviously meant to be a rollicking tongue-in-cheek sendoff slips into a hand-over-yawn interlude. That the proceedings do ultimately recover is indicative of the play's inherent merit, but the laggard start must be corrected.

The script is a mixture of amusingly anachronistic dialog and a depth of philosophy that is almost incongruous in what purports to be a comedy. As the play unfolds its story of the fall of the Roman Empire, it works in many contemporary allusions. The basic thesis is that the world really changes little over the years, insofar as human characteristics are concerned.

The writing, and this could be either in the original text or the adaptation, presents Romulus as a man who has judged his Roman Empire and found it wanting, then deliberately promotes its fall with a do-nothing policy as he applies himself to raising chickens. Although apparently lacking all the attributes of a forceful monarch, this particular Romulus emerges as a man of considerable human warmth and courage, qualities which in the end save his neck when Gothic invaders finally take over.

In stature, bearing and expression, Cyril Ritchard makes a first-rate emperor. His is a fine interpretation of the role, being equally proficient in the delivery of subtle witticisms and the portrayal of a man-with-a-plan.

Cathleen Nesbitt is regal in her delineation of the empress and is especially effective in removing the mask from an unhappy marriage. Howard Da Silva's role is comparatively brief as the leader of the Gothic invasion, but he makes it a telling sequence in his verbal exchange with the emperor.

Numerous interesting roles feature the support, with commendation due Francis Compton and Russell Collins as faithful court attendants, William Le Massena as the Lord Chamberlain, James Olson as a soldier, George S. Irving as a blustery general, Robert Duvall and Suzanne Osborne as the youthful love interest, Graham Jarvis as an art dealer, Fred Stewart as an ambitious mercenary and Earl Montgomery as a smalltime monarch.

The combination of Oliver Smith's villa setting, Lucinda Ballard's rich costuming and Peggy Clark's colorful lighting makes the visual product a strong candidate for a season prize-winner. Joseph Anthony's staging has built play to a fine climax but there's still that early lethargy to remedy. *Bone.*

Poe Revisited

Los Angeles, Nov. 21.

Annrob Productions presentation of Robert Minford solo show from the works of Edgar Allan Poe. Production conceived by and stars Minford; supervised by Claude Johnson; setting and lighting, Jim Black. Opened Nov. 20, '61, at the Vallison Vantage Theatre, Beverly Hills; $2.10 admission.

It would be surprising if Robert Minford's collection of sketches and poetry by Edgar Allan Poe is successful as a moneymaking venture. The Poe material today, delivered as straight expostulation, does not have sufficient stimulus to move more than a dedicated few of the writer's loyal fans.

Poe has had considerable representation on the screen in recent adaptations for horror or macabre exploitation films. Only a few of the popularly known poems like "The Raven," "Annabel Lee" and "The Bells" strike a mettlesome note in Minford's program, though "The Black Cat" rises to his most invigorating offering.

Minford appears dedicated to the material, but lacks sufficient dramatic security for so ambitious an undertaking. His delivery is pretentious and his speech pattern seems arty. The material itself is moody and downbeat and all is presented on a constantly low level, heightened only by frenzied outbursts.

Jim Black's set is functional, designed as Poe's cottage in 1849. His lighting is too dark. The show plays Sundays through Wednesdays. *Dale.*

Critic's Choice

Lafayette, La., Dec. 5.

Hugh G. Fordin & Robert H. Herrmann presentation of the Ira Levin comedy, in cooperation with United Performing Arts, Inc. Staged by Fred Baker; scenery, Robert Mellencamp; costumes, L'Tanya. Opened Dec. 1, '61, at the Municipal Auditorium, Lafayette, La.

Angela Ballantine ..... Wanda Hendrix
Parker Ballantine ..... Jeffrey Lynn
John Ballantine ..... Jeff Conaway
Dion Kapagos ..... Mark Gordon
Charlotte Orr ..... Nancy Cushman
Ivy London ..... Jane Manning
Essie ..... Priscilla Morrow

Far afield of usual points of origin for a road company, Lafayette's new 2,332-seat auditorium, with an SRO subscription audience for Broadway Theatre League, served as the break-in spot for the touring production of "Critic's Choice." Jeffrey Lynn and Wanda Hendrix head the cast of the Ira Levin comedy as the critic husband and playwright-wife. Lynn, who understudied Henry Fonda on Broadway, plays the role suavely and expertly without necessarily copying the Fonda interpretation.

Making her major road debut as the wife, film actress Miss Hendrix brings off the assignment role quite well amidst a cast of old and young pros like Lynn, Nancy Cushman and Jeff Conaway, cast as the critic's precocious son. Miss Hendrix is also petite and chic in a smart wardrobe, especially the L'Tanya gown she wears to the first-night fiasco.

As the mother-in-law, Miss Cushman creates and projects a powerhouse characterization solidly laced with yocks. Mark Gordon, as the bearded beatnik director, gives a bouncy, flamboyant performance. Jane Manning plays the critic's clinging ex-mate.

Fred Baker, directing his first show for a national tour, has done so without any apparent broadening of performances. In their initial touring endeavor, co-producers Hugh G. Fordin and Robert H. Herrmann, of the summer theatre circuits, have mounted a slick presentation. *Peri.*

Off-Broadway Shows

(*Figures denote opening dates*)

All in Love, Martinique (11-10-61).
Along Cyril Route, Actors (12-14-61).
All Kinds Giants, Cricket (12-18-61).
American Savoyards, Jan Hus (10-26-61).
Androcles-Dark, Phoenix (11-21-61).
Apple, Living Theatre (Rep) (12-7-61).
Balcony (Rep.), Circle in Square (3-3-60).
Blacks, St Marks (5-4-61).
Connection, Living (Rep) (9-12-61).
Diff'rent-Voyage, Mermaid (10-17-61).
Dream & Bessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Ghosts, 4th St (9-21-61)
Hostage, One Sheridan Sq. (12-12-61).
Jungle, Living (Rep) (11-2-61).
Many Loves, Livin' (Rep) (10-31-61).
Stage Sunshine, Player's (11-18-59).
Misalliance, Sheridan Sq. (9-25-61).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Shadow of Heroes, York (12-5-61).
Sing Muse, Van Dam (12-6-61).
2 by Saroyan, East End (10-22-61).

SCHEDULED OPENINGS

Not While Eating, Mad. Ave. (12-19-61).
Poppa is Home, Gate (12-19-61).
Ticket-of-Leave-Man, Midway (12-22-61).
Madame Aphrodite, Orpheum (12-29-61).
Fortuna, Maidman (1-3-62).
Moon On Rainbow Shawl, E. 11 (1-8-62).
Plowboy, Phoenix (1-9-62).
Wilder Plays, Circle in Sq. (1-11-61).
Creditors, Mermaid (1-15-62).
Stage Affair, Cherry Lane (1-16-62).
Cantilevered, 41st St. (1-17-62).
Banker's Daughter, Jan Hus (1-22-62).

CLOSED

Threepenny Opera, de Lys (9-20-55); closed last Sunday (17) after 2,611 performances.
Tolnette, Theatre Marquee (11-20-61); closed last Saturday (16) after 31 performances.

SCHEDULED B'WAY PREEMS

Take Her, Biltmore (12-21-61).
First Love, Morosco (12-25-61).
Ross, O'Neill (12-26-61).
Subways, St. James (12-27-61).
Night of Iguana, Royale (12-28-61).
Captains & Kings, Playhouse (1-2-62).
Soldier, Ambassador (1-4-62).
Family Affair, Rose (1-23-62).
Passage India, Ambassador (1-31-62).
Egg, Cort (1-9-62).
New Faces of '62, Alvin (2-1-62).
Aspern Papers, Playhouse (2-7-62).
No Strings, Hellinger (3-1-62).
Funny Thing Happened, Alvin (3-3-62).

New Performing Union 'Showcase'

AGMA Launches First for Opera Singers—Weather Crimps Attendance

By EDDIE KALISH

With alarming regularity the situation for the performing artist in the U.S. gets worse and worse each year as regards the number of outlets through which he can display his talents. To combat this production shortage, performing arts unions have through the years established "showcase" program series to enable their memberships to gain for themselves that much needed exposure.

These showcase series are generally supported by contributions and are designed to give professional talent a chance to be seen by interested members of the profession. Actors Equity has for 13 years run such programs through its Equity Library Theatre wing which presents a different play by an established author every week with its members appearing in the productions after auditioning and being selected by the show's director. There is no pay for such performances.

Perhaps the hardest hit from the point of view of exposure are operatic music performers. In the U.S. there are surprisingly few opera houses or operations which use operatic talent performances, especially as compared with Germany and Italy. As a counteraction to this situation, the American Guild of Musical Artists has established a showcase series which opened recently with a performance of Verdi's "Falstaff," at the Hunter College (N.Y.) Playhouse. It was the first of four showcase presentations planned by the union for this season, the project having been in preparation since October, 1960.

The purpose of the Showcase offerings is not to introduce "new" talent but rather to draw greater attention to members of the union already fully embarked on professional careers. It has been designed to give artists the opportunity to be heard in works of proven merit which do not compete with other productions in the current New York season. Robert Ackart is chairman of the showcase committee, for which Richard Stuart Flusser is coordinator.

Possibly attributable to the weather (cold and wet that evening, interest in the first effort seemed moderate, judging from the attendance at "Falstaff." The production itself, although containing weaknesses in audibility on occasion, was a generally successful affair. Verdi's music was well played by the orchestra conducted by Seymour Lipkin and Walter Ducloux' translation of Arrigo Boito's libretto was sung in entertaining fashion by the cast, under the direction of Ackart.

In the title role, Rhys Ritter displayed a strong and inflective voice that served well and his comedy playing was effective. Padding for the part was somewhat exaggerated in terms of his frame but was not too distracting. His backstabbing servants were comically portrayed by Henry Cordy and William MacCully, both in good voice. John King seemed too broad in his comedy but showed vocal ability. Naoml Farr sang with nice clarity and phrasing as Falstaff's wouldbe femme conquest and Allen Gildersleeve sounded well, if a little fuzzy around the edges, as her husband.

Eleanore Knapp performed in well-received comic style as a local lady and sang effectively and Judith Keller was okay, if often inaudible, as another of Falstaff's wouldbe conquests. Virginia Bitar sang pleasantly as Gildersleeve's daughter and Earnest Murphy showed a clear tenor as her suitor.

The production was physically simple and effective with Gordon Micunis' settings and lighting working to advantage. Ackart's staging was well-paced and nicely-designed. A dance sequence choreographed by Tilda Morse and featuring dancers from the Metropolitan Opera Ballet School was an asset.

The second showcase entry will be a vocal concert, Jan. 31 under the overall supervision of Adele Addison at Judson Hall, N.Y. A presentation and another opera production are planned for next spring.

Charles Atkin will be production stage manager for "No Strings."

Book Mazowsze Ballet For Dates in N.J., B'klyn

Mazowsze, the Polish folk company, which grossed around $200,000 on the smash three-week engagement it concluded last Dec. 3 at the N. Y. City Center, has been booked for a series of Christmas-week stands in New Jersey and Brooklyn. The S. Hurok presentation will play the Stanley Theatre, Jersey City, Dec. 27; the Center Theatre, Passaic, N. J. Dec. 28, and the Mosque Theatre, Newark, N. J., Dec. 29.

The company's U. S. tour will end with four performances Saturday-Sunday, Dec. 30-31, at the Brooklyn Academy of Music.

'Do Re Mi' Still 40% In the Red

"Do Re Mi," now on a week's layoff, is figured to have thus far recovered about 60% of its $400,000 investment. That's based on a Nov. 4 audit, plus estimated subsequent income.

The Nov. 4 accounting reflects partial royalty waivers for the five-week period ending that date. The total operating profit for the period was $38,557 on grosses ranging from $46,225, representing a $2,602 profit, to $64,712, representing a $10,119 profit.

The David Merrick production moves next Monday (25) to the 54th Street Theatre, N.Y., to make way for the Dec. 27 opening at the St. James of Merrick's latest musical production, "Subways Are for Sleeping."

"Do Re Mi" will continue on Broadway through Jan. 13 and then tours, opening Jan. 16 at the O'Keefe Centre, Toronto. Highlights of the Nov. 4 statement on the Phil Silvers-starrer include the following:

Investment, $400,000.
Recouped on investment, $233,643.
Unrecouped costs, $166,357.
Repaid backers, $160,000.
Sinking fund, $25,000,
Balance available, $48,643.

N.Y. Shakespeare Festival Shooting for 200G Fund

The N. Y. Shakespeare Festival has launched a $200,000 fund campaign for its 1962 season in Central Park. The operation, which presents free-admission performances of Shakespeare plays, is seeking 15,000 "Sponsors" to help defray the cost of next summer's semester, scheduled to open June 18 with George C. Scott and Nan Martin in "The Merchant of Venice."

"Merchant" is the only one of three plays thus far announced for presentation by the Festival next summer in its new $400,000 amphitheatre. The drive for "Sponsors" involves a minimum contribution of $7.50, which guarantees the donor a single admission to a special performance of each of the three plays to be presented. Also being sought are contributions of $25 as "Friend of the Festival," $100 as "Patron of the Festival" or $500 as "Founder of the Festival."

An "Art for the Theatre" exhibition, embracing three centuries of theatrical art, is being displayed through Jan. 16 at the Parma Gallery, N. Y., for the benefit of the Festival. A 50c. admission fee is being charged.

Guthrie Goes to London To Audition Choristers

Tyrone Guthrie, currently represented on Broadway as director of "Gideon," has gone to London to audition choristers for his productions of Gilbert & Sullivan next summer at the Stratford (Ont.) Shakespearean Festival.

He's interrupting his activities for a Christmas vacation at his home in County Monaghan, Ireland.

Guild Foundation Award For Bob Ardrey's 'Heroes'

The annual Theatre Guild Foundation award for a "play commemorating the unquenchable thirst of the human spirit for freedom" has gone to Warner LeRoy for producing Robert Ardrey's "Shadow of Heroes," current at the York Playhouse, N.Y. The award of $250 is made in memory of the late Theresa Helburn, co-founder of the Guild.

The Ardrey play deals with the 1956 uprising in Hungary.

Stager-Choreogs Would Nix Deals For Next Season

The Society of Stage Directors & Choreographers is making preparations for a showdown next season with the League of N. Y. Theatres. The situation stems from the refusal of the organization of Broadway producers and theatre owners to recognize the society as bargaining agent for its membership of about 140 stagers and choreographers.

The executive board of the society is advising the organization's members to refuse to sign contracts for their services after the conclusion of the current season next May unless the society is recognized by the League. The proposal for such a move was made recently by Elia Kazan and Joseph Anthony at a special board meeting in New York. The motion was unanimously adopted.

Ratification of the action will be sought from the society's membership. If the League continues to ignore the society, its members will be authorized to sign contracts only with individual producers who have recognized the society. Among those present at the recent meeting besides Kazan and Anthony, were Shepard Traube, president of the society; Harold Clurman, Agnes de Mille, Hanya Holm, Bob Fosse, Robert Lewis and Reginald Denham.

OLD VIC'S NEW BOSS & DITTO PUBLICITY

London, Dec. 19.

Michael Frostick takes over as managing director of the Old Vic with the New Year, replacing Norman Millar, who has held the post three years. Frostick is in the programming department of TWW, independent television chain, but was in legit and publicity in London prior to entering the video field.

In another Old Vic change, Patrick Ide, its publicity chief for the past 10 years, is resigning. Says he's tired of show biz and wants to become a gentleman farmer. His secretary-assistant Anne Bolton will take on his duties on a temporary basis.

Adaptor Sues to Halt B'way Preem of 'The Egg'

A legal move is underway to block the scheduled Jan. 8 opening of "The Egg" at the Cort Theatre, N.Y.

In an action filed by Robert Schlitt in N. Y. Supreme Court, co-producer Alexander Ince is charged with "fraud, failure to account for earned royalties and misuse of his literary property." Schlitt is billed as translator of the Felicien Marceau comedy, which Ince is presenting with Zev Bufman and Pierre Cossette. The show is currently playing a tryout engagement in Chicago.

Schlitt claims that Ince, who owned the property originally, has refused to sign a Dramatists Guild contract with him. The author alleges this relates to an original agreement with Ince for a prior version of the French comedy, which was never produced.

Schlitt charges the version of the play is his second adaptation of the work, substantially different from the first, and one for which he demanded a DG contract. The Guild's attitude on the situation could not be learned, since the organization's executives could not be reached for comment.

"The Egg," which opened the Chicago engagement Nov 27, is scheduled there through Dec. 31.

Met Tooters Get 3-Year Raise

Goldberg Decision Includes Liberal Discourse On Subsidy for the Arts

In handing down his decision on the wage scale for members of the Metropolitan Opera orchestra, the United States Secretary of Labor, Arthur Goldberg, wrote an extensive essay on the arts and subsidy in which the arbitration of the musicians demand was a mere detail.

Impasse with Local 802 of the American Federation of Musicians had resulted on Aug. 17 last in the Met cancelling the 1961-62 season. Thereafter on Aug. 28 the unprecedented step of a member of the presidential cabinet becoming arbitrator in a talent dispute was agreed upon, and the season re-instituted.

Pitmen will get $180 weekly this season, $185 weekly next season, $190 weekly during the third season. Last year the minimum was $170, against which 802 had been demanding $220 on a one-year-only contract.

The Metropolitan management was quick to express the point that Goldberg's finding was close to its own best offer and far below the "unreasonable" fee set by 802. It also was pleased to have a three-year committment.

Goldberg's commentary was replete with broad observations. He considered the musicians underpaid and, in a sense, asked to subsidize the opera's basic difficulties under inflation and tax deductible limits on private donors.

Left unresolved is the case of the French horn player, Lester Solomon. The Met had declared last season that it wished to drop this man from its employ. Though at the Met for 10 years, he was charged with artistic incompetence. The union flatly rejected this contention and argued that Solomon was being punished for being too aggressive in labor relations matters in his role as secretary of the Orchestra Committee.

Met musicians have the right to post observers behind their own 802 negotiators at all meetings with management, a right which dated back to the Radio City Music Hall. Apparently neither the union leaders nor managements of theatrical establishments have ever fancied the men themselves participating in contract negotiations.

Preminger Skeds 'Alone' For B'way Next Season

Otto Preminger will direct and produce an original play by Abby Mann for Broadway next season, "The Man Who Stands Alone." He also intends a film version of the work, the author's first for the stage. Preminger expects a completed script by late next summer, with rehearsals to commence in early fall.

The producer-director was represented on Broadway last season by "Critics Choice."

Shumlin Explains Ideas About Tax on Radio-TV, Revised Levies on Legit

New York.

Editor, VARIETY:

I never said it. I mean, I never said what George Abbott (on Mike Wallace's program, according to VARIETY) said I shouldn't have said. What I mean to say is, I never said that there should be a subsidy for the commercial theatre. It would be a terrible thing if my colleagues should think that I would ever say such a thing, for we all want to hold on to our free, independent, free-enterprise theatre, where we can each clean up a fortune or die in the attempt. Therefore I hasten to ask you to correct this unhappy error.

(*The key paragraph in* VARIETY'S *story last week read, "It's Abbott's contention that the theatre doesn't need to be subsidized, on the theory that if it's good enough it will be able to support itself. That was his answer when Mike Wallace . . . asked him what he thought of Broadway producer-director Herman Shumlin's recent proposal that radio and tv be taxed 5% on their billings and that the revenue be used for the support of legit on a nationwide scale.*")

The way this error came about was this: what I said before the Sub-Committee on the Performing Arts was misquoted in the daily press. What I said was as follows:

(1) We want the 10% Federal tax on theatre tickets removed, so that we can reduce admission prices;

(2) We would like income taxes for theatre people reduced, just as the oil producers have it, because we have the same difficulty striking oil, and the fact that our oil-flow peters out, too.

(3) That the commercial theatre treasures its freedom (?) and wants no subsidy. But that there is a real justification for a subsidy for the setting up of non-profit theatres in every city of over a 100,000 in the country (just as in little old West Germany) staffed with professional actors, directors, writers, designers and musicians. This would be great for the performing arts, and I sincerely believe for the country, too. And I thought maybe the television and broadcasting industry ought to pay for it.

Now, I admit that this was an arrow shot into the air, and where it would fall, I knew not where. But the more I think about it, the more I like it. The theatre has been charged with a 10% and 20% tax on its gross for over 40 years. It's time we got it off our backs. Now what is so wrong, if it was ok to put it on the theatre, with putting it on the tv and radio? And look how much more understanding I am; I only want them to be charged with a 5% tax on their gross.

The broadcasters use the publicity owned airwaves. Why shouldn't they be charged? Their stock in trade is the talent developed, to a large extent, in the theatre, at no cost to them. And competitively, with their no-charge product, they cut down the theatre. For heaven's sake, they have been getting away with murder.

Herman Shumlin.

Anita Loos Has Another

Anita Loos is writing the book for a new musical, titled "Montparnasse." The lyrics are being written by Gladys Shelley and the music by Claudel Leveiller, a French-Canadian.

No producer is set.

BURST OF OPENINGS FOR LEGIT IN MADRID

Madrid, Dec. 19.

Opening of Miguel Mihura's "El Chalet de Madame Renard," satiric comedy starring Isabel Garces under the direction of Arturo Serrano, ushers in the second splurge of legit openings of the current season. Other Spanish works now in rehearsal for premieres in coming weeks include the Luis Escobar original, "Un Hombre y Una Mujer," which Escobar is staging at his Teatro Eslava and a Carlos Llopis play "En un lugar de la Mancha," (Somewhere in La Mancha), awaiting its turn at the Teatro Maravillas.

Creating keen expectation is a new comedy presented at the Teatro Comedia by Jose Lopez Rubio called "Esta Noche Tampoco" (Nor Tonight), written for one of Spain's leading actresses, Conchita Montes.

Among the foreign entries being adapted, Dore Schary's "The Devil's Advocate" is getting a free version from the pen of Jose Maria Peman; leading playwright Buero Vellejo's version of "Hamlet" is all set for the Teatro Espanol; Edgar Neville has his adaptation of Marcel Achard's "L'Idiote," on marquee lights at the Rina Victoria; state-subsidized Teatro Maria Guerrero will soon open "La Folle de Chaillot," the French modern classic by Giradoux. Another French programmer is "Occupe-toi de Amelie," in a version by Ruiz Iriarte scheduled soon at the Teatro Goya.

With curtains all over town ready to rise on a bountiful succession of legit fare, "The Miracle Worker" (billed here as "Annie Sullivan's Miracle"), posted closing notices after a smash run that spilled slightly over the 200 performance mark.

Off-Broadway Reviews

Shadow of Heroes

Warner Le Roy, Paul Libin & Bunker Jenkins presentation of a two-act drama by Robert Ardrey. Staged by Le Roy; settings, Kim E. Swados; lighting, Jane Reisman; costumes, Deldre Cartier. Opened Dec. 5, '61, at the York Theatre, N.Y.; $4.50 top.

Author ..... Muni Seroff
Gestapo Men ..... Thomas Gaines, Douglas Easley
Julia Rajk ..... Salome Jens
Laszlo Rajk ..... Bernard Grant
Janos Kadar ..... Sam Gray
Viktor ..... Abe Vigoda
Comrades ..... Ron Rosenthal, Brinton Turkle
Capt. Szabo ..... Edgar Daniels
Women Prisoners ..... Tracey Phelps, Jane Chaback, Edythe Byrnes, Dimitra Steris
Office Worker ..... Michael Cetta
Office Guard ..... Thomas Gaines
Matyas Rakosi ..... Rudolf Weiss
Erno Gero ..... George Gaynes
Beater ..... Douglas Easley
Poet ..... Algis Mantas
Survivors ..... Brinton Turkle, Norman Heidinger
Russian Soldiers ..... Mike Valen, Allan Sferios
Secretary ..... Ron Rosenthal
Mother ..... Lillian Kaufman
Doctor ..... Brinton Turkle
Gabor Peter ..... Louis Zorich
Milvaly Farkas ..... Abe Vigoda
Vladimir Markas ..... Akila Coulourmbis
Mrs. Kovacs ..... Frieda Altman
Laszlo Rajk Jr. ..... Robby Reed
Sandro Horvath ..... Thomas de Bien
Committee Chairman ..... Brinton Turkle
Student ..... Thomas Gaines
Young Woman ..... Tracey Phelps
Mikoyan ..... Peter Boyle
Hegedus ..... Michael Cetta
General Janza ..... Edgar Daniels
Friends of Rajk ..... Ron Rosenthal, Thomas Gaines, Lillian Kaufman, Brinton Turkle
General Maleter ..... Mark Duffy
General Suslov ..... I. W. Klein
Imre Nagy ..... Louis Zorich
Andropov ..... George Nestor
Others ..... Dean Delk, Nick Murray, Bob Spivak

It's difficult, if not impossible, to encompass a revolution on the stage. Compassion for a cause can serve as motive, but there is a limit to what the physical appurtenances of the theatre will allow.

Robert Ardrey's "Shadow of Heroes," based on facts and carefully identified touches of fiction of the 1956 Hungarian uprising, is praiseworthy for its attempt to salute a noble cause. But the events with which the play deals refuse to be compressed for stage purposes.

Through lives of Hungarian patriots who were trapped in the cruel irony of fighting first Nazis, then Russians, the playwright speaks out passionately about heroism, responsibility and totalitarian cynicism. Oddly, it's almost possible to imagine that he might be writing about the Spanish Civil War, or even the French Revolution. To this extent, he has given universality to his play.

Using a talkative narrator, wooden crates and benches that give a stark constructivist feel, and dealing with specific characters who were involved in Hungarian politics and upheaval during the decade immediately following World War II, the author traces the tortured, brave lives of a man and wife who believed firmly in Hungary's independence, but who were crushed in the everlasting fight for freedom. (Presumably the wife is still alive and in Communist custody.)

The play is peopled with actual names, even to the appearance of Russia's monosyllabic Mikoyan. Unfortunately, this does not give the immediacy Ardrey may have sought, and in some instances is distracting from the play's progress.

"Shadow of Heroes" is frequently reminiscent of the living newspaper technique devised in the 1930s. The real and the presumed are constantly intermingled as Ardrey tries to substantiate the facts of his play.

There are intense performances by Bernard Grant and Salome Jens as the dedicated, long-suffering couple whom nothing can swerve from faith in freedom. George Gaines is icily detached as a ruthless Communist backstairs administrator. Rudolf Weiss is peppery as a Communist Hungarian premier, and Sam Gray has fire and self-loathing as a party-liner who betrays his friend at the party's bidding.

Warner Le Roy has staged this broad-scope yet kaleidoscopic play with ardor and some over-emphasis. Kim E. Swados' crate and packing-box set is suitable to the mood, but tends to attract undue attention as it is moved around the stage in an intricate series of maneuvers as the locale is changed.

Ardrey's impassioned nod to the Hungarian freedom fighters tends to remain a distant salute, despite his evident convictions. *Geor.*

Red Roses for Me

Greenwich Players Inc. presentation of Stella Holt-Beverly Landau production (in association with J. Terry Brown Jr. & Milton Reverby) of drama in four acts by Sean O'Casey. Staged by Adrian Hall; settings, Robert Soule; lighting, Jules Fisher; costumes, Polly Platt; music, Peggy Stuart; choreography, Rebecca Kramer. Stars Martyn Green; features Ted van Griethuysen. Opened Nov. 27, '61, at the Greenwich Mews Theatre, N.Y.; $4.50 top.

Mrs. Breydon ..... Marguerite Lenert
Ayamonn Breydon ..... Ted van Griethuysen
Eeada ..... Margaret Brewster
Dympna ..... Charlotte A. Jones
Finoola ..... Peggy Steffans
Neighbor ..... H. John Henry
Sheila Moorneen ..... Rebecca Thompson
Brennan o' The Moor ..... Martyn Green
Sammy ..... Martin J. Cassidy
Roory O'Balacaun ..... Ted Chapman
Mulcanny ..... George Martin
Rev. E. Clinton ..... Kipp Currie
Railwaymen ..... Pat McNamara, George Planco, Raleigh Bond
Inspector Finglas ..... Brad Sullivan
Loungers ..... H. John Henry, Jerome Wright
Man ..... Will Allen
Samuel ..... Ewing Cherry
Foster ..... Jerome Wright
Dowzard ..... Raleigh Bond
Man ..... Jerry Goodstein
Woman ..... Jenny Duncan
Lamplighter ..... Will Allen

In the revival of "Red Roses for Me" at the Greenwich Mews Theatre, stager Adrian Hall and an aware cast have collaborated in an inspired production. The vital passions of revolution in idea and deed that permeate Sean O'Casey's play are seized upon until the cry penetrates to the marrow.

The rebellious voices that echo through the play are not always for the same thing, for O'Casey knows his native land and his fellow-countrymen too well for that. Rather, he says, the tragedy is that man can be divided beyond hope of his own redemption.

To tell the story that man must sacrifice himself for his convictions if he is to vindicate his existence, O'Casey uses devices common to both the world and the stage, including love, hate, religious strife, labor conflict, humility, pride, etc. This is not an easy song, but it has the animation and power of incisive human observation.

It is incidental that the play is specific to the Dublin Transport Worker's strike of 1913-14. The heart of the matter is that in O'Casey's lexicon a time of stress is invaluable to man because it is a time of testing. That Ireland's celebrated ex-patriate playwright is heard more clearly in countries other than his own may be the acid test of all that he is written for half a century.

O'Casey's compassion for his characters gives them warm dimension. As an elderly minstrel-like observer of life, almost a prototype of O'Casey himself, Martyn Green infuses the play with tenderness and kindly wisdom. Ted van Griethuysen is eloquent as an idealistic young man who is prepared to match high-soaring thoughts with courage in face of swords and bullets.

Kipp Currie has tranquil bravery as a Protestant clergyman who knows it is necessary to stand up and be counted. Marguerite Lenert has inate dignity as a mother who recognizes that sometimes a son must die if he is to be the son she believes in. Rebecca Thompson has deep concern as a Catholic girl torn between love, practicality and religion, while George Martin is touchingly humorous as a man with the courage to be an avowed atheist in Dublin.

Adrian Hall's staging has been thoroughly detailed, yet he has kept the breadth and sweep required by O'Casey's vision. From the sound of raindrops outside to the quiet behind a simple song, from a night vision of Dublin as a glowing city to the crushing impact of a good man's death, Hall has responded to the playwright's firmness.

"Red Roses for Me" is filled with Sean O'Casey's rich vitality and it has been given a proud production. *Geor.*

Sing Muse!

Robert D. Feldstein presentation of a two-act musical comedy with book and lyrics by Erich Segal and music by Joseph Raposo. Staged by Bill Penn; settings and lighting, Boyd Dumrose; costumes, Hal George; orchestrations, Raposo; musical conductor, Jerry Goldberg. Opened Dec. 6, '61, at the Van Dam Theatre, N.Y.; $4.95 top.

Helen ..... Karen Morrow
Menelaus ..... Ralph Stantley
Paris ..... Bob Spencer
Archilles ..... Paul Michael
Patroklos ..... Brandon Maggart
Mac ..... William Pierson

Five guys and a gal, the entire cast, seem to have brittle fun in "Sing Muse!" at off-Broadway's new lavender and blue Van Dam theatre. If the musical's librettist and lyricist, Erich Segal, a former Harvard class poet, hadn't insisted on rhymed couplets throughout, the joy might be less confined, for there are ample laughs in this latter day spoof of Greek myth and legend.

The ribald puns and gags that fill the show to a fault center around the theme that Helen was a concupiscent Trojan. Her cheerfully cuckolded husband owns a fishing fleet with a thousand ships (natch), her highschool lover boy she calls "gay Paree," and the Achilles of this updated legend is a boxer with a glass jaw rather than a vulnerable heel.

After a desultory overture, Joseph Raposo's music takes on style. "The Wrath of Achilles" is the best Segal-Raposo collaboration, though backed up well with such numbers as "Deus Ex Machina Mambo" and "You're Name May Be Paris." It isn't necessary to listen too closely, however, to detect shades of Cole Porter.

Bill Penn has staged enthusiastically and Boyd Dumrose's stunning scenery slides the locale from place to place in Greece with the mere changing of doorways.

As Halen the hussy, Karen Morrow has a magnificent fishwife's voice that would reach from Spring St. to Broadway if the theatre's doors were open. Paul Michael is lustily as a hirsute pug who's skittish at the sound of bells, and Ralph Stantley is jocularly loud and deadpan as the fish magnate who reads "The Daily Muse." *Geor.*

Octogenarian Playwright
P. G. Wodehouse
is frankly truculent in his appraisal of some of
The Gentlemen Of the Press
because, as he says, "After all, we octogenarians have to look to the future!"
* * *
another interesting Feature in the soon-due
56th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles

Legit Followup

The Sound of Music
(LUNT-FONTANNE, N. Y.)

Because "The Sound of Music" proved to be Rodgers & Hammerstein's final collaboration, it's particularly good it has been around so long. Although the rear orchestra seats are no longer always selling, the Rodgers-Hammerstein-Lindsay-Crouse salute to the Trapp Family Singers seems to have survived major cast changes.

Martha Wright is no stranger to Mary Martin's shoes, so it was natural that she should be summoned as starring replacement. While infectious stage warmth is not Miss Wright's forte, she has sureness, poise and a firm voice. The form, if not all the substance, is in her portrait of the postulant-governess whose simplicity and faith keynote "The Sound of Music."

Miss Wright is at her winningest in scenes with the children. The felicitous "Do Ri Mi," the yodeling of "The Lonely Goatherd," and the title song with youngsters and their father, are affectingly graceful.

Donald Scott has been a fortunate choice as the Austrian naval captain who sired a singing brood. He has a strong and glowing voice, and performs with affable assurance.

As the Mother Abbess, Elizabeth Howell has kindly wisdom. The orchestra tends to compete with her, however, in the stirring "Climb Every Mountain" that closes the first act. The singer should take precedence.

Lois Hunt, as a woman who loves Fascism more than she does the captain, has crisp civility. Marissa Mason is dancingly alive as the oldest child, while Kurt Kasznar (who counts the house with a sweeping glance on his first entrance), remains sharply humorous as a concert entrepreneur who believes in friendship before politics. *Geor.*

Shows Abroad

Continued from page 56

The Sentimental Bloke

stage, just about convulses the audience.

The show's music is undistinguished, with only the near-gusto of Miss Dawn's rendering of "Sunday Arvo" in a pre-World War I beach scene getting anywhere near a show stopper. By curtain-end its difficult to remember any tune. Some of the memorable moments are provided by Betty Pounder's imaginative choreography.

This musical is by no means bad, and its simple charm is likely to achieve more success Down Under than some recent imports. It's all-Aussie in every way. *Stan.*

Thataway the Kings Go

Melbourne, Nov. 25.

Union Theatre Repertory Co. (in association with The Australian Elizabethan Theatre Trust) presentation of two-act drama by Malcolm Robertson. Staged by John Sumner; setting, Richard Prins. Opened Nov. 6, '61, at the Union Theatre, Melbourne; $2 top.

Duncan ..... Neil Fitzpatrick
Carl ..... Reginald Livermore
Annabelle ..... Patricia Hill
Gloria ..... Sheila Florance
Bernard Mann ..... George Whaley
Pru ..... Joy Mitchell

Although set in the slums of Woolloomooloo, Sydney, "Thataway the Kings Go" is by no means a kitchen sink drama, despite that fact that its hero has many of the characteristics of Jimmy Porter, the irate lead in "Look Back in Anger." The youth in this Malcolm Robertson play is a would-be playwright with a collection of rejection slips, an angry outlook on things in general and a partiality to beer.

His friend, who comes from a wealthy family and believes variety is the spice of life insofar as women are concerned, introduces him to an actress who has had an attractive offer to do a state tour in Shakespeare. The thought of six months of one-night stands in bush towns is too much for her, however, and the two live together.

She persuades him to rewrite his plays, refuses to marry him and when he becomes disgruntled and goes on the beer, she leaves him for the state tour. Eventually he makes good, moves to a flat and with the end of her tour, she joins him.

For the most part "Thataway the Kings Go" is a succession of duologs but, despite this and too much wordiness, it is gripping. The two leading characters are full of inconsistencies and the other characters sketchy and hardly credible.

Neil Fitzpatrick gives a patchy performance as the lead, only sometimes convincing. Patricia Hill makes a better shot of the actress, but again the writing defeats her.

Reginald Livermore emerges best as the friend and George Whaley lends credulity to the vague character of a painter who obviously has some background influence on the hero and is perhaps intended by the author to be symbolic.

Sheila Florance and Joy Mitchell overplay as incidental ladies. "Thataway" has been staged by John Sumner who obviously has had a difficult task to make it convincing. The setting by Richard Prins, with cut-out tenement room surrounded by house roofs, attic windows and neon ad lighting, is effective but allows too small an acting area for the actors.

The play is unlikely for overseas, but indicates that the author is not without talent and promise. *Stan.*

Le Repos du Guerrier
(Warrior's Rest)

Paris, Nov. 24.

Elvire Popesco & Hubert De Malet presentation of three-act (16 scenes) drama by Raf Vallone, adapted from the book by Christiane Rochefort. Staged by Jean Mercure; sets, Pier Luigi Pizzi. Stars Raf Vallone, Francoise Prevost; features, Monique Barbillat, Catherine Rouvel. Opened Nov. 22, '61, at the Theatre De Paris, Paris; $3 top.

Renaud ..... Raf Vallone
Genevieve ..... Francoise Prevost
Claude ..... Monique Barbillat
Mina ..... Catherine Rouvel
Aunt Lucie ..... Suzanne Dehelly
Rafaele ..... Colette Castel
Katov ..... Tristan Severe
Georges ..... Michel Nastorg
Andre ..... Michel Gatineau

The drama of a consumptive, straitlaced girl's torrid love affair with an alcoholic, suicide-prone ex-writer comes out as fairly flat theatrical fare. Though "Le Repos du Guerrier" (Warrior's Rest") has boxoffice pull in the Italian stage and screen star Raf Vallone, and the added plug of the best-selling controversial book from which it was adapted, it appears to be in for a difficult time.

Vallone did his own stage version of the book, but hasn't succeeded in fitting it to his own personality or making it more than a series of illustrations without getting to the core of the drama. As an actor, he has force and presence but cannot give depth to the cynical, world weary man whose sex prowess, in spite of his drinking, is his main forte.

The complicated psychological aspects of the story are sidestepped or glossed over. The girl's extreme love is shown in a bar when she goes to fetch him and he makes her undress and then goes home with her and a bar floozy. But this, as with other incidents, is only stated and rarely gains dramatic force, progression or insight.

The turntable stage keeps the scenes moving and the sets are properly middleclass in the provinces and the girl's Paris apartment or brighter in a trip to the Riviera. But direction rarely infuses the play with a clear feeling for this literary, diffuse tragedy.

Francoise Prevost lacks the suggestion of vulnerability the role of the love-struck girl should have. The other players have only bit parts that provide comedy relief or fill-in material. A film version of the yarn will be done next year by Roger Vadim, with Brigitte Bardot and Robert Hossein as leads, with a characterization switch in making the girl a dipso and the man tubercular.

The author of the original book, Christiane Rochefort, has expressed disapproval of the play, on the ground that it is a surface condensation of her story without true transposition to the stage. *Mosk.*

Merrick Wholesale

Continued from page 1

ens' "Oliver Twist"; the Jean Anouilh comedy-drama, "Rehearsal," translated by Pamela Hansford-Johnson and Kitty Black; John Osborne's "Luther," and the Leslie Bricusse-Anthony Newley musical, "Stop the World—I Want to Get Off."

Besides next week's nine entries, some of which are co-production ventures, Merrick has another going into rehearsal shortly. That's "I Can Get It for You Wholesale," Jerome Weidman's musical adaptation of his book of the same title, with songs by Harold Rome.

The presentation of "Wholesale" will bring to 12 the number of productions on Broadway and the road, which have carried the Merrick banner this season. In addition to the nine he'll have on tap next week, there are two which closed recently. They're the touring company of "Gypsy," in which Ethel Merman starred, presented in partnership with Leland Hayward, and a Las Vegas cabaret edition of "Irma La Douce." A current touring edition of "Gypsy," starring Mary McCarthy, was produced by Manny Davis, to whom the rights were leased.

Next week's lineup of Merrick shows will take in six on Broadway and three on the road. The Main Stem crop includes "Carnival," "Do Re Mi," "Irma La Douce," "Sunday in New York," "Ross," opening Tuesday (26) at the O'Neill Theatre, and "Subways Are for Sleeping," opening the following dance marathons of the 1930's and will utilize pop songs from the period. Gower Champion will stage and choreograph the presentation.

Other projects on Merrick's agenda for next season include the Joshua Logan-Alfred Palca comedy, "Blue Star," to be produced by Merrick in association with James Hammerstein and Barbara Wolferman, and four British imports, Lionel Bart's "Oliver," a musical adaptation of Charles Dicknight (Wed.) at the St. James Theatre.

The three touring entries are a second company of "Carnival," "La Plume de Ma Tante" and "Taste of Honey."

Road: 'Carnival' $70,425, Toronto; 'Iquana' $20,576, 'Egg' $20,018, Chi; 'Music Man' $69,771 (8), Split Week

Business ranged from meagre to moderate on the road last week. There were a few exceptions such as the touring "Carnival," which registered a solid $70,425 its first full week at the O'Keefe Centre, Toronto.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Taste of Honey, Ford's (D-RS) ($5.43; 1,819; $52,231) (Hermione Baddeley, Frances Cuka). Previous week, $10,476, Shubert, New Haven.

Last week, $24,314 with Theatre Guild-American Theatre Society.

BOSTON

Advise and Consent, Wilbur (D-RS) (2d wk) ($4.95-$5.50; 1,241; $36,310) (Farley Granger, Chester Morris). Previous week, $33,428 with Show of the Month Club patronage.

Last week, $32,979 with SOMC patronage.

Subways Are for Sleeping, Colonial (MC-T) (3d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $64,454 with TG-ATS subscription.

Last week, $65,113 with TG-ATS subscription and SOMC patronage.

Take Her, She's Mine, Shubert (C-T) (2d wk) ($4.95-$5.50; 1,714; $51,560) (Art Carney, Phyllis Thaxter). Previous week, $35,807 for seven performances.

Last week, $47,758 with SOMC patronage.

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (15th wk) ($6-$7; 1,380; $50,500). Previous week, 40,265.

Last week, $31,185.

Egg, Civic (C-T) (3d wk) ($5.50-$6.50; 878; $31,000). Previous week, about 16,500.

Last week, $20,018.

Gypsy, Opera House (MC-RS) (2d wk) ($5.50-$6.50; 3,700; $128,500) (Mary McCarty). Previous week, $15,486 with twofers.

Last week, about $15,000 with twofers.

Night of the Iguana, Blackstone (D-T) (4th wk) ($5.50-$5.95; 1,447; $45,000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, $27,074.

Last week, $20,576.

Sound of Music, Shubert (MC-RS) (5th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $71,875 with TG-ATS subscription.

Last week, $69,211 with TG-ATS subscription.

CLEVELAND

Bye Bye Birdie (N.Y. Co.), Hanna (MC-RS) (2d wk) ($6.95; 1,515; $53,000). Previous week, $37,462 with TG-ATS subscription.

Last week, $26,202.

DETROIT

Best Man, Fisher (D-RS) (3d wk) ($4.95; 1,600; $48,000) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $35,027 with Fisher Playgoer subscription.

Last week, $30,342 with TG-ATS subscription.

LOS ANGELES

Far Country, Hartford (D-RS) (3d wk) ($4.95-$6; 1,032; $36,800) (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, $30,638 with TG-ATS subscription.

Last week, $34,716 with TG-ATS subscription.

Miracle Worker, Biltmore (D-RS) (2d wk) ($5-$5.50; 1,636; $54,000). Previous week, $17,692.

Last week, $19,761.

PHILADELPHIA

Captains and the Kings, Locust (D-T) (1st wk) ($4.80-$5.40; 1,586; $43,000) (Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant). Previous week, $9,290, Royal Alexandra, Toronto.

Opened here Dec. 11 to two qualified approvals (Gaghan, News; Murdock, Inquirer) and one pan, (Schier, Bulletin).

Last week, $21,467 with TG-ATS subscription.

Music Man, Shubert (MC-RS) (3d wk) ($6-$7.50; 1,878; $72,364). Previous week, $57,131.

Last week, $55,104.

Something About a Soldier, Forrest (CD-T) (2d wk) ($4.80-$5.40; 1,760; $48,000) (Sal Mineo, Kevin McCarthy, Ralph Meeker). Previous week, $21,266 with TG-ATS subscription.

Last week, $22,398 with TG-ATS subscription.

Thurber Carnival, Walnut (C-RS) (1st wk) ($4.80-$5.40; 1,349; $36,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $26,898, seven-performance split.

Opened here Dec. 11 to three favorable reviews (O'Brien, News; Robinson, Bulletin; Wilson, Inquirer).

Last week, $19,638.

PITTSBURGH

My Fair Lady, Nixon (MC-RS) (1st wk) ($6.50-$7; 1,760; $65,000) (Ronald Drake, Caroline Dixon). Previous week, $57,075, Pabst, Milwaukee.

Opened here Dec. 11 to two raves (McInerney, Post Gazette; Monahan, Press).

Last week, $35,245.

ST. LOUIS

La Plume de Ma Tante, American (R-RS) (1st wk) ($6.50; 1,863; $61,847). Previous week, $53,484 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $35,661 with TG-ATS subscription.

TORONTO

Carnival, O'Keefe (MC-RS) (1st wk) ($6.50; 3,211; $104,848) (Susan Watson, Ed Ames). Previous week, about $23,300 for four performances, Auditorium, Rochester.

Last week, $70,425 with O'Keefe-TG-ATS subscription.

Toys in the Attic, Royal Alexandra (D-RS) (1st wk) ($5.50; 1,525; $42,667) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $17,421, Her Majesty's, Montreal.

Opened here Dec. 11 to two endorsements (Cohen, Star; Whittaker, Globe and Mail) and one thumb-down (Evans, Telegram).

Last week, $8,678, although management reported $9,500.

WASHINGTON

Fiorello, National (MC-RS) (2d wk) ($5.95-$6.95; 1,683; $57,266). Previous week, $35,812.

Last week, $35,808.

SPLIT WEEKS

Music Man (bus-and-truck) (MC-RS). Previous week, $52,505, seven-performance split.

Last week, $69,771 for eight performances: Forum, Wichita, Sunday (10), one, $4,151; Municipal, Pueblo, Tuesday (12), one, $6,750; Auditorium, Denver, Thursday-Saturday (14-16), six, $58,870.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week $15,445 for "Elizabeth the Queen" and "Mary Stuart" repertory, Walnut, Philadelphia.

Last week, about $20,450 for six performances: Taft, Cincinnati, Monday (11), one $1,400; High School, Bowner's Grove, Ill., Tuesday (12), one, $4,000; Union, Madison, Wis., Thursday (14), one $5,300; Pabst, Milwaukee, Friday-Saturday (15-16), three, $9,750.

Tenth Man (D-RS). Previous week, $23,018 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, $21,167 for eight performances with TG-ATS subscription: Hartman, Columbus, Monday-Wednesday (11-13), four, $11,058; Memorial, Louisville, Thursday-Saturday (14-16), four, $10,109.

Plan London Festival

London, Dec. 19.

City Arts Trust, which is to sponsor Festival of the City of London starting next July, has been formed in London under Frederick Hoare. The Earl of Drogheda is chairman.

The new company will be non-profit, and have charitable aims.

'Second City'

Continued from page 55

union does have jurisdiction over certain cabaret-theatre offerings. If the union decides that it should retain jurisdiction, a dispute with AGVA may develop.

Retention of jurisdiction by Equity could also result in a cave-in of the off-Broadway project, since the union has a ruling which requires a waiting period of six months before a production that has closed on Broadway can be done off-Broadway in the same season. "Second City" was under Equity jurisdiction in its original presentation in a cabaret-theatre in Chicago, and a replacement troupe is now doing the show there under the same union setup.

Bernard Sahlins, Howard Alk and Paul Sills, original producers of the revue and co-sponsors of the Broadway presentation with Max Liebman are responsible for the contemplated opening of the Second City house in Greenwich Village. Their intention is to interchange the New York and Chicago companies. Material previously employed will be used off-Broadway until Jan. 9, when a completely new show is scheduled to open.

As a cabaret-theatre offering, Second City would give two performances nightly, plus an extra late show Saturdays. The admission price is to be $3.50 Fridays and Saturdays and $2.75 other evenings. On Broadway, "From the Second City" was scaled to a top of $6.90 weeknights and $7.50 weekend nights.

Israeli Dancers

Continued from page 2

ing members of the orchestra are local musicians.

The dancers arrived in Johannesburg following successful appearances in Salisbury and Bulawayo, in the Central African Federation. From Johannesburg they go to Durban, Port Elizabeth and Cape Town.

Karmon & Co. have registered as big a hit off-stage as on, and gratis performances at orphanages and oldage homes—all faiths—have made many friends. Both Karmon and manager Gil Shiva have scored great personal success in press and radio interviews.

It has been accent on Israel this month in Johannesburg with the Karmon Israeli Dancers (Empire Theatre) and "Exodus" (His Majesty's) drawing capacity crowds at venues almost opposite each other in the city's main show biz thoroughfare, Commissioner Street. Newly-arrived Israeli producer Albert Ninio is preparing to stage two productions—"The Andersonville Trial" and Steinbeck's "Burning Bright" at the Alexander Theatre.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Soft Nellie, Royal E. (11-23-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
Critic's Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
D'Oyly Carte, Princes (12-11-61).
Fings Ain't, Garrick (2-11-60).
Four in the Bar, Arts (12-14-61).
Guilty Party, St Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61)
Let Yourself Go, Palladium (5-19-61).
Lord Chamberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Peter Pan, Scala (12-18-61)
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-15-60.
Ross, Haymarket (5-12-60).
Sound of Music, Palace (5-18-61).
Stop the World, Queens (7-20-61).
The Keep, Royal Court (11-22-61).
Treasure Island, Mermaid (12-13-61).
Young in Heart, Vic Pal (12-21-60).

SCHEDULED OPENINGS

Old King Cole, Palladium (12-20-61).
Firebrasers, Royal Court (12-21-61).
Salad Days, Princes (12-26-61).

Pre-Xmas Slowdown Slugs B'way; 'Camelot' $58,340, 'Caretaker' $11,295, 'Unsinkable' $36,053, 'Daughter' 12½G

The traditional pre-Christmas lull was murder on Broadway last week. Tremendous drops were registered by virtually all shows and the list of sellouts dwindled to three, "How to Succeed in Business Without Really Trying," "Milk and Honey" and "Shot in the Dark."

The sluggish condition is expected to continue to the end of this week, when an upbeat in business is anticipated through New Year's Eve. The grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (54th wk; 433 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $74,989.

Last week, $58,340.

Caretaker, Lyceum (CD) (11th wk; 85 p) ($6.90-$7.50; 955; $30.114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $15,703.

Last week, $11.295.

Carnival, Imperial (MC) (36th wk; 284 p) ($8.60; 1,428; $68.299) (Anna Maria Alberghetti). Previous week, $68,428. Anita Gillette is subbing for Miss Alberghetti who returns next Tuesday (26) from a two-week vacation.

Last week, $65,055.

Come Blow Your Horn, Atkinson (C) (43d wk; 341 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $22,260.

Last week, $17.049.

Complaisant Lover, Barrymore (C) (7th wk; 53 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $30,023.

Last week, $26,540.

Daughter of Silence, Music Box (D) (3d wk; 20 p) ($6.90-$7.50; 1,101; $40,107) (Emlyn Williams, Rip Torn). Previous week, $21,904.

Last week, $12,589.

Do Re Mi, St. James (MC) (47th wk; 376 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week, $41,774. Laying off this week and resumes next Monday (25) at the 54th Street Theatre.

Last week, $32,651. Exits Jan. 13 to tour.

Gay Life, Shubert (MC) (5th wk; 33 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $55,445 with parties.

Last week, $51,858 with parties.

Gideon, Plymouth (D) (6th wk; wk; 44 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $41,263 with parties.

Last week, $37,114 with parties.

How To Succeed in Business Without Really Trying; 46th St. (MC) (10th wk; 73 p) ($9.60; 1,342; $66,615). Previous week, $65,624 with parties.

Last week, $65,453 with parties.

***Irma La Douce,** Alvin (MC) (64th wk; 508 p) ($8.60; 1,100; $55,942) (Elizabeth Seal, Denis Quilley). Previous week, $31,417.

Last week, $23,473. Exits Dec. 31 to tour.

Kean, Broadway (MC) (7th wk; 52 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $51,502 with parties.

Last week, $46,546 with parties.

Man For All Seasons, ANTA (D) (4th wk; 29 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $46,981 with parties.

Last week, $46,390 with parties.

Mary, Mary Hayes (C) (41st wk 324 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $43,480.

Last week, $42,500.

Milk and Honey Beck (MC) (10th wk; 79 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $61,392 with parties.

Last week, $61,701 with parties.

***My Fair Lady,** Hellinger (MC) (300th wk; 2,390 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $39,016.

Last week, $35.400.

Purlie Victorious, Longacre (C) (12th wk; 92 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $17,203.

Last week, $16.014.

Sail Away, Broadhurst (MC) (11th wk; 87 p) ($8.60-$9.40; 1,214; $58,136). Previous week, $50,134 with parties.

Last week, about $37,000 with parties, although management reported $43,053.

Shot in the Dark, Booth (C) (9th wk; 69 p) ($6.90-$7.50; 807; $33.000) (Julie Harris). Previous week, $33,451 with parties.

Last week, $32,684 with parties.

Sound of Music, Lunt-Fontanne (MD) (103d wk; 820 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $60,163.

Last week, $49.296.

Sunday in New York, Cort (C) (3d wk; 21 p) ($6.90-$7.50; 1,155; $39,000). Previous week, $25,023.

Last week, $18,975. Moves Jan. 3 to the Golden.

Unsinkable Molly Brown, Winter Garden (MC) (59th wk; 468 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $51,761.

Last week, $36.053.

Write Me A Murder, Belasco (D) (8th wk; 60 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $34,669 with parties.

Last week, $30,280 with parties.

Closed Last Week

***Blood, Sweat and Stanley Poole,** Ambassador (C) (11th wk; 84 p) ($6.90-$7.50; 1,155; $41.562) (Darren McGavin). Previous week, $16,922 at the Morosco. Closed last Saturday night (16) at an estimated $140,000 loss on its $100,000 investment.

Last week, $4.410.

Evening With Yves Montand; Golden (Solo) (8th wk; 55 p) ($6.90-$7.50; 773; $27.500). Previous week, $19,035 for seven performances. Exited to tour following the evening performance last Saturday (16), having thus far earned an estimated $27,000 profit on a production cost of $25,000.

Last week, $20,167 for seven performances.

Opening This Week

Take Her She's Mine, Biltmore (C-T) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter).

Harold S. Prince presentation of play by Phoebe & Henry Ephron. Capitalized at $150.000, opens tomorrow night (Thurs.) at a cost of approximately $85,000 and can break even at around $24,000.

Williamstown Strawhat To Run Another 3 Years

The Williamstown (Mass.) Summer Theatre will continue at least three more years, it has been decided by the board of directors. The stock operation at the Adams Memorial Theatre on the Williams College campus, has previously been on a year-to-year basis.

Louis Rudnick has been re-elected president of the foundation, with Nikos Psacharopoulos continuing as executive director, John F. Treadway treasurer and Edward J. Coughlin secretary.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Bravo Giovanni" (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"No Strings" (MC). Producers, Richard Rodgers & Samuel Tayler (488 Madison Ave., N.Y.; MU 8-3640). Standby parts available to cover Richard Kiley, Diahann Carroll, Holly Rowles and Mitchell Gregg. Mail photos and resumes c/o Eddie Blum, above address.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (MD). Producer, the Stuart Company (881 Seventh Ave., N.Y.; CI 7-0755). Available parts: femme, 25 dancer-volatile; tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Attitudes" (R). Producer, Michael F. Goldstein (10 W. 65th St., N. Y.; SU 7-4774). Parts available for male and femme actors 18-35, who can sing and have comedy ability. Mail photos and resumes c/o above address.

"Big House" and **"Sound of the Trump"** (DB). Producer, Blyth Hill Morrow, Ltd. (c/o Lewis Maxwell Rosen Agency, 14 E. 58th St., N.Y.; PL 5-9521). Available part: character man who plays the concertina. Mail photos and resumes c/o above address.

"Hostage" (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334). Several roles for future replacements available. Mail photos and resumes c/o Ken Kostigan, above address.

"Julius Caesar" (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Several parts available. Casting will start Jan. 2 by appointment only. Mail photos and resumes c/o above address. This production will tour New York City schools Feb. 15-May 30.

"Sing Muse" (MC). Producer, Robert Feldstein (325 W. 45th St., N.Y.; CI 5-0648). Available future replacement parts: femme, attractive, comic ability, belting voice, must move well; off-beat male juvenile, must sing and move well; man, Nathan Detroit type, good comic delivery, must sing; man, fight manager type, comic, must sing and move well; man, prize fighter type, must sing well; man, suave, Madison Ave. type, must sing well. Mail photos and resumes c/o Nick Rinaldi, VanDam Theatre (15 VanDam St., N.Y.).

Untitled Musical Comedy. Producer, Peter Thompson (55 W. 53d St., N.Y.; JU 2-6464). Available parts: femme, 20-25, lyric soprano, girl next door type; femme, 20-25, chest voice, stunning, sophisticated; man, 25-30, baritone, all-American type; femme, 25-35, exotic; man, 45-55, comic, eccentric business executive. Mail photos and resumes c/o above address.

"Witches' Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N.Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme, 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes c/o above address; don't phone.

OUT OF TOWN

BOSTON

"Fantasticks" (MC). Producer, Frank Sugrue (Charles Playhouse, Boston, Mass.). All parts available. For audition appointment call Bill Francisco (CH 2-1441).

PALM BEACH

"Put It In Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail photos and resumes c/o above address.

Theatre Curator

George Freedley

provocatively recalls the heyday of "The Road" and Stock in

Chamberlain Brown's Revenge

* * *

another interesting Feature in the upcoming

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of

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Television

Tv Commercial. Producer, Robert Warner (Doyle-Dane-Bernbach, 20 W. 43d St., N. Y.; LO 4-1234). Part available for a character woman, perky, charming, unique "little old lady." Open audition Friday (22), noon-2 p.m., at Sherman Studios (160 W. 73d St., N. Y.; Studio 8A).

Pantomime Time

Continued from page 55

headed by John Woodvine as Long John, Sean Scully as Jim Hawkins and Spike Milligan playing Ben Gunn.

Aimed strictly at the moppets, since they are matinee shows, not affecting the runs of the pieces now playing at the various theatres, will be "Toad of Toad Hole," at the Saville; "Alice Through the Looking Glass," which Jack Waller will present at the Lyric, Hammersmith; "Billy Bunter Shipwrecked," at the Victoria Palace; "A Christmas Carol," at the Pembroke, Croydon and "The Circus Adventure," at the Arts.

Also as usual, the Mills Brothers international circus will be at the Olympia, and for skating enthusiasts, "The Wizard Of Oz" will be staged at the Empire Pool, Wembley.

Throughout the country, pantomime takes over. Bernard Delfont will present Norman Wisdom at the Bristol Hippodrome in "Robinson Crusoe," and, with Tom Arnold, has signed Bruce Forsyth for "Turn Again Whittington" at the Manchester Palace. On his own, Delfont will have pantos at Torquay and Weymouth.

Arnold also has direct, or associated interest in three other topline pantomimes. Tommy Steele and Eve Boswell are in "Humpty Dumpty," at the Liverpool Empire; the Nottingham Royal presents "Goldilocks," with Ronnie Hilton and Peter Butterworth, and Lonnie Donegan will play Buttons in the Birmingham Hippodrome's "Cinderella."

Touring Shows

(*Dec. 17-31*)

Advise and Consent—Wilbur, Boston (18-23); Playhouse, Wilmington (25-27); Kleinhans, Buffalo (29-30).

Best Man—Shubert, Cincy (18-23); Victory, Dayton (25-27); Memorial, Louisville (28-30).

Bye Bye Birdie (N.Y. Co.)—Fisher, Det. (18-30).

Bye Bye Birdie (2d Co.)—Erlanger, Chi (18-30).

Captains and the Kings (tryout)—Locust, Philly (18-23); Ford's, Balto (25-30).

Carnival (2d Co.)—O'Keefe, Toronto (18-30).

Critic's Choice—High School, Roswell, New Mexico (19); Civic, Albuquerque (20); Forum, Tucson (21); Layoff (22-26); Memorial, Fresno (27-28); High School, Sacramento (29-30).

Evening With Yves Montand—Biltmore, L.A. (26-30).

Egg (tryout)—Civic, Chi (18-31).

Family Affair (tryout)—Erlanger, Philly (26-30).

Far Country—Alcazar, S.F. (18-30).

Fiorello—National, Wash. (18-30).

Giants, Sons of Giants (tryout)—Playhouse, Wilmington (21-23); Wilbur, Boston (26-30).

Gypsy—Auditorium, St. Paul (18-23); Morris, South Bend (26-27); Pabst, Milwaukee (28-30).

La Plume de Ma Tante—American, St. L. (18-23); Her Majesty's, Montreal (25-30).

Miracle Worker—Biltmore, L.A. (18-23); Auditorium, Lubbock, Tex. (25); Municipal, Amarillo (26); Municipal, San Angelo (27); Municipal, Austin (28); Memorial, Dallas (29-30).

Music Man—Shubert, Philly (18-23).

Music Man—Shubert, Philly (18-23); Shubert, Boston (26-30).

Grand Junction, Colo. (18); Highland High, Salt Lake City (19-21); Municipal, Idaho Falls (22-23); Capitol, Yakima (26); Orpheum, Seattle (27-30); Temple, Tacoma (31).

My Fair Lady (2d Co.)—Nixon, Pitt. (18-30).

National Repertory Theatre (Elizabeth the Queen-Mary Stuart)—Layoff (17-25); American, St. L. (26-30).

New Faces of 1962 (tryout)—Shubert, New Haven (28-30).

Night of the Iguana (tryout)—Blackstone, Chi (18-23, moves to N.Y.).

Romulus (tryout)—Shubert, N.H. (18-23); Walnut, Philly (26-30).

Something About a Soldier—Colonial, Boston (18-30).

Sound of Music (2d Co.)—Shubert, Chi (18-30).

Taste of Honey—Layoff (18-23); Forrest, Philly (25-30).

Tenth Man—Forrest, Philly (18-23); Hanna, Cleve. (25-31).

Thurber Carnival—Forrest, Philly (18-23); Royal Alexandra, Toronto (26-31).

Toys in the Attic—Royal Alexandra, Toronto (18-23); Blackstone, Chi (25-30).

New Curb on Aline Actors

Continued from page 55

lazy way out by engaging a cast of foreign actors who have been playing a particular role in a foreign country."

In line with the views expressed by Duncan before the Subcommittee, a new policy in regard to the employment of aliens has been instituted by Equity. The change follows the termination last July 31 of a four-year agreement between Equity and the League of N.Y. Theatres covering the employment of alien actors on Broadway and the road. The two organizations have not followed up with a new agreement for the casting of foreign talent.

Under the expired formula, 30% of a cast could be imported, up to a maximum of 10 in a company. However, the other 70% could include actors in the union's special alien category, covering those who had lived in the U.S. for at least three years and had filed with the Immigration Service a Declaration of Intention to become U.S. citizens. Although no major problems arose during the period the agreement was in existence, discussions revealed what the union regarded as certain flaws in the setup.

Of concern to Equity was the doubtful legality of such an agreement between a labor union and a management group and the fact that no distinction was made between the actor imported for a single role, who returned to his own country after the play closed, and the one who makes the U.S. his home and intends to become an American citizen, but who has not resided in the country for three years. Also, under the expired agreement, Equity could not express its opinion to the Immigration Dept. when its advice was asked on the merit or ability of individual actors, or whether the parts they were to play could be cast in the U.S.

The Immigration Dept. controls the entry of aliens for temporary employment on the basis of "distinguished merit and ability." But, under the 30% alien quota, Equity could not oppose the entry of any actor who fell within the percentage limitation. Under its new policy, which excludes contracts signed prior to last Sept. 30, Equity is now free to oppose the entry of alien actors for temporary employment.

A new definition of those eligible for inclusion in the union's special alien category has been adopted by the Equity council to distinguish from the immigrant and migrant actor. The three-year residence restriction has been removed and for placement in the special alien category a foreign actor now must have entered the country under the quota and must have signed a Declaration of Intention to become a citizen. As now set up the alien situation is as follows:

The employment of alien actors who plan to return to their native country after playing a specific role in the U.S. is controlled by the Immigration Dept. In this area, Equity intends to oppose the entry of all actors who do not meet the department's requirements of distinguished merit and ability.

There is no restriction on actors who've immigrated to the U.S., are residents of the country and have signed a Declaration of Intention to become citizens.

For those alien performers who've obtained resident status who do not intend to become citizens, certain Equity restrictions apply. These include a six-month waiting period between engagements and restraint on their employment off-Broadway and in stock.

Composer

Vernon Duke

in his 'Passport to Paris' autobiog dwells on some of the

Agonies of First Nights and the Ecstasies of a Hit

* * *

one of the many Editorial Features in the upcoming

of

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D.C. Nite Life

Continued from page 2

from the U.S. Government, but other is "Chez Nous," which plays upstairs at the fine Rive Gauche Restaurant.

Authentically Washington

"The Uniquecorn" has zesty sapkle and humor and is authentically Washington through and through. It has the flavor of the town down so pat, in fact, that it might well be added to the guided tours here, where it could be shown off to tourists along with the Washington Monument, the Truman balcony and the Supreme Court.

There is, for instance, the skit where President Kennedy phones Nikita Khruschev to apologize because some careless sergeant has accidentally launched an ICBM headed for Leningrad. Caroline Kennedy gets on the line, and her dad says, "Yes, Caroline, Daddy is talking to Santa Clause. (Pause). Nikiter (JFK adds r's to words), can you say, 'Ho, ho, ho'?"

Another JFK line to NK: "Nikiter, ask not what this country can do for you, but what you can do . . ."

One bit about 'Thy Neighbor and Thy Fallout Shelter" advises Washingtonians to shoot down their neighbors now rather than wait for him to attempt to mooch a safe room when the bombs drop. "You may think he's attractive," one line goes, "but he may someday be radioactive."

The courtship of Jack and Jackie Kennedy, done in song, is very funny. Another skit, with two men in an oiltime vaudeville softshoe with music and asides, is a highly flexible segment. New lines or jokes can be substituted nightly to keep comment on politics up to the minute.

Polished Production

Several writers were involved, and the production opened in a highly polished state. One of its most significant assets is Sally-Jane Heit, one of the cast of four and a Carol Channing type whose comic talent is so engaging that she's obviously due for bigger things.

The other three cast members are fine. Arch Lustberg, a Catholic U. drama professor, acts and is also the show's director. His wife, known professionally as Jean Anne, and Bill Holter, who holds a Ph.D. in mathematics, make up rest of the amusing quartet.

Miss Heit's husband, Richard Schwartz, is managing producer, and Bob Vigoda is at the piano.

"Chez Nous," which opened one night earlier, has several crackerjack skits, but other scenes need trimming and work. This is being done.

The cast is topdrawer. Three are involved, Bill Brown and two sisters, Frances and Ruth Cole, all from the Washington area, and with John Assey at the piano.

Their best is a scene on Moscow's Red Square, with new words to old songs, "Old Dead Joe," "Hang Down Your Head, Tom Molotov," "Nikita Cracked Corn and I Don't Care" and "Stalin's Body Lies a-Mouldering in the Grave." Their Kennedy satire, "Jackie, Bobby and Jack," is indeed special, as is a Washington cocktail party takeoff.

Also on the "Chez Nous" program is John Glines, a comic pianist with limited but delightfully entertaining material.

$12,000 for 'Cynic Route'

"Signs Along the Cynic Route," the revue which opened last week at the Actors Playhouse, N.Y., was budgeted at $12,000. Its presented by Precarious Productions, formed by Will Holt, his wife, Dolly Jonah, Paul Krassner and Barbara Siegel.

Holt and his wife, a nitery folk-song-comedy team, appear in the offering.

Literati

N. Y. Times' Extra $1

The N.Y. Times announced an extra dividend of $1 per share on the Class A and Class B common stock, to be paid Dec. 22 to stockholders of record at the close of business on Dec. 12, 1961.

The extra dividend of $1 brings the total dividends paid on the Times common stock in 1961 to $5 per share compared with $4 per share paid in 1960.

Reason Enough

Nancy Johnson, asst. public relations director of World Book Encyclopedia, will leave her job Dec. 22 because of a conflict of interests.

On that date she'll marry Keith Roberts, who is p.r. director for Compton's Encycloredia, World Book's chief competitor.

Counterspy TV, Then Pic

Marion Miller's "I Was a Spy" will probably be seen on tv before it becomes a motion picture. She has signed with General Electric to produce a show around the story of her counterspying efforts for the FBI.

Appeal by her publisher, Bobbs-Merrill, will wrap up the deal.

Tallchief Biog

"Bird of Fire" by Olga Maynard (Dodd, Mead; $4) is an excellent biography of ballerina Maria Tallchief. Enthusiasm for her subject has led author-dancer-lecturer Maynard to examination of private documents of the Tallchief family. Result is a vivid study of ambition and achievements of a girl of American Indian descent who has risen to international acceptance in terp world.

Volume is well-illustrated and indexed. *Rodo.*

'Cancer' Appeals

Elmer Gertz, the attorney largely responsible for obtaining the parole of Nathan Leopold, has initiated a three-pronged legal attack on censorship of Henry Miller's "Tropic of Cancer" in Chicago and several surrounding suburbs. Representing the published, Grove Press, and Miller, Gertz has filed suit in the Municipal, Superior (County) and Federal Courts asking damages, an order restraining further repression of sale of the book, and a declaratory judgment that the book is not obscene.

The attorney lost the first round of pre-trial maneuvering last week when Municipal Court Judge Norman N. Eiger denied a motion to suppress as evidence copies of "Tropic." Gertz alleged that the judges who had issued the warrants for the arrest of the booksellers used as examples for the case had not read the entire book. Judge Eiger, who ruled against alleged smut in several other cases, said that a complete reading was not necessary under the city's anti-obscenity ordinance.

New Hardcover Setup

Pocket Books' copyright ownership of Jack Paar's new bestseller (almost automatically that, via some 75,000 advance orders), "My Saber Is Bent," points up that the paperback reprint house calls the shots on the hardcover rights. So far it has operated through and placed these rights with Trident Press, thus establishing that as a new hardcover house, as it did with publication of Harold Robbins' smash bestseller, "The Carpetbaggers," and now the Paar book. Others will follow.

Usually the hardcover publisher, of course, controls the paperback reprint rights. Trident distributes through Simon & Schuster and is headed by Leon Shimkin, now 50% owner with M. Lincoln Schuster, of S&S, following the death of original founder Richard L. Simon.

Trident has William Saroyan's "Here Comes, There Goes You Know Who" due soon (three short stories): Jim Bishop's "The Murder Trial of Judge Peel" in the spring. Actor-playwright Elliott Nugent's "Of Cheat and Charmer" is also on the Trident spring agenda, a novel with a Hollywood background.

Paar's first book, also a bestseller, "I Kid You Not," was a Little, Brown publication, and sold 90,000 copies, plus 110,000 copies via the Doubleday $1 book club, and 850,000 copies in the Pocket Books reprint. John Reddy, of the Reader's Digest, collaborated on both Paar books.

Ewen's Anthology

"The Story of America's Musical Theatre" by David Ewen (Chilton; $3.50), is a short, comprehensive outline, salted with vigorous critical evaluation of our musical stage. Ewen, a top writer in this field, has crowded vast information into 246 pages. If details are sometimes slighted, the surge of continuity more than compensates, and not much of historical importance is neglected between "Flora" (1735) and "Camelot" (1960).

A well-indexed, handy tome for quick reference and study. *Rodo.*

2 More Literary Prizes

Two more literary prizes were handed out in Paris this week. The Femina, given by an all-femme jury, is one of the toppers as far as prestige, sales and dedication of a writer go. It went to a veteran author, Henri Thomas, for "La Promontoire" (The Promontory), published by Gallimard. The Prix Medicis went to Philippe Solers for his second book, "Le Parc" (The Park) published by Seuil.

"Promontory" is about a writer who settles in Corsica and gives a picture of its life while latter is an avant-garde tale of youthful solitude.

Dallasites' Book

Comedian Jackie Kannon, whose Kanrom publishes offbeat books, has just brought out "Stoned Like A Statue," by Howard Kandel and Don Safran. Former is ad manager of the Dallas Times Herald; Safran is amusement editor and does a daily show biz column on the same daily.

Dean Martin wrote the intro.

Burlingame's '6th Column'

Roger Burlingame, who authored "Don't Let 'Em Scare You: The Life & Times of Elmer Davis," is working on "The Sixth Column" for Lippincott publication next fall.

Title is borrowed from Drew Pearson who coined it for such groups as the John Birch Society. Book will deal with "frightened Americans," the extreme-right groups, etc.

Holt's Show Biz Books

Norris Houghton (Phoenix Theatre) has authored "Return Engagement" as a spring publication via Holt, Rinehart & Winston which is also bringing out "The Length and Depth of Acting" by Edwin Duerr.

Later in the years, a project in association with CBS will be titled "The 8th Art: 24 Views of Television Today," discussing the effects of the medium on our lives.

Fleet's Politicos

Mrs. Frances Spatz Leighton, who collaborated with Lillian Rogers Parks on the Fleet Pub. besiseller, "My 30 Years Backstairs at the White House," did a ditto ghost job on "I Was Jacqueline Kennedy's Dressmaker," by Mini Rhea. It's timed for Jan. 20, first anni of the First Lady's move into the White House.

Fleet is also bringing out "Barry Goldwater: Freedom Is His Flight Plan," by Stephen C. Shadegg, longtime friend of the Arizona senator.

Sports Afield's 75th Anni

Sports Afield, Hearst mag, the oldest sportsmen's monthly published, observes its 75th anny with a special January, '62 issue. Diamond Jubilee number includes reproductions of old covers, advertisements (in a special editorial spread) and a review of the mag's illustrations, including early woodcuts.

Old advertisers feaured include DuPont (for smokeless gun powder), Pluegef's "patent life-like, ice-spearing decoy minnow"; Eastman Kodak's "No. 2 Bulls-Eye special"; Marlin & Browning rifles; and Evinrude's rowboat ("don't row on hot days!") motor.

CHATTER

Gail Wendroff, wife of Rabbi Jacob Wendroff, of the Queens, N. Y., Jewish Center, has joined Belmont Books as assistant to editor Sam Stern.

Gordon Irving, VARIETY correspondent in Auld Lang Syne terrain, serializing his memories of show biz in four-part series, "Stars in My Eye!", in TV Guide, Scotland.

Simon & Schuster has set Feb. 27 as publication date for screenwriter Michael Blankfort's seventh novel, "Goodbye, I Guess." The tome is projected against backgrounds in Bevhills, Paris and on an Atlantic luxury liner.

February issue of Good Housekeeping will feature several chapters of Gerald Green's new novel, "The Portofino P.T.A." It's an account of the NBC producer's four months on the Italian Riviera with his wife and three children. Scribner's will publish the full work in March.

"How To Write A Song" (as told to Henry Kane) is a forthcoming MacMilland book consisting of conversations and interviews with Duke Ellington, Hoagy Carmichael, Steve Allen, Noel Coward, Johnny Mercer, Sam Coslow, Carmen Lombardo, J. Fred Coots, Dorothy Fields and Mitch Miller.

Arnold Gingrich, publisher of Esquire mag, off Monday (18) on the Vulcania for a 38-day Mediterranean cruise accompanied by Mrs. Gingrich.

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Publishing Stocks

(*As of Dec. 19, 1961, closing*)

Allyn & Bacon (OC)	36½	+ ½
American Book (AS)	67¼	—2¾
Book of Month	23¾	— ⅝
Conde Nast (N.Y.)	12¼	+ ¾
Crowell Collier (N.Y.)	38	+1¼
Curtis Pub. Co. (N.Y.)	12¼	+3⅜
Ginn & Co. (N.Y.)	28	—1½
Grolier (OC)	55½	— ¼
Grossett & Dunlap (OC	23½	— ½
Harcourt Brace (OC)	39½	—3
Hearst (OC)	26	+1
Holt, R&W (N.Y.)	39¾	
L.A. Times Mirror (OC)	49	
Macfadden (AS)	8⅜	— ¼
McCall (N.Y.)	31⅛	+ ⅜
McGraw-Hill (N.Y.)	35½	+ ½
Nat'l Periodical Pub.	16⅞	—2⅛
New Yorker (OC)	102	+1
Pocket Books (OC)	24½	
Prentice Hall (AS)	41¾	— ¾
Ran'm House (N.Y.)	26⅝	— ⅝
Scott Foresman (OC)	28⅛	
H. W. Sams (OC)	48½	—3
Time Inc. (OC)	92¼	—1¾
Western Pub. (OC)	71	+1

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(*Supplied by Bache & Co.*)

Bits of London

London, Dec. 19.

John Osborne's new play "**Blood of the Bambergs,**" is a satirical fairy story of a royal wedding.

A new all-puppet theatre has opened in Islington, on the northern fringe of the West End. It's called The Little Angel, and it is the first new puppet-house that London has seen for over a century.

The Royal Shakespeare Theatre company is skedded for its first Edinburgh Festival appearance next fall, with a new play as yet unselected.

A plaque to the memory of **Leslie Henson** has been unveiled at St. Paul's Church, Covent Garden.

Williiam Sutton has been named chairman of the Assn. of London Theatre Press Representatives. **John Carlsen** is deputy, and other officers include **Anna Matthews, Fred Gratton** and **Torrington Douglas.**

Legit Bits

Composer **Frederick Loewe** has acquired an undisclosed Oriental property, and he and actor-director **Burgess Meredith,** who'll be associated with him in the venture, left New York last week for Tokyo in connection with the project.

Playwright **Guy Bolton** has returned from London to his home in Remsenburg, N. Y.

Tommy Rall has been upped to costar billing in "Milk and Honey."

Thomas Ruisinger is playing the newly-added role of Lt. Whitmore in the Broadway-bound "Captains and the Kings."

Helena Scott is withdrawing as standby for **Julie Andrews** in "Camelot" to play the lead femme role in the upcoming off-Broadway musical, "The Banker's Daughter."

A London edition of **Leland Hayward's** current Broadway production of "A Shot in the Dark" is slated for West End presentation next spring by **Richard Rodgers,** in association with Hayward.

David Ballou is set designer, **Lee Watson** is lighting designer and **Patricia Zipprodt** is costume designer for "Madame Aphrodite," opening Dec. 27 at the Orpheum Theatre, N.Y., under the direction of **Robert Turhoff.**

Samuel French Inc., has acquired the stock and amateur rights to "A Cook for Mr. General."

Mark Hunter and **Frank Piper** have respectively succeeded **Tom Long** and **Gene GeBauer** in "Camelot."

Francoise Rosay will costar on Broadway with **Maurice Evans** and **Wendy Hiller** in "The Aspern Papers."

Noel Willman, currently represented on Broadway as director of "A Man for All Seasons," is scheduled to appear on the Main Stem later this season in "Isle of Children."

John Carradine will make his Broadway musical comedy bow in "A Funny Thing Happened on the Way to the Forum."

Saeed Jaffrey, Indian author, actor and lecturer, will appear in the Broadway production of "A Passage to India."

Lars Schmidt has acquired the Scandinavian rights and J. C. Williamson Theatres Ltd., the Australian rights to "Sunday in New York."

Russell Nype will star in a stock production of "Bye Bye Birdie" at the Coconut Grove Playhouse, Miami Beach, for three weeks starting next Tuesday (26). He'll then headline in "Under the Yum-Yum Tree," opening Feb. 26 at the Royal Poinician Playhouse, Palm Beach.

Nathan Parnes, former general manager for the Phoenix Theatre, N.Y., has resigned to become house manager of the Biltmore Theatre, N.Y.

Ralph Burns is doing the orchestrations for "No Strings," for which **Noelle Adam** and **Polly Rowles** are recent cast additions.

Penny Productions has been formed for the presentation of legit and film properties by actress **Iris Forrest** and actor-director-author **Charles Meier,** whose stage name is Charles Farmer.

Robert Alex Barron, company manager of "An Evening with Yves Montand," is continuing in that capacity for its engagements in Los Angeles, San Francisco and Toronto.

Edith Lutyens Bel Geddes is costume designer for the upcoming "Giants, Sons of Giants," in which **Calude Dauphin** and **Nancy Kelly** costar.

Katharine Cornell sailed Dec. 9 for a six-week European vacation, which will include visits to the Bavaria Alps in Garmisch, and the home of the **Brian Ahernes** in Lausanne, Switzerland.

"Milk and Honey," a sellout at the Martin Beck Theatre, N.Y., has opened an auxiliary Manhattan boxoffice in the Liberty Music Shop where a booth, manned by a regular member of the Beck staff, has been set up for the sale of tickets to the musical.

Robert Cromwell has succeeded **Dick Hoh** as Oscar Fairfax in the off-Broadway production of "Little Mary Sunshine," following Hoh's switch to the Capt. Jim role in the musical.

Joe Shea is back in New York after completing his p.a. stint for the Ringling Bros., Barnum & Bailey Circus.

Noel Coward, currently represented on Broadway as author-composer-director of "Sail Away," sailed Dec. 7 for London to cast a planned British production next spring of the musical.

Concert Reviews

N. Y. Philharmonic
(WITH JOSEPH KRIPS)

Joseph Krips, the Buffalo Symphony conductor, has had one of the season's successes as guest with the N. Y. Philharmonic. His special way of conducting creates an electrical current that came in like a Broadway dazzler during last weekend's performance of Beethoven's Ninth, with the Westminster Choir. This was, not to quibble, magnificent music which stirred the audience to as close to cheering as the Philharmoniacs ever come. Vocals were nicely handled by Wilma Lipp, Shirley Verret-Carter, Norman Farrow and Rudolf Petrak.

Petrak was also tenor in the first half, when Felicia Montealgre (Mrs. Leonard Bernstein) did the narration (associated with Vera Zorina) of the Lukas Foss 1952 oratorio, "A Parable of Death," originally commissioned by the Louisville Symphony, presumably on a Rockefeller grant. This is passably absorbing stuff, the music being more-worthwnile than the decidedly labored message of the Rilke poem that death is close to life (as day is close to night) Miss Montealgre, a handsome blonde, as Some may not know, articulated the spoken role well. It is inherently the script failing, not hers, that the listener keeps expecting a philosophical insight rather less trite. *Land.*

L'Enfance du Christ
(Little Orchestra, N.Y.)

Thomas Scherman's Little Orchestra Society's annual performance of Hector Berlioz's "L Enfance du Christ" was given Monday night (18) at Carnegie Hall under his musical direction and once again the Yuletide season was brought in with glory. Being a work of magnificient stature, it remains difficult to understand why performances are restricted to the holiday season. Filled to overflowing with exquisite melodies, both vocal and instrumental, the rare beauty of the work was captured in all its multiple nuances under the sensitive direction of Scherman.

One could single out the brilliant, always controlled soloing of mezzo-soprano Helen Vanni, John Mccollum, the tenor; Hugh Thompson, the baritone; Ara Berberian, bass; or the stunning performance by the Choral Art Society under William Johnson's musical direction, notably in the second part "Flight Into Egypt;" or the orchestral interludes, or yet again the magnificence of the two flutes and harp "trio des juenes Ismaelites"—and yet the extraordinary feature was the perfect whole, the restraints, calm and exquisite beauty of Thomas Scherman's experienced direction and interpretation. *Rose.*

Jeannette I. Paglia
Recording Artist and Founder of the Jeannette I. Paglia Voice Culture Studios, has enraptured her responsive public with soul-stirring musical contributions, resultant in standing ovations, and endless curtain calls, at the recent Symposium of the "International Public Relations Forum," at the Hotel Astor, in New York.

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Broadway

The Guy Boltons in from London last week.

Sign outside of Trudy Heller's Versailles, in the Village: "Merry Twistmas."

Gladys Swarthout and her husband Frank Chapman back from Venice Saturday (16) on the Vulcania.

Erica Morini in from overseas for four events in N.Y. Metropolitan Musem, Boston and Cleveland orchestras.

The "One-Eyed Jacks" returns hardly flatter Marlon Brando. (More about that in the VARIETY anni upcoming.)

Joseph R. Vogel, president of Metro, back in New York after one of those every-once-in-a-while looks at the studio.

Actress Billie A. Hayes (Billie A. Brosch), 405 East 63 St., in voluntary bankruptcy; liabilities, $16,600, mainly contingent; no assets.

Claudio Arrau set for eight Beethoven piano concerts at Philharmonic Hall next fall, including 32 sonatas. It's a Columbia booking.

The Society of Illustrators is conducting a sale of originals at its clubhouse for the benefit of its scholarship fund. Prices range from $5 to $30.

Publicist Glendon Allvin's daughter, Caroline Louise, of Atlantic Beach, L.I., got married over the weekend to Malcolm Krucker Johnson.

American Airlines pubrelations veepee Willis Player back from a Phoenix hospital checkup. Everything ruled A OK following some minor internal plumbing.

"The Mac-Jack Yack" is what Bermudians have nicknamed the Macmillan-Kennedy talks there Dec. 21, according to Toronto Star columnist Lotta Dempsey.

Scene designer Jo Mielziner planed to the Coast over the weekend to see his brother, actor and former Metro story editor Kenneth MacKenna, who is seriously ill.

Formal notifications (in Italian) to their American friends from Estelle and Mike Stern announcing the nuptials of Margaret Leslie Stern to Mario Sarasini last Dec. 9.

Lucille and Harry Gould planed to Palm Beach for a long weekend to o.o. the preem of Hy Chesler's new class restaurant there, in which the industrialist-showman has a financial stake.

Wesley Ruggles, French pianist Samson Francois, and John McMillan, controller of programs for London's Associated Rediffusion Ltd. off to Britain Saturday (16) on the Queen Elizabeth.

Songsmith-dentist Clay Boland's son engaged to Mary Venables Pope. Boland Jr. is himself a music teacher and composer; his mother is Mrs. John Cecil Holm, now the wife of the playwright.

Restaurant Associates (the Forum, Four Seasons, etc.) will have three restaurants in the new Pan Am Bldg., including the cart catering service throughout the entire building, when it opens in early 1963.

Alice and Frank Scully's Patricia made 'em grandparents again; a boy, Christopher Tod Wilson. "Don't know where they got the Tod—probably Sloan, Mike or Browning," says the Sage of Palm Springs.

Rivoli boxoffice man, Al Greene, a former Marine, foiled a wouldbe stickup after an unemployed laborer reached into the cage and grabbed $520 which Greene recovered by grappling with thug, who was arrested.

Joseph E. Levine tapped to head the motion picture division for the Muscular Dystrophy Association's of America fund drive. And betimes, the Boston Barnum is on crutches, but at his desk, after knee cartilage surgery.

Former ballerina Maria Gambarelli recouping at her Huntington, L.I., manse following an accident, but still on crutches. Dr. Hans Keraus, who is one of JFK's medicos, prescribed the same calisthenics to strengthen the back etc.

Suzette (Mrs. Wally) Downey this year influenced Edwin Perona to stage the annual New Year's day eggnog party ($5 per head) at El Morocco for benefit of The Lighthouse; past two years the beneficiary was Boy's Town of Italy.

Bob Cahlman, formerly director of special projects for the American National Theatre & Academy, has been appointed director of regional services for the Eaves Costume Co., to work with community, educational and regional theatres.

Grace (Mrs. George) Brown, widow of the former Paramount studio pub-ad chief, and both latterly operating a dude ranch at Wickenberg, Ariz., is now Mrs. Esker Martin Cole, having just married in La Jolla, Cal., where they are residing.

White Plains Post of Jewish War Veterans utilizing a "celebrity art show and exhibition" — via "signed" paintings by amateur Rembrandts from show biz and the arts — for benefit of the F. D. Roosevelt Hospital, Montrose, N.Y., which it maintains.

Sol Hurok has taken on management of new American String Quartet, actually rehearsing for two years. Organized by Herman Krawitz of Met Opera staff the violinists are Maurice Wilk and La Mar Alsop with David Schwartz on viola and David Soyer on cello.

The Sinclair (Gay) Robinsons "pouring" for the Groucho Marxes in the lawyer's penthouse offices in the Squibb Bldg. Doing the office-setting bit for soirees is getting to be a thing—the Jules C. (Doris) Steins dittoed a big "do" at the MCA homeoffice on Madison Ave.

Frank Gervasi, former war correspondent (latterly the Eric Johnston office topper in Rome) now back in the U.S. and booked solid on the lecture circuit. Parring the q.&a.'s on the international situation, reports Gervasi, is the audience interest in the new Hollywood "adult" film theme cycle.

Haya Harareet, Israeli actress, in town from the Coast to tout Columbia's "The Interns," in which she has a co-starring role.

Man in the street comment is being heard again about the $3.50 top for hardtix on Broadway. It doesn't seem like so long ago when the $2.40 tarrif had the buyers unhappy.

For the record, Mrs. Ken Bilby (Helen Owens) is the tunesmith and June (Mrs. J. Robert) Breton is the lyricist of those excellent special songs both wrote for Hildegarde's new act at the Waldorf's Empire Room. Credits were reversed in last week's review, giving the wife of the RCA veepee credit for words and Mrs. Breton for the music.

Quite a Hollywood contingent came in for the Shrewsbury, N.J., nuptials at the Presbyterian Church there of Charlene and Dave Marx's daughter, Marlene Amanda, to James Freeman Twadell, now with the U.S. Foreign Service in Washington. Marx is w.k. in show biz and is president of Louis Marx Inc., "the toy kings."

The U.S. Supreme Court on Monday (16) let stand an order by the N.Y. Court of Appeals permitting N.Y. State Attorney General Louis K. Lefkowitz to investigate Nicholas Darvas' book, "How I Made $2,000,000 in the Stock Market." The State jurists disagreed on the issue, but a majority ruled that an inquiry could be made. The publisher, American Research Council, has been fighting the ruling.

SS Bremen passengers looked askance at the North German Lloyd spokesman's explanation, "The Germans have no record of discrimination against anyone because of color" (shades of Adolf Eichmann!) following that contretemps on the ship's last crossing. Passenger Ivory Joe Hunter, American Negro disker and entertainer, agreed to perform for the other passengers, but the ship's three-piece orchestra (bassist, drummer and accrodionist) refused to accompany "without the permission of a ship's officer," despite fellow-passengers' (dominantly American) request.

Toots Shor had his second "preview" Monday (18), with SRO despite the downpour, for the Coca-Cola party for the N.Y. Yankees to which the sportswriters, ballplayers et al. showed up. Last Friday (15), with the three-story new plushery (downstairs grill, main floor restaurant, and second floor private diningroom and executive offices) still to be polished, Shor hosted the dealers, builders, etc. He doesn't open to the public until next Wednesday (27). Most of the old staff back. Sam Klein is the new headwaiter succeeding the late Joe Harrison. Jack Barry is overall major domo. Unanimous greeting was, "At last, we're all back home."

London

(*HYde Park 4561/2/3*)

Ben Henry planed to the U.S. for biz huddles.

Lynnette Rae back at the Society for a sixweek run.

Playwright Andrew Rosenthal back in London for extended stay.

Gladys Cooper planed to N.Y. to start rehearsals for "A Passage To India."

Emile Littler ankeld his job with Westward Television to return to legit.

Eartha Kitt inked for a return date at the Talk of the Town, starting in February.

Maggy Sarragne, currently a hit in Athens, opens a cabaret date at the Savoy Jan. 15.

A new London nitery, the Bal Tabarin, opens next year, with Diana Dors as the first booking.

Steven Pallos off on fourweek tour of the Far East, taking in Japan, India, Hong Kong and Singapore.

Colin Bednall, general manager of the General Television Corp, Melbourne's leading station, in from N.Y.

The Rank Organization honored its top Gaumont and Odeon showmen at a Dorchester Hotel lunch Friday (14).

Gordon Arnell, formerly with Associated British and Warner-Pathe, joined Lion International as press officer.

Finlay Currie played Santa Claus at Metro's annual Christmas party. A new role for the 83-year-old veteran actor.

The Disney outfit hosted a Christmas party at Pinewood Studios to mark the winding up of shooting on "The Castaways."

Charles H. Schneer's "Jason and the Golden Fleece" moved into Shepperton Studios following eight weeks' location work in Italy.

Variety Club held its annual Christmas luncheon at the Savoy Dec. 12 at which all members brought gifts for distribution to children throughout the country.

Around town are Richard Widmark, Billy Rose, Alex Cohen, Claude Rains, Norman Twain, Peter Ustinov, Victor Mature, Thomas Deegan, and Robert Siodmak.

Paris

By Gene Moskowitz

(*66 Ave. Breteuil; SUF 5920*)

Jean-Pierre Giraudoux, son of the late playwright Jean, readying a play, "Le Prince."

Singer Sacha Distel into his second film "Between Trees and Corsica," replacing Jacques Charrier.

Belgian press giving Michele Morgan best film acting award of the year for her work in French film, "Well of Three Truths."

French Italo - Yugoslav pic, "Taras Bulba," being started up again after bogging down last month because of money troubles.

Maurice Boutel beginning his film, "La Prostitution," a fictionalized pic being shot on the spot in the joy girl milieu of many big European cities.

Hal Wallis reported to have bought film rights to two French plays, the longrun farce, "Boeing-Boeing" by Marc Camelotti, and Jean Anouilh's "Beckett."

Barbara Laage and Jean-Francois Poron added to the cast of Felecien Marceau's new legiter, "Les Cailloux" (The Pebbles), which bows early next year.

French film, "Miss Shunway Casts a Spell," to be shot mainly in Argentina with Jean Jabely directing Tania Beryll, Jess Hahn and Harold Kay are in the cast.

Raymond Rouleau adding scenes to his dance film, "Les Amants De Teruel" (Lovers of Teruel), with Ludmilla Teherina, to turn it into a feature pic from its previous medium length.

Carlo Ponti to do a film based on the life of the French bluebeard, Landru, which will have nine stars as the victims, with French filmmaker Jean-Pierre Melville to direct.

Anatole Litvak announced to direct the film version of the hit Marcel Achard play, "A Shot in Dark," adapted by Harry Kurnitz. Film would be made in Paris late next year for UA release.

Two pic producers, Raoul Levy and Gilbert Bokanowski, have announced films dealing with the French Revolution and mainly concerning the character Robespierre. Now there is to be an Italian pic, "Robespierre," with French actor Serge Reggiani starred.

Francoise Sagan's new play, "Des Violons, Parfois" (Sometimes Violins), being done alternately at Theatre Gymnase with the hit French version of "Marriage-Go-Round" (Adieu Prudence). If it is a big click, one of the shows will be moved over to another theatre.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel. 675906*)

Titanus' disk subsidiary has a hit in "Ballad of a Trumpet."

Ottavio Poggi off to U. S. to set "Queen of the Nile" release. He's also casting "D'Artagnan's Secret Stroke."

Ray Nazzaro in for stay after winding "Fury" teleseries. May shoot "Continental Express" tv series here.

Gina Lollobrigida skied in from Geneva where she signed to star in "La Bellezza di Ippolita" (Arco), starting soon.

Robert Webb in to direct second unit for "Swordsmen of Siena," now retitled "The Mercenaries." Stars Stewart Granger.

Marco Vicario to Paris on casting mission for his Atlantica Production of "Scipio Africanus," which rolls in February.

VIP crowd turned out for wedding of Mike Stern's daughter, Margaret, to Rome's Mario Sarasini, followed by Excelsior Hotel reception.

In-and-out: Lex Barker to Berlin; Pascale Petit in for "Bunch of Cowards"; Maureen Swanson; Misha Auer; A. E. Hotchner, here for "Adventures of Young Man" (20th); Milton Rackmil and Amerigo Aboaf, meeting with Europe, mideast Universal reps anent company's Golden Jubilee celebration; Adam Keith; Rene Clement; Sophia Loren to Paris; Eddie Bracken to U. S.; Orson Welles to London; Steve Previn in and Tammy Grimes, left after brief visit.

BIRTHS

Lord and Lady Brabourne, son, London, Dec. 2. Father is the film producer and executive.

Mr. and Mrs. Calum Kennedy, daughter, Glasgow, recently. He's a stage and recording singer; mother is singer Anne Gillies.

Mr. and Mrs. Alec Clunes, son, London, recently. Father is an actor.

Mr. and Mrs. Michael Flanders, daughter, London, Dec. 7. Father is an actor.

Mr. and Mrs. Howard Morgan, son, Albuquerque, Nov. 27. Father is staff announcer and art director for KOAT-TV in that city.

Mr. and Mrs. Herb Neuer, son, Chicago, Dec. 11. Father is asst. executive secretary of the Chi chapters of AFTRA and SAG.

Mr. and Mrs. Bryan Pringle, son, London, Dec. 7. Father is an actor.

Mr. and Mrs. George Melachrino, son, London, Dec. 8. Father is the bandleader.

Mr. and Mrs. Claude Wolff, daughter, London, Dec. 11. Mother is a singer; father is a disk exploitation exec in France.

Mr. and Mrs. Joseph Keppie, son, Edinburgh, Scotland, Dec. 4. Mother is tv singer, Laura Brand.

Mr. and Mrs. James Logan, daughter, Aberdeen, Scotland, Dec. 5. Mother is tv singer, Anne Brand.

Mr. and Mrs. M. M. Streicher, son, New York, Nov. 25. Mother is actress Roberta Royse; father is an actor.

Mr. and Mrs. Walter Bergman, son, New York, Dec. 9. Father is in charge of studio operations at Films Five Inc.

Mr. and Mrs. Bryan Grant, son, Hollywood, Dec. 12. Mother is writer Ursula Grant; father's an actor.

Mr. and Mrs. Geoffrey Smith, daughter, London, Nov. 29. Father is a show biz journalist.

Mr. and Mrs. Jason Robards Jr., son, Dec. 16, New York. Mother is actress Lauren Bacall (she has two children by her late husband, Humphrey Bogart); father is also an actor.

Mr. and Mrs. Bobby Darin, son, Dec. 16, Hollywood. Mother is film actress Sandra Dee; father is the pop singer.

Mr. and Mrs. Keith Michell, daughter, London, Dec. 14. Mother is actress Jeanette Sterke; father is an actor.

Mr. and Mrs. Gerald Walker, son, New York, Dec. 11. Mother is actress Greta Markson; father is president of the Society of Magazine Writers.

Mr. and Mrs. Phil Sophie, daughter, Chicago, Dec. 13. Mother is the former Patty Broderick, daughter of the vet vaude act, Arren & Broderick now at Lido, Paris.

Hollywood

Jack Kuhne skied in from N.Y.

Jean Heinze named associate in Paul Ross' flackery.

David Weisbart recuping at home after surgery.

Lew Wasserman feted by associates on 25th anni with MCA.

Hal Phillips will handle national pub relations for Liberty Records.

Nicolas Reisini in from Gotham for Metro confabs with Joseph R. Vogel.

George Jessel emcees dedication of Friars Club's new home this week.

Walter Reade Jr. in from Gotham to host "A View from the Bridge" screening.

Film industry employment in Los Angeles area rose to 34,000 in October from previous month's 33,800.

Cedars of Lebanon Women's Guild netted $115,000 from benefit preem of "West Side Story" at Chinese Theatre.

V. Dennis Kennedy succeeds Hulda McGinn, who retired after 37 years, as public relations director of Northern California Theatre Assn.

Chicago

(*DElaware 7-4984*)

Vita Licata, ex-Sun-Times, joined Chi VARIETY office.

Lina Hammer replaced Don Young as Gate of Horn pressagent.

Joe Turnbull becomes assistant manager of Michael Todd Theatre.

Nitery singer Pat Morrissey opened her own club on Rush St.

Red Skelton has a street named after him in suburban Arlington Heights Gardens.

Earle Ludgin, head of the ad agency bearing his name, elected chairman of Ravinia Music Festival Assn.

Lucy Reed comes out of marital retirement to take over vocalistics at Danny's Hideaway, starting New Year's eve.

Wally Robinson shuttered personal management office in N. Y. to become assistant to the prexy of Columbia College here.

Ballet Russe de Monte Carlo tees off its 25th season in Chi Sunday, Dec. 24, with Nina Vyroubova making her U.S. debut.

Second City cabaret theatre celebrated second anni last Saturday (16) with an open house for cast members of all legit shows in town.

Comedienne Jean Arnold and her actor spouse, Lee Henry took over Sam Lesner's interview stanza on WFMQ last week while the Daily News film critic was on Berlin "Judgment at Nuremberg" junket.

MARRIAGES

Jean Ryder to Mike Hawker, London, Dec. 2. She is one of the Two Tones vocal act; he is a songwriter and artistes manager.

Gloria Hockey to Reg Daponte, Manchester, Eng., recently. Bride is a dancer.

Shari Steinhorn to Miles Barrish, New York, Dec. 16. Bride is daughter of Al Steinhorn, president of Ernest Windsor Co., which cleans costumes of Broadway shows.

Ducie Hayes to Tony Craine, London, Dec. 9. Both are thesps appearing in "Bye Bye Birdie."

Constance Sayre to Jay Sayer, Hollywood, Dec. 15. Bride's an opera singer; he's a screen writer.

Doreen Mary Brown to Davis Sherburne Prowitt, New York, Dec. 15. He's a writer with the ABC news and special events department.

Ruth Ann Gumney to Al Travis, Houston, Dec. 9. Bride is a dancer; he's a staffer of KTRK-TV there.

Kathy Younger to John Gehbauer, Houston, Dec. 9. Bride is a secretary at KHOU-TV; he's a newsman at KODA, both in that city.

Barbara Luna to Doug McClure, Hollywood, Dec. 17. Bride's an actress; he's an actor.

Elvi Hale to George Murcell, London, Dec. 15. Bride is an actress; he's in the Royal Shakespeare Aldwych company.

Honor Blackman to Maurice Kaufmann, London, Dec. 18. Bride is an actress; he's an actor.

Mrs. Lorena Mayer to Mike Nidorf, Laguna Beach, Cal., Dec. 16. Bride is the widow of Louis B. Mayer; Nidorf is top man at Independent Television Corp. in N.Y.

Carol Knox to Sam Cook Digges, New York, Dec. 16. Bride is star of WNBC-TV's "Family" snow; he's administrative v.p. of CBS Films,

OBITUARIES

FREDERIC WILE JR.

Frederic Wile Jr., 53, managing director of the Advertising Council on the Coast and 25-year vet of the broadcasting biz, died suddenly Sunday (17) morning of a heart attack in St. John's Hospital, Santa Monica. He had been in apparent good health and had no heart history. He died shortly after suffering the seizure in his North Hollywood home.

After graduating from Princeton in 1930 Wile joined CBS in New York as a publicity staffer. He remained there four years before moving over to Young & Rubicam, where he served eight years as publicist and later as biz manager of the agency. He served in the U.S. Navy during World War II and after his separation became a member of the War Manpower Commission. He rejoined Y&R in 1946 as a radio program exec and three years later moved over to NBC as an exec in the programming department in New York and veepee of programming in Hollywood for the network.

Wile and Pat Weaver, onetime prexy of NBC, formed a partnership in indie tv production that was terminated when Wile joined MGM-TV as director of biz affairs. In 1959 he served John Guedel Prods. as biz manager and for the past 18 months headed up Coast operations for the ad council.

Wile's father was one of the foremost commentators of his day.

Surviving are widow, former Bea Canterbury, fashion director for Bullock's; his mother, two sons and a daughter.

JOHN H. MITCHELL

John H. Mitchell, 53, veteran theatre and broadcasting exec, died in Michael Reese Hospital, in Chicago, Dec. 19 after a brief illness. In recent years, he had been an exec with the ABC network.

In the early 1930s Mitchell was with the Balaban & Katz theatre chain. He joined ABC in 1953 as v.p. and general manager of the web's Chicago owned & operated station, WBKB. He held a similar spot with WABC-TV in New York and KGO-TV & Radio in San Francisco. A couple of years ago, he was assigned to manage ABC International's Central American television network.

A wife survives.

LEO REISMAN

Leo Reisman, 64, for many years one of the top bandleaders in the country and discoverer of the late Eddy Duchin, died Dec. 18 in New York after a long illness. A purveyor of slow, romantic rhythms, Reisman played the top band situations in New York including the Waldorf-Astoria's Wedgwood (now the Empire) Room and the Starlight Roof. His career started on the upbeat at the Brunswick Hotel, Boston, where he revolted against the calibre of music then popular, and started his own slower tempoed rhythms. He was heard by Jerome Kern who arranged for an engagement in Charles Dillingham's "Good Morning Dearie."

Reisman became a society party favorite, working private affairs in all the fashionable spas. He was also a regular on radio remotes which helped make him a national figure. At various times he toured with the top stars of the era including Gertrude Lawrence, Noel Coward, Frank Sinatra and Victor Borge. At one date in which Dinah Shore was working, he encouraged the singer to stick it out when others urged that she give up.

Reisman started as a classical violinist, but soon decided that there was more money to be made in pop music even after playing with the Baltimore Symphony at the age of 17. He subsequently played a Conde Nast party, which many believe was the springboard that brought him to attention at the old Casino-on-the-Park which in turn focused attention of the social world on him when Mayor James J. Walker was in office and the amusement world was very lively. His final tour was in New England last year, but failing health forced him to cancel several dates.

Wife, daughter and son survive.

MRS. PAUL SMALL

Mrs. Lillian Schary Small, 60, widow of agent Paul Small, died in Los Angeles, Dec. 16. She had been in failing health, following a stroke, and also had suffered further impaired vision because of her illness.

Formerly a successful interior decorator — the Lillian Schary showroom at one time was on New York's Madison Ave.—she became more interested in show business when she married Small, agent and producer. Already strongly steeped in the amusement industry, through association with her brother, Dore Schary, the playwright-producer-director, she eventually took over Paul Small Artsits Inc., Hollywood and New York talent agency, following death in 1954 of her husband. Their son, Edgar Small, who survives, also was with the agency. A daughter, Mrs. Jane Goetz, and another brother, Stanley Schary, and six grandchildren survive. She resided in Beverly Hills.

Harry D. Squires

Dec. 19, 1960 — *We miss you, Dad*

LOUIS SORIN

Louis Sorin, 67, character actor of legit, tv and radio, died Dec. 14 in New York of pulmonary edema. His legit career began in 1921 at the original Provincetown Playhouse from which he moved to Broadway to appear in several productions. Among them were "Animal Crackers," "Humoresque," "Constant Nymph," "Golden Boy," "My Sister Eileen," "Rosalinda" and "Madwoman of Chaillot."

His radio roles were numerous and for the past 10 years he devoted himself primarily to tv, appearing on many shows emanating from N. Y. Among his tv credits are "Twenty-Four Hours in a Woman's Life," "Power and the Glory," and several vidseries.

His wife survives.

HANS W. KUBASCHEWSKI

Hans W. Kubaschewski, 54, longtime general manager of Warner Bros. in West Germany, died Nov. 26 in a Swiss sanitarium following a lengthy illness. Born in Berlin, he started in the film industry in 1927 with the Berlin firm of Defina. He lated moved to Metro and was branch manager there until 1933, when he joined UFA as branch manager.

After World War II, Kubaschewski was a representative of the Allied Film Distributors which reorganized the West German film industry. In 1947 he became sales manager for MPEA, and later set up the postwar sales organization of Warner Bros. in West Germany. In 1959 he became director of Bavaria Films in Munich, a post he held until his illness.

Only survivor is his wife, Ilse Kubaschewski, owner of Germany's Gloria Films.

JOHN O'DONNELL

John O'Donnell, 65, former chief of the Washington bureau of the N. Y. Daily News, died Dec. 17 in Georgetown University Hospital, Washington. He was bureau chief from 1933 until he retired last Sept. 1, after having been on sick leave for some time before that date.

His newspaper career began on the Boston Record. In 1927 he moved to the Daily News, where he covered several famous crime cases before being transferred to the Capitol post.

KERN MOYSE

Kern Moyse, 65, ex-president of the Peerless Film Processing Corp. and active member of various film industry organizations, died Dec. 11 of a heart attack while vacationing in Las Palmas, Gran Canaria, Canary Islands. He was one of the founders of the Assn. of Cinema Laboratories and founder of the Motion Picture Industry Group of the National Assn. of Credit Management.

Moyse was treasurer of the N. Y. Film Council for two years, and chairman of the Insurance Committee of the Radio & Television Executives Society for three years.

Surviving are his wife, mother and stepson.

MARIE L. ELKINS

Marie Louise Elkins, 71, Broadway producer from 1938 to 1948, died Dec. 12 in Hollywood after a long illness. Among the plays she presented were "Hickory Stick," "Blind Alley," "Yankee Point" and "Michael Drops In."

She was responsible for the early careers of such actors as Kirk Douglas, Richard Basehart and Steve Cochran. She also was one of the founders of Stage Door Canteen in Gotham during World War II.

Surviving are her widower, actor James Todd, and son by a former marriage, Christian de Guigne.

ROBERT (CRESCAS)

Robert Crescas, 67, for many years the maitre d'hotel at the Versailles Restaurant, N.Y., died Nov. 22 at Wyckoff, N.J., of a heart attack. Known professionally as Robert he came up through the ranks and worked his way up during the lobster palace days, through the speakeasy and the swank nitery and hotel era.

Following his tenure at the Versailles, Robert was the maitre at Le Cupidon and later at Le Vouvray both N.Y. He retired shortly after leaving the latter spot. Survived by wife and son.

PIERO ORSATTI

Piero Orsatti, 76, retired operatic tenor, died Nov. 28 in Vancouver, B.C., after an illness of several years. A native of Italy, and a friend of composers Puccini and Leoncavello, he once recorded arias with Enrico Caruso.

His operatic career began in 1908 and spanned 20 years during which he was heard in all principal Italian opera houses. He later sang with New York's Metropolitan Opera. He came to Vancouver in 1929 and conducted a voice studio until his retirement.

IRMA ORBASANY

Irma Orbasany, 95, circus and vaude performer, died recently in Ashurst, Eng. A soubret and acrobat, she claimed to have had the greatest bird act in the world. She worked with Buffalo Bill, the Barnum & Bailey and Lord George Sanger circuses, and on vaude bills in Europe and the U.S.

She married Ernest Garrett, a musician in the Sanger circus. They settled in Southampton, Eng., in the 1920s, where he played viola in the Southampton Grand orch.

BEN McATEE

Ben McAtee, 58, longtime stage and screen actor, died Dec. 3 in Hollywood. He entered show biz in 1920 as a minstrel man, later working in vaude for 15 years as a character actor and comic.

Following World War II McAtee turned to films and television and appeared in more than 80 telepix, including such series as "Dragnet," "The Californians," "Wells Fargo" and "Life of Riley."

His wife, parents, six brothers and three sisters survive.

ANGELINA VALERIO

Mrs. Angelina Valerio, 103, widow of concert violinist Alexander Valerio, died Dec. 13 in Spring Lake, N.J., at the home of her son-in-law, Louis A. Lotito, former producer and theatre manager and currently president of City Playhouses.

On her 100th birthday, Mrs. Valerio received a letter of congratulations from President Eisenhower. To celebrate the occasion she also did a dance at the party in her honor.

MRS. JEROME BEATTY

Dorothea McKnight Beatty, 75, writer and wife of Jerome Beatty, magazine writer, died in Roxbury, Ct., Dec. 18. Mrs. Beatty collaborated with her husband on short stories during the '30s, and on a book, "Americans All Over," based on a trip for the Reader's Digest in 1938-39.

Survived by husband, a son Jerome M. Beatty, of the Saturday Review, a brother and six grandchildren. A second son, James died Dec. 13.

HAROLD W. SEINDENBERG

Harold W. Seidenberg, 57, theatre manager for 30 years, died in San Francisco Dec. 8 after a long illness. A graduate of Syracuse U. and later a professional football player with the Brooklyn Horsemen, he worked for Fox West Coast as city manager in Oakland until he shifted to Cinerama's Orpheum Theatre, San Francisco, in 1956. Two years ago ill health forced him to quit the Orpheum.

Wife and two sons survive.

GENEVIEVE FARNELL

Mrs. Genevieve Browne Farnell Bond, 80, a poet and former newspaper woman who wrote under the name of Genevieve Farnell, died Dec. 2 in Washington, D.C.

She also had been stage director of the Washingtonian Light Opera Company and a vocal instructor and coach in Washington. She wrote the libretto and lyrics for "Cherry Blossom Time," which she produced and directed at the National Theatre there.

JOSEPH RUDOLPH

Joseph Rudolph, 63, former musical director for radio station WAIT for 27 years, died Dec. 14 in Chicago. He was one of the original members of the "Three Doctors" comedy skit that was heard on "Club Matinee," an NBC radio show originating from Chi in the '30s.

Surviving are his wife, son, daughter, two brothers and a sister.

JOSEPH W. EVANS

Joseph W. Evans, 46, general manager of Storer Programs Inc., died Dec. 7 in New York. Formerly general manager of WSPD-TV, Toledo, he also served in a similar management position with Storer's WITI-TV, Milwaukee. Before that he had been sales manager for KFJZ-TV, Forth Worth.

Surviving are his wife, three sons and a daughter.

CLAUDE YEARSLEY

Claude Yearsley, 76, former music publisher, composer and legit manager, died Nov. 10 in Gibraltar. He was musical director for Laurence Irving and wrote music for some of Irving's plays.

Then he went into management at the Prince of Wales, the Duke of York's and the Palace, being associated with "The Gipsy Princess," and "Countess Maritza."

ERNEST W. APPERSON

Ernest W. Apperson, 70, vet projectionist who had been a member of IATSE since 1908 and with Columbia Pictures since the late '30s, died of cancer Dec. 11 in Burbank, Cal. He was a member of both Local 150 and 165, and formerly was biz agent for 150.

Surviving are his wife and son, Jim, 20th-Fox projectionist.

WILLIAM VANCE

William Vance, writer of the CBS Jack Sterling Show, died Dec. 8 in New York. He had been a writer for the Sterling show for 14 years. He also did copy work for the agency of Fletcher, Richards, Calkin & Holden.

Surviving are his wife, son and two daughters.

WINIFRED LAWSON

Winifred Lawson, 69, operatic singer, died Nov. 30 in England. She was formerly principal soprano with the D'Oyly Carte Opera company.

She also sang at London's Sadler's Wells, the Albert Hall, the former Queen's Hall and in the provinces.

JACK KALMENSON

Jack Kalmenson, 62, branch manager for Warner Bros. Pictures in the Tri-State district, died Dec. 14 in Pittsburgh. He had been with the company for the past 20 years.

Survived by his wife, Eva, and three brothers, Abe, Carl and Ben, executive vice-president of Warner Bros.

WILLIAM POWELL

William Powell, 77, pioneer exhibitor in Wellington, O., where he owned and operated the Lonet Theatre, died Dec. 1, in Laredo, Tex. He sold the house 20 years ago and moved to Texas.

Surviving are his wife, son and a daughter.

JOHN W. DAVIS

John W. Davis, 46, v.p. of Blair-TV, died Dec. 6 in Chicago. He had been ill about two weeks following a brain hemorrhage. Joining Blair in 1946, he opened the Chicago office of Blair-TV in 1948.

His wife and two children survive.

EGON LEUSCHNER

Egon Leuschner, 63, who spent 43 years in the German film industry, died Nov. 25, in Frankfurt, West Germany, of cancer.

During the last 12 years he had been a branch manager for Columbia Films in Germany.

JAKE SOLTZ

Jacob R. (Jake) Soltz, 63, veteran exhibitor, died Dec. 11 in Pittsburgh. He operated the Rumba Theatre in that city for years.

Survived by his wife, a brother and five daughters.

WARREN WARRENER

Warren Warrener, 73, former actor, died Dec. 4 in Chicago. He was a member of the 1907 Broadway production of "School Days."

Three sisters survive.

FRANK MORAN

Frank Moran, 62, dubbing mixer at 20th-Fox, died of a heart attack Oct. 3 in Hollywood. He had been a soundman since 1930. His wife and stepson survive.

Ninon Vallin, 75, French opera soprano of the period between the two World Wars, died Nov. 22 in Lyons, France. In her peak years, she toured Europe, playing the major opera houses. She made a number of U.S. visits, appearing at Town Hall and with the San Francisco Opera, among others.

Jan Tomasow, 47, concert violinist, died Nov. 20 in Buenos Aires. He recently made a European tour, including the Soviet Union, as violin soloist and conductor with the American Ballet Theatre.

Norman Langford, 76, concert party proprietor and performer, died Nov. 24 in Hove, Eng. His best known show was "Manx Mascots," which he staged on the Isle of Man for years.

Wife, 55, of Finlay McDermid, story editor at Warner Bros. for 14 years and now with International Literary Service, died of pneumonia Dec. 14 in Hollywood.

Richard Wanne, 58, assistant head of Columbia Pictures editorial Dept., died Dec. 13 in Hollywood. Wife, son and daughter survive.

Mother, 69, of tv personality Dan Farson, died after a fall, Dec. 7, in England. She was the widow of author Negley Farson.

Florence Leddington, 75, longtime vaude booking manager for Syndicate Halls, died Nov. 29 in London.

Jessie Thompson, 78, actress, died Dec. 7, at Twickenham, Eng. She was knocked down by a motorcycle.

Charles Henry Bryning, 95, amusement promoter and cinema exhib, died recently in Rochdale, Eng.

Wife, 32, of Ray Hirsch, treasurer of Blackstone Theatre in Chicago, died Dec. 10 in that city.

Mother, 75, of Phil Stone, v.p. of radio station CHUM, Toronto, died Nov. 29 in that city.

Wife of Revue v.p. George Stern died Dec. 13 in Hollwood.

In Loving Memory
HAZEL JACOBSON
Dec. 20, 1957
Clarence Jacobson

Folksinger Odetta Wows Stockholm Concert Aud

Stockholm, Dec. 19

American Negro folksinger Odetta drew 1,700 patrons to the Concert House here last Tues (5). She was received enthusiastically by press and audience, a particular achievement in that she is not too well known in Sweden and few of her disks are readily available here. The House's seating capacity is 2,000.

After finishing the formal portion of her concert, the singer was applauded for 10 minutes and returned to the stage for additional numbers. The audience reaction to Odetta and gospeleer Mahalia Jackson, who visited here last spring, appears to attest to a desire on the part of Swedish audiences for more such individual concerts as opposed to package shows.

Broadway

The Guy Boltons in from London last week.

Sign outside of Trudy Heller's Versailles, in the Village: "Merry Twistmas."

Gladys Swarthout and her husband Frank Chapman back from Venice Saturday (16) on the Vulcania.

Erica Morini in from overseas for four events in N.Y. Metropolitan Musem, Boston and Cleveland orchestras.

The "One-Eyed Jacks" returns hardly flatter Marlon Brando. (More about that in the VARIETY anni upcoming.)

Joseph R. Vogel, president of Metro, back in New York after one of those every-once-in-a-while looks at the studio.

Actress Billie A. Hayes (Billie A. Brosch), 405 East 63 St., in voluntary bankruptcy; liabilities, $16,600, mainly contingent; no assets.

Claudio Arrau set for eight Beethoven piano concerts at Philharmonic Hall next fall, including 32 sonatas. It's a Columbia booking.

The Society of Illustrators is conducting a sale of originals at its clubhouse for the benefit of its scholarship fund. Prices range from $5 to $30.

Publicist Glendon Allvin's daughter, Caroline Louise, of Atlantic Beach, L.I., got married over the weekend to Malcolm Krucker Johnson.

American Airlines pubrelations veepee Willis Player back from a Phoenix hospital checkup. Everything ruled A OK following some minor internal plumbing.

"The Mac-Jack Yack" is what Bermudians have nicknamed the Macmillan-Kennedy talks there Dec. 21, according to Toronto Star columnist Lotta Dempsey.

Scene designer Jo Mielziner planed to the Coast over the weekend to see his brother, actor and former Metro story editor Kenneth MacKenna, who is seriously ill.

Formal notifications (in Italian) to their American friends from Estelle and Mike Stern announcing the nuptials of Margaret Leslie Stern to Mario Sarasini last Dec. 9.

Lucille and Harry Gould planed to Palm Beach for a long weekend to o.o. the prdem of Hy Chesler's new class restaurant there, in which the industrialist-showman has a financial stake.

Wesley Ruggles, French pianist Samson Francois, and John McMillan, controller of programs for London's Associated Rediffusion Ltd. off to Britain Saturday (16) on the Queen Elizabeth.

Songsmith-dentist Clay Boland's son engaged to Mary Venables Pope. Boland Jr. is himself a music teacher and composer; his mother is Mrs. John Cecil Holm, now the wife of the playwright.

Restaurant Associates (the Forum, Four Seasons, etc.) will have three restaurants in the new Pan Am Bldg., including the cart catering service throughout the entire building, when it opens in early 1963.

Alice and Frank Scully's Patricia made 'em grandparents again; a boy, Christopher Tod Wilson. "Don't know where they got the Tod—probably Sloan, Mike or Browning," says the Sage of Palm Springs.

Rivoli boxoffice man, Al Greene, a former Marine, foiled a wouldbe stickup after an unemployed laborer reached into the cage and grabbed $520 which Greene recovered by grappling with thug, who was arrested.

Joseph E. Levine tapped to head the motion picture division for the Muscular Dystrophy Association's of America fund drive. And betimes, the Boston Barnum is on crutches, but at his desk, after knee cartilage surgery.

Former ballerina Maria Gambarelli recouping at her Huntington, L.I., manse following an accident, but still on crutches. Dr. Hans Keraus, who is one of JFK's medicos, prescribed the same calisthenics to strengthen the back etc.

Suzette (Mrs. Wally) Downey this year influenced Edwin Perona to stage the annual New Year's day eggnog party ($5 per head) at El Morocco for benefit of The Lighthouse; past two years the beneficiary was Boy's Town of Italy.

Bob Cahlman, formerly director of special projects for the American National Theatre & Academy, has been appointed director of regional services for the Eaves Costume Co., to work with community, educational and regional theatres.

Grace (Mrs. George) Brown, widow of the former Paramount studio pub-ad chief, and both latterly operating a dude ranch at Wickenberg, Ariz., is now Mrs. Esker Martin Cole, having just married in La Jolla, Cal., where they are residing.

White Plains Post of Jewish War Veterans utilizing a "celebrity art show and exhibition" — via "signed" paintings by amateur Rembrandts from show biz and the arts — for benefit of the F. D. Roosevelt Hospital, Montrose, N.Y., which it maintains.

Sol Hurok has taken on management of new American String Quartet, actually rehearsing for two years. Organized by Herman Krawitz of Met Opera staff the violinists are Maurice Wilk and La Mar Alsop with David Schwartz on viola and David Soyer on cello.

The Sinclair (Gay) Robinsons "pouring" for the Groucho Marxes in the lawyer's penthouse offices in the Squibb Bldg. Doing the office-setting bit for soirees is getting to be a thing—the Jules C. (Doris) Steins dittoed a big "do" at the MCA homeoffice on Madison Ave.

Frank Gervasi, former war correspondent (latterly the Eric Johnston office topper in Rome) now back in the U.S. and booked solid on the lecture circuit. Parring the q.&a.'s on the international situation, reports Gervasi, is the audience interest in the new Hollywood "adult" film theme cycle.

Haya Harareet, Israeli actress, in town from the Coast to tout Columbia's "The Interns," in which she has a co-starring role.

Man in the street comment is being heard again about the $3.50 top for hardtix on Broadway. It doesn't seem like so long ago when the $2.40 tarrif had the buyers unhappy.

For the record, Mrs. Ken Bilby (Helen Owens) is the tunesmith and June (Mrs. J. Robert) Breton is the lyricist of those excellent special songs both wrote for Hildegarde's new act at the Waldorf's Empire Room. Credits were reversed in last week's review, giving the wife of the RCA veepee credit for words and Mrs. Breton for the music.

Quite a Hollywood contingent came in for the Shrewsbury, N.J., nuptials at the Presbyterian Church there of Charlene and Dave Marx's daughter, Marlene Amanda, to James Freeman Twadell, now with the U.S. Foreign Service in Washington. Marx is w.k. in show biz and is president of Louis Marx Inc., "the toy kings."

The U.S. Supreme Court on Monday (16) let stand an order by the N.Y. Court of Appeals permitting N.Y. State Attorney General Louis K. Lefkowitz to investigate Nicholas Darvas' book, "How I Made $2,000,000 in the Stock Market." The State jurists disagreed on the issue, but a majority ruled that an inquiry could be made. The publisher, American Research Council, has been fighting the ruling.

SS Bremen passengers looked askance at the North German Lloyd spokesman's explanation, "The Germans have no record of discrimination against anyone because of color" (shades of Adolf Eichmann!) following that contretemps on the ship's last crossing. Passenger Ivory Joe Hunter, American Negro disker and entertainer, agreed to perform for the other passengers, but the ship's three-piece orchestra (bassist, drummer and accrodionist) refused to accompany "without the permission of a ship's officer," despite fellow-passengers' (dominantly American) request.

Toots Shor had his second "preview" Monday (18), with SRO despite the downpour, for the Coca-Cola party for the N.Y. Yankees to which the sportswriters, ballplayers et al. showed up. Last Friday (15), with the three-story new plushery (downstairs grill, main floor restaurant, and second floor private diningroom and executive offices) still to be polished, Shor hosted the dealers, builders, etc. He doesn't open to the public until next Wednesday (27). Most of the old staff back. Sam Klein is the new headwaiter succeeding the late Joe Harrison. Jack Barry is overall major domo. Unanimous greeting was, "At last, we're all back home."

London

(*HYde Park* 4561/2/3)

Ben Henry planed to the U.S. for biz huddles.

Lynnette Rae back at the Society for a sixweek run.

Playwright Andrew Rosenthal back in London for extended stay.

Gladys Cooper planed to N.Y. to start rehearsals for "A Passage To India."

Emile Littler ankeld his job with Westward Television to return to legit.

Eartha Kitt inked for a return date at the Talk of the Town, starting in February.

Maggy Sarragne, currently a hit in Athens, opens a cabaret date at the Savoy Jan. 15.

A new London nitery, the Bal Tabarin, opens next year, with Diana Dors as the first booking.

Steven Pallos off on fourweek tour of the Far East, taking in Japan, India, Hong Kong and Singapore.

Colin Bednall, general manager of the General Television Corp. Melbourne's leading station, in from N.Y.

The Rank Organization honored its top Gaumont and Odeon showmen at a Dorchester Hotel lunch Friday (14).

Gordon Arnell, formerly with Associated British and Warner-Pathe, joined Lion International as press officer.

Finlay Currie played Santa Claus at Metro's annual Christmas party. A new role for the 83-year-old veteran actor.

The Disney outfit hosted a Christmas party at Pinewood Studios to mark the winding up of shooting on "The Castaways."

Charles H. Schneer's "Jason and the Golden Fleece" moved into Shepperton Studios following eight weeks' location work in Italy.

Variety Club held its annual Christmas luncheon at the Savoy Dec. 12 at which all members brought gifts for distribution to children throughout the country.

Around town are Richard Widmark, Billy Rose, Alex Cohen, Claude Rains, Norman Twain, Peter Ustinov, Victor Mature, Thomas Deegan, and Robert Siodmak.

Paris

By Gene Moskowitz

(66 *Ave. Breteuil; SUF* 5920)

Jean-Pierre Giraudoux, son of the late playwright Jean, readying a play, "Le Prince."

Singer Sacha Distel into his second film "Between Trees and Corsica," replacing Jacques Charrier.

Belgian press giving Michele Morgan best film acting award of the year for her work in French film, "Well of Three Truths."

French - Italo - Yugoslav pic, "Taras Bulba," being started up again after bogging down last month because of money troubles.

Maurice Boutel beginning his film, "La Prostitution," a fictionalized pic being shot on the spot in the joy girl milieu of many big European cities.

Hal Wallis reported to have bought film rights to two French plays, the longrun farce, "Boeing-Boeing" by Marc Camelotti, and Jean Anouilh's "Beckett."

Barbara Laage and Jean-Francois Poron added to the cast of Felecien Marceau's new legiter, "Les Cailloux" (The Pebbles), which bows early next year.

French film, "Miss Shunway Casts a Spell," to be shot mainly in Argentina with Jean Jabely directing Tania Beryll, Jess Hahn and Harold Kay are in the cast.

Raymond Rouleau adding scenes to his dance film, "Les Amants De Teruel" (Lovers of Teruel), with Ludmilla Tcherina, to turn it into a feature pic from its previous medium length.

Carlo Ponti to do a film based on the life of the French bluebeard, Landru, which will have nine stars as the victims, with French filmmaker Jean-Pierre Melville to direct.

Anatole Litvak announced to direct the film version of the hit Marcel Achard play, "A Shot in Dark," adapted by Harry Kurnitz. Film would be made in Paris late next year for UA release.

Two pic producers, Raoul Levy and Gilbert Bokanowski, have announced films dealing with the French Revolution and mainly concerning the character Robespierre. Now there is to be an Italian pic, "Robespierre," with French actor Serge Reggiani starred.

Francoise Sagan's new play, "Des Violons, Parfois" (Sometimes Violins), being done alternately at Theatre Gymnase with the hit French version of "Marriage-Go-Round" (Adieu Prudence). If it is a big click, one of the shows will be moved over to another theatre.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675906)

Titanus' disk subsidiary has a hit in "Ballad of a Trumpet."

Ottavio Poggi off to U. S. to set "Queen of the Nile" release. He's also casting "D'Artagnan's Secret Stroke."

Ray Nazzaro in for stay after winding "Fury" teleseries. May shoot "Continental Express" tv series here.

Gina Lollobrigida skied in from Geneva where she signed to star in "La Bellezza di Ippolita" (Arco), starting soon.

Robert Webb in to direct second unit for "Swordsmen of Siena," now retitled "The Mercenaries." Stars Stewart Granger.

Marco Vicario to Paris on casting mission for his Atlantica Production of "Scipio Africanus," which rolls in February.

VIP crowd turned out for wedding of Mike Stern's daughter, Margaret, to Rome's Mario Sarasini, followed by Excelsior Hotel reception.

In-and-out: Lex Barker to Berlin; Pascale Petit in for "Bunch of Cowards"; Maureen Swanson; Misha Auer; A. E. Hotchner, here for "Adventures of Young Man" (20th); Milton Rackmil and Amerigo Aboaf, meeting with Europe, mideast Universal reps anent company's Golden Jubilee celebration; Adam Keith; Rene Clement; Sophia Loren to Paris; Eddie Bracken to U. S.; Orson Welles to London; Steve Previn in and Tammy Grimes, left after brief visit.

BIRTHS

Lord and Lady Brabourne, son, London, Dec. 2. Father is the film producer and executive.

Mr. and Mrs. Calum Kennedy, daughter, Glasgow, recently. He's a stage and recording singer; mother is singer Anne Gillies.

Mr. and Mrs. Alec Clunes, son, London, recently. Father is an actor.

Mr. and Mrs. Michael Flanders, daughter, London, Dec. 7. Father is an actor.

Mr. and Mrs. Howard Morgan, son, Albuquerque, Nov. 27. Father is staff announcer and art director for KOAT-TV in that city.

Mr. and Mrs. Herb Neuer, son, Chicago, Dec. 11. Father is asst. executive secretary of the Chi chapters of AFTRA and SAG.

Mr. and Mrs. Bryan Pringle, son, London, Dec. 7. Father is an actor.

Mr. and Mrs. George Melachrino, son, London, Dec. 8. Father is the bandleader.

Mr. and Mrs. Claude Wolff, daughter, London, Dec. 11. Mother is a singer; father is a disk exploitation exec in France.

Mr. and Mrs. Joseph Keppie, son, Edinburgh, Scotland, Dec. 4. Mother is tv singer, Laura Brand.

Mr. and Mrs. James Logan, daughter, Aberdeen, Scotland, Dec. 5. Mother is tv singer, Anne Brand.

Mr. and Mrs. M. M. Streicher, son, New York, Nov. 25. Mother is actress Roberta Royse; father is an actor.

Mr. and Mrs. Walter Bergman, son, New York, Dec. 9. Father is in charge of studio operations at Films Five Inc.

Mr. and Mrs. Bryan Grant, son, Hollywood, Dec. 12. Mother is writer Ursula Grant; father's an actor.

Mr. and Mrs. Geoffrey Smith, daughter, London, Nov. 29. Father is a show biz journalist.

Mr. and Mrs. Jason Robards Jr., son, Dec. 16, New York. Mother is actress Lauren Bacall (she has two children by her late husband, Humphrey Bogart); father is also an actor.

Mr. and Mrs. Bobby Darin, son, Dec. 16, Hollywood. Mother is film actress Sandra Dee; father is the pop singer.

Mr. and Mrs. Keith Michell, daughter, London, Dec. 14. Mother is actress Jeanette Sterke; father is an actor.

Mr. and Mrs. Gerald Walker, son, New York, Dec. 11. Mother is actress Greta Markson; father is president of the Society of Magazine Writers.

Mr. and Mrs. Phil Sophie, daughter, Chicago, Dec. 13. Mother is the former Patty Broderick, daughter of the vet vaude act, Arren, & Broderick now at Lido, Paris.

Hollywood

Jack Kuhne skied in from N.Y.

Jean Heinze named associate in Paul Ross' flackery.

David Weisbart recuping at home after surgery.

Lew Wasserman feted by associates on 25th anni with MCA.

Hal Phillips will handle national pub relations for Liberty Records.

Nicolas Reisini in from Gotham for Metro confabs with Joseph R. Vogel.

George Jessel emcees dedication of Friars Club's new home this week.

Walter Reade Jr. in from Gotham to host "A View from the Bridge" screening.

Film industry employment in Los Angeles area rose to 34,000 in October from previous month's 33,800.

Cedars of Lebanon Women's Guild netted $115,000 from benefit preem of "West Side Story" at Chinese Theatre.

V. Dennis Kennedy succeeds Hulda McGinn, who retired after 37 years, as public relations director of Northern California Theatre Assn.

Chicago

(*DElaware* 7-4984)

Vita Licata, ex-Sun-Times, joined Chi VARIETY office.

Lina Hammer replaced Don Young as Gate of Horn pressagent.

Joe Turnbull becomes assistant manager of Michael Todd Theatre.

Nitery singer Pat Morrissey opened her own club on Rush St.

Red Skelton has a street named after him in suburban Arlington Heights Gardens.

Earle Ludgin, head of the ad agency bearing his name, elected chairman of Ravinia Music Festival Assn.

Lucy Reed comes out of marital retirement to take over vocalistics at Danny's Hideaway, starting New Year's eve.

Wally Robinson shuttered personal management office in N. Y. to become assistant to the prexy of Columbia College here.

Ballet Russe de Monte Carlo tees off its 25th season in Chi Sunday, Dec. 24, with Nina Vyroubova making her U.S. debut.

Second City cabaret theatre celebrated second anni last Saturday (16) with an open house for cast members of all legit shows in town.

Comedienne Jean Arnold and her actor spouse, Lee Henry took over Sam Lesner's interview stanza on WFMQ last week while the Daily News film critic was on Berlin "Judgment at Nuremberg" junket.

MARRIAGES

Jean Ryder to Mike Hawker, London, Dec. 2. She is one of the Two Tones vocal act; he is a songwriter and artistes manager.

Gloria Hockey to Reg Daponte, Manchester, Eng., recently. Bride is a dancer.

Shari Steinhorn to Miles Barrish, New York, Dec. 16. Bride is daughter of Al Steinhorn, president of Ernest Windsor Co., which cleans costumes of Broadway shows.

Ducie Hayes to Tony Craine, London, Dec. 9. Both are thesps appearing in "Bye Bye Birdie."

Constance Sayre to Jay Sayer, Hollywood, Dec. 15. Bride's an opera singer; he's a screen writer.

Doreen Mary Brown to Davis Sherburne Prowitt, New York, Dec. 15. He's a writer with the ABC news and special events department.

Ruth Ann Gumney to Al Travis, Houston, Dec. 9. Bride is a dancer; he's a staffer of KTRK-TV there.

Kathy Younger to John Gehbauer, Houston, Dec. 9. Bride is a secretary at KHOU-TV; he's a newsman at KODA, both in that city.

Barbara Luna to Doug McClure, Hollywood, Dec. 17. Bride's an actress; he's an actor.

Elvi Hale to George Murcell, London, Dec. 15. Bride is an actress; he's in the Royal Shakespeare Aldwych company.

Honor Blackman to Maurice Kaufmann, London, Dec. 18. Bride is an actress; he's an actor.

Mrs. Lorena Mayer to Mike Nidorf, Laguna Beach, Cal., Dec. 16. Bride is the widow of Louis B. Mayer; Nidorf is top man at Independent Television Corp. in N.Y.

Carol Knox to Sam Cook Digges, New York, Dec. 16. Bride is star of WNBC-TV's "Family" show; he's administrative v.p. of CBS Films.

OBITUARIES

FREDERIC WILE JR.

Frederic Wile Jr., 53, managing director of the Advertising Council on the Coast and 25-year vet of the broadcasting biz, died suddenly Sunday (17) morning of a heart attack in St. John's Hospital, Santa Monica. He had been in apparent good health and had no heart history. He died shortly after suffering the seizure in his North Hollywood home.

After graduating from Princeton in 1930 Wile joined CBS in New York as a publicity staffer. He remained there four years before moving over to Young & Rubicam, where he served eight years as publicist and later as biz manager of the agency. He served in the U.S. Navy during World War II and after his separation became a member of the War Manpower Commission. He rejoined Y&R in 1946 as a radio program exec and three years later moved over to NBC as an exec in the programming department in New York and veepee of programming in Hollywood for the network.

Wile and Pat Weaver, onetime prexy of NBC, formed a partnership in indie tv production that was terminated when Wile joined MGM-TV as director of biz affairs. In 1959 he served John Guedel Prods. as biz manager and for the past 18 months headed up Coast operations for the ad council.

Wile's father was one of the foremost commentators of his day.

Surviving are widow, former Bea Canterbury, fashion director for Bullock's; his mother, two sons and a daughter.

JOHN H. MITCHELL

John H. Mitchell, 53, veteran theatre and broadcasting exec, died in Michael Reese Hospital, in Chicago, Dec. 19 after a brief illness. In recent years, he had been an exec with the ABC network.

In the early 1930s Mitchell was with the Balaban & Katz theatre chain. He joined ABC in 1953 as v.p. and general manager of the web's Chicago owned & operated station, WBKB. He held a similar spot with WABC-TV in New York and KGO-TV & Radio in San Francisco. A couple of years ago, he was assigned to manage ABC International's Central American television network.

A wife survives.

LEO REISMAN

Leo Reisman, 64, for many years one of the top bandleaders in the country and discoverer of the late Eddy Duchin, died Dec. 18 in New York after a long illness. A purveyor of slow, romantic rhythms, Reisman played the top band situations in New York including the Waldorf-Astoria's Wedgwood (now the Empire) Room and the Starlight Roof. His career started on the upbeat at the Brunswick Hotel, Boston, where he revolted against the calibre of music then popular, and started his own slower tempoed rhythms. He was heard by Jerome Kern who arranged for an engagement in Charles Dillingham's "Good Morning Dearie."

Reisman became a society party favorite, working private affairs in all the fashionable spas. He was also a regular on radio remotes which helped make him a national figure. At various times he toured with the top stars of the era including Gertrude Lawrence, Noel Coward, Frank Sinatra and Victor Borge. At one date in which Dinah Shore was working, he encouraged the singer to stick it out when others urged that she give up.

Reisman started as a classical violinist, but soon decided that there was more money to be made in pop music even after playing with the Baltimore Symphony at the age of 17. He subsequently played a Conde Nast party, which many believe was the springboard that brought him to attention at the old Casino-on-the-Park which in turn focused attention of the social world on him when Mayor James J. Walker was in office and the amusement world was very lively. His final tour was in New England last year, but failing health forced him to cancel several dates.

Wife, daughter and son survive.

MRS. PAUL SMALL

Mrs. Lillian Schary Small, 60, widow of agent Paul Small, died in Los Angeles, Dec. 16. She had been in failing health, following a stroke, and also had suffered further impaired vision because of her illness.

Formerly a successful interior decorator — the Lillian Schary showroom at one time was on New York's Madison Ave.—she became more interested in show business when she married Small, agent and producer. Already strongly steeped in the amusement industry, through association with her brother, Dore Schary, the playwright-producer-director, she eventually took over Paul Small Artsits Inc., Hollywood and New York talent agency, following death in 1954 of her husband. Their son, Edgar Small, who survives, also was with the agency. A daughter, Mrs. Jane Goetz, and another brother, Stanley Schary, and six grandchildren survive. She resided in Beverly Hills.

LOUIS SORIN

Louis Sorin, 67, character actor of legit, tv and radio, died Dec. 14 in New York of pulmonary edema. His legit career began in 1921 at the original Provincetown Playhouse from which he moved to Broadway to appear in several productions. Among them were "Animal Crackers," "Humoresque," "Constant Nymph," "Golden Boy," "My Sister Eileen," "Rosalinda" and "Madwoman of Chaillot."

His radio roles were numerous and for the past 10 years he devoted himself primarily to tv, appearing on many shows emanating from N. Y. Among his tv credits are "Twenty-Four Hours in a Woman's Life," "Power and the Glory," and several vidseries.

His wife survives.

HANS W. KUBASCHEWSKI

Hans W. Kubaschewski, 54, longtime general manager of Warner Bros. in West Germany, died Nov. 26 in a Swiss sanitarium following a lengthy illness. Born in Berlin, he started in the film industry in 1927 with the Berlin firm of Defina. He lated moved to Metro and was branch manager there until 1933, when he joined UFA as branch manager.

After World War II, Kubaschewski was a representative of the Allied Film Distributors which reorganized the West German film industry. In 1947 he became sales manager for MPEA, and later set up the postwar sales organization of Warner Bros. in West Germany. In 1959 he became director of Bavaria Films in Munich, a post he held until his illness.

Only survivor is his wife, Ilse Kubaschewski, owner of Germany's Gloria Films.

JOHN O'DONNELL

John O'Donnell, 65, former chief of the Washington bureau of the N. Y. Daily News, died Dec. 17 in Georgetown University Hospital, Washington. He was bureau chief from 1933 until he retired last Sept. 1, after having been on sick leave for some time before that date.

His newspaper career began on the Boston Record. In 1927 he moved to the Daily News, where he covered several famous crime cases before being transferred to the Capitol post.

KERN MOYSE

Kern Moyse, 65, ex-president of the Peerless Film Processing Corp. and active member of various film industry organizations, died Dec. 11 of a heart attack while vacationing in Las Palmas, Gran Canaria, Canary Islands. He was one of the founders of the Assn. of Cinema Laboratories and founder of the Motion Picture Industry Group of the National Assn. of Credit Management.

Moyse was treasurer of the N. Y. Film Council for two years, and chairman of the Insurance Committee of the Radio & Television Executives Society for three years.

Surviving are his wife, mother and stepson.

MARIE L. ELKINS

Marie Louise Elkins, 71, Broadway producer from 1938 to 1948, died Dec. 12 in Hollywood after a long illness. Among the plays she presented were "Hickory Stick," "Blind Alley," "Yankee Point" and "Michael Drops In."

She was responsible for the early careers of such actors as Kirk Douglas, Richard Basehart and Steve Cochran. She also was one of the founders of Stage Door Canteen in Gotham during World War II.

Surviving are her widower, actor James Todd, and son by a former marriage, Christian de Guigne.

ROBERT (CRESCAS)

Robert Crescas, 67, for many years the maitre d'hotel at the Versailles Restaurant, N.Y., died Nov. 22 at Wyckoff, N.J., of a heart attack. Known professionally as Robert he came up through the ranks and worked his way up during the lobster palace days, through the speakeasy and the swank nitery and hotel era.

Following his tenure at the Versailles, Robert was the maitre at Le Cupidon and later at Le Vouvray, both N.Y. He retired shortly after leaving the latter spot. Survived by wife and son.

PIERO ORSATTI

Piero Orsatti, 76, retired operatic tenor, died Nov. 28 in Vancouver, B.C., after an illness of several years. A native of Italy, and a friend of composers Puccini and Leoncavello, he once recorded arias with Enrico Caruso.

His operatic career began in 1908 and spanned 20 years during which he was heard in all principal Italian opera houses. He later sang with New York's Metropolitan Opera. He came to Vancouver in 1929 and conducted a voice studio until his retirement.

IRMA ORBASANY

Irma Orbasany, 95, circus and vaude performer, died recently in Ashurst, Eng. A soubret and acrobat, she claimed to have had the greatest bird act in the world. She worked with Buffalo Bill, the Barnum & Bailey and Lord George Sanger circuses, and on vaude bills in Europe and the U.S.

She married Ernest Garrett, a musician in the Sanger circus. They settled in Southampton, Eng., in the 1920s, where he played viola in the Southampton Grand orch.

BEN McATEE

Ben McAtee, 58, longtime stage and screen actor, died Dec. 3 in Hollywood. He entered show biz in 1920 as a minstrel man, later working in vaude for 15 years as a character actor and comic.

Following World War II McAtee turned to films and television and appeared in more than 80 telepix, including such series as "Dragnet," "The Californians," "Wells Fargo" and "Life of Riley."

His wife, parents, six brothers and three sisters survive.

ANGELINA VALERIO

Mrs. Angelina Valerio, 103, widow of concert violinist Alexander Valerio, died Dec. 13 in Spring Lake, N.J., at the home of her son-in-law, Louis A. Lotito, former producer and theatre manager and currently president of City Playhouses.

On her 100th birthday, Mrs. Valerio received a letter of congratulations from President Eisenhower. To celebrate the occasion she also did a dance at the party in her honor.

MRS. JEROME BEATTY

Dorothea McKnight Beatty, 75, writer and wife of Jerome Beatty, magazine writer, died in Roxbury, Ct., Dec. 18. Mrs. Beatty collaborated with her husband on short stories during the '30s, and on a book, "Americans All Over," based on a trip for the Reader's Digest in 1938-39.

Survived by husband, a son Jerome M. Beatty, of the Saturday Review, a brother and six grandchildren. A second son, James died Dec. 13.

HAROLD W. SEINDENBERG

Harold W. Seidenberg, 57, theatre manager for 30 years, died in San Francisco Dec. 8 after a long illness. A graduate of Syracuse U. and later a professional football player with the Brooklyn Horsemen, he worked for Fox West Coast as city manager in Oakland until he shifted to Cinerama's Orpheum Theatre, San Francisco, in 1956. Two years ago ill health forced him to quit the Orpheum.

Wife and two sons survive.

GENEVIEVE FARNELL

Mrs. Genevieve Browne Farnell Bond, 80, a poet and former newspaper woman who wrote under the name of Genevieve Farnell, died Dec. 2 in Washington, D.C.

She also had been stage director of the Washingtonian Light Opera Company and a vocal instructor and coach in Washington. She wrote the libretto and lyrics for "Cherry Blossom Time," which she produced and directed at the National Theatre there.

JOSEPH RUDOLPH

Joseph Rudolph, 63, former musical director for radio station WAIT for 27 years, died Dec. 14 in Chicago. He was one of the original members of the "Three Doctors" comedy skit that was heard on "Club Matinee," an NBC radio show originating from Chi in the '30s.

Surviving are his wife, son, daughter, two brothers and a sister.

JOSEPH W. EVANS

Joseph W. Evans, 46, general manager of Storer Programs Inc., died Dec. 7 in New York. Formerly general manager of WSPD-TV, Toledo, he also served in a similar management position with Storer's WITI-TV, Milwaukee. Before that he had been sales manager for KFJZ-TV, Forth Worth.

Surviving are his wife, three sons and a daughter.

CLAUDE YEARSLEY

Claude Yearsley, 76, former music publisher, composer and legit manager, died Nov. 10 in Gibraltar. He was musical director for Laurence Irving and wrote music for some of Irving's plays.

Then he went into management at the Prince of Wales, the Duke of York's and the Palace, being associated with "The Gipsy Princess," and "Countess Maritza."

ERNEST W. APPERSON

Ernest W. Apperson, 70, vet projectionist who had been a member of IATSE since 1908 and with Columbia Pictures since the late '30s, died of cancer Dec. 11 in Burbank, Cal. He was a member of both Local 150 and 165, and formerly was biz agent for 150.

Surviving are his wife and son, Jim, 20th-Fox projectionist.

WILLIAM VANCE

William Vance, writer of the CBS Jack Sterling Show, died Dec. 8 in New York. He had been a writer for the Sterling show for 14 years. He also did copy work for the agency of Fletcher, Richards, Calkin & Holden.

Surviving are his wife, son and two daughters.

WINIFRED LAWSON

Winifred Lawson, 69, operatic singer, died Nov. 30 in England. She was formerly principal soprano with the D'Oyly Carte Opera company.

She also sang at London's Sadler's Wells, the Albert Hall, the former Queen's Hall and in the provinces.

JACK KALMENSON

Jack Kalmenson, 62, branch manager for Warner Bros. Pictures in the Tri-State district, died Dec. 14 in Pittsburgh. He had been with the company for the past 20 years.

Survived by his wife, Eva, and three brothers, Abe, Carl and Ben, executive vice-president of Warner Bros.

WILLIAM POWELL

William Powell, 77, pioneer exhibitor in Wellington, O., where he owned and operated the Lonet Theatre, died Dec. 1 in Laredo, Tex. He sold the house 20 years ago and moved to Texas.

Surviving are his wife, son and a daughter.

JOHN W. DAVIS

John W. Davis, 46, v.p. of Blair-TV, died Dec. 6 in Chicago. He had been ill about two weeks following a brain hemorrhage. Joining Blair in 1946, he opened the Chicago office of Blair-TV in 1948.

His wife and two children survive.

EGON LEUSCHNER

Egon Leuschner, 63, who spent 43 years in the German film industry, died Nov. 25, in Frankfurt, West Germany, of cancer.

During the last 12 years he had been a branch manager for Columbia Films in Germany.

JAKE SOLTZ

Jacob R. (Jake) Soltz, 63, veteran exhibitor, died Dec. 11 in Pittsburgh. He operated the Rumba Theatre in that city for years.

Survived by his wife, a brother and five daughters.

WARREN WARRENER

Warren Warrener, 73, former actor, died Dec. 4 in Chicago. He was a member of the 1907 Broadway production of "School Days."

Three sisters survive.

FRANK MORAN

Frank Moran, 62, dubbing mixer at 20th-Fox, died of a heart attack Oct. 3 in Hollywood. He had been a soundman since 1930. His wife and stepson survive.

Ninon Vallin, 75, French opera soprano of the period between the two World Wars, died Nov. 22 in Lyons, France. In her peak years, she toured Europe, playing the major opera houses. She made a number of U.S. visits, appearing at Town Hall and with the San Francisco Opera, among others.

Jan Tomasow, 47, concert violinist, died Nov. 20 in Buenos Aires. He recently made a European tour, including the Soviet Union, as violin soloist and conductor with the American Ballet Theatre.

Norman Langford, 76, concert party proprietor and performer, died Nov. 24 in Hove, Eng. His best known show was "Manx Mascots," which he staged on the Isle of Man for years.

Wife, 55, of Finlay McDermid, story editor at Warner Bros. for 14 years and now with International Literary Service, died of pneumonia Dec. 14 in Hollywood.

Richard Wanne, 58, assistant head of Columbia Pictures editorial Dept., died Dec. 13 in Hollywood. Wife, son and daughter survive.

Mother, 69, of tv personality Dan Farson, died after a fall, Dec. 7, in England. She was the widow of author Negley Farson.

Florence Leddington, 75, longtime vaude booking manager for Syndicate Halls, died Nov. 29 in London.

Jessie Thompson, 78, actress, died Dec. 7, at Twickenham, Eng. She was knocked down by a motorcycle.

Charles Henry Bryning, 95, amusement promoter and cinema exhib, died recently in Rochdale, Eng.

Wife, 32, of Ray Hirsch, treasurer of Blackstone Theatre in Chicago, died Dec. 10 in that city.

Mother, 75, of Phil Stone, v.p. of radio station CHUM, Toronto, died Nov. 29 in that city.

Wife of Revue v.p. George Stern died Dec. 13 in Hollwood.

Folksinger Odetta Wows Stockholm Concert Aud

Stockholm, Dec. 19

American Negro folksinger Odetta drew 1,700 patrons to the Concert House here last Tues (5). She was received enthusiastically by press and audience, a particular achievement in that she is not too well known in Sweden and few of her disks are readily available here. The House's seating capacity is 2,000.

After finishing the formal portion of her concert, the singer was applauded for 10 minutes and returned to the stage for additional numbers. The audience reaction to Odetta and gospeleer Mahalia Jackson, who visited here last spring, appears to attest to a desire on the part of Swedish audiences for more such individual concerts as opposed to package shows.

Harry D. Squires

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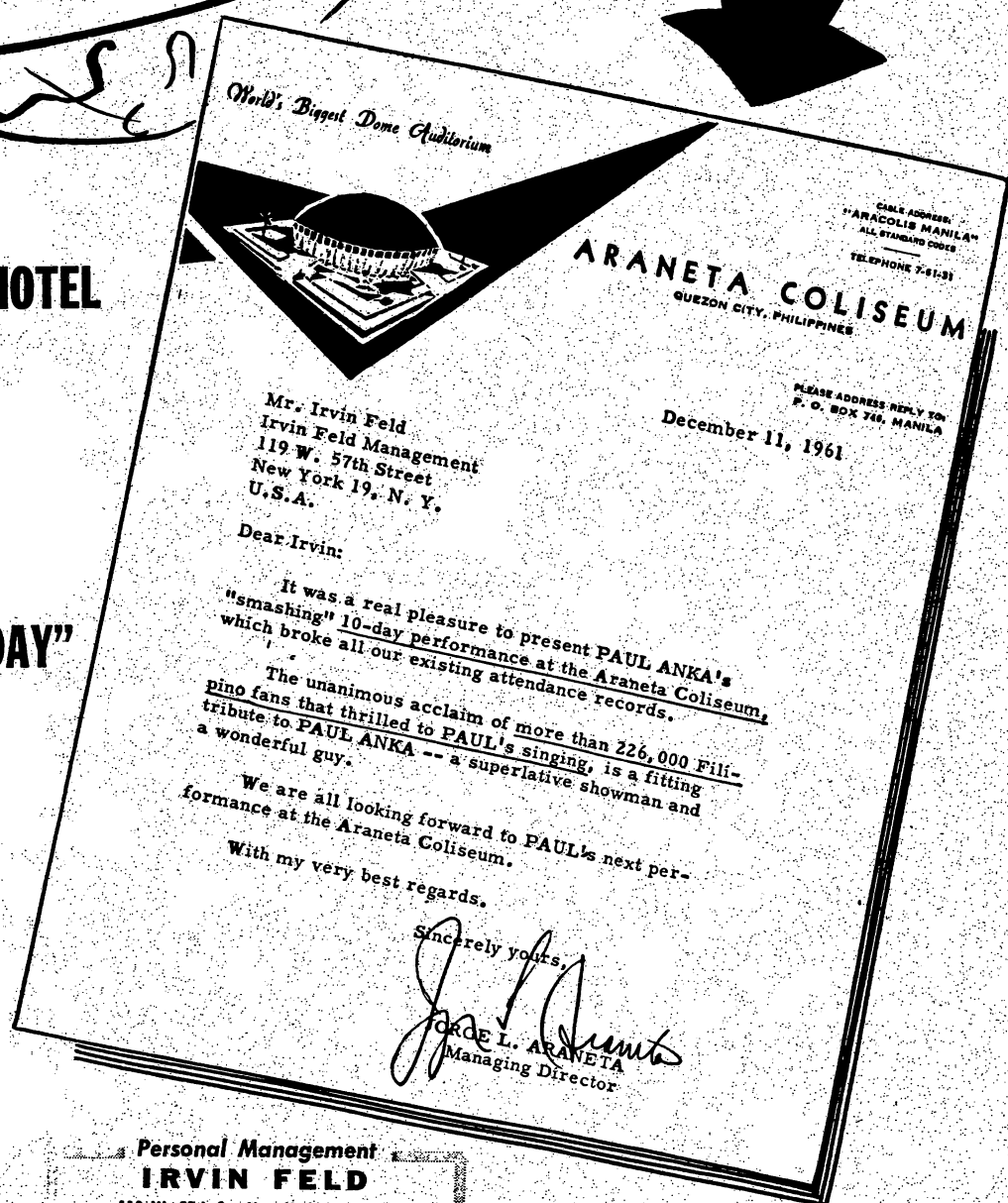

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U.S. FILMS' $1.5 BILLION IN '61

Twist Looms Biggest Merchandising Bonanza Since Davy Crockett Fad

In this age of merchandising tieins with just about anything that even smacks of fadism, it's not surprising that The Twist is getting into the act. The terp craze has become the subject of items ranging from fashions in clothing to monster label badges.

These promotions are usually worked in connection with a diskery for a particular platter or artist. But in some cases products with no music connection are copping The Twist handle as a gimmick to call attention to their merchandise. There also are a variety of other fields which all use the dance as a selling peg.

In the area of fashion, The Tailored Woman, New York women's apparel store, has a line of "twister" outfits. These are being promoted in the store's window by a display of Spiral Records' platter, "Oliver Twist." The label is also getting promotional mileage for its disk via an "Oliver Twist Hat," which has been produced by Robert Patterson Associates, the outfit that promoted the "Hula Hoop" last year.

Roulette Records also has a hat tiein to promote its "Doin' the Twist at the Peppermint Lounge" album and its soundtrack platter of Par's "Hey, Let's Twist." Manufactured by Sta-Well Hats, the top-

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Flock of L. I. Beach Clubs May Generate Hot Talent Competish Next Summer

The talent agencies anticipate a competitive situation at the Long Island Beach clubs next summer which will mean name bookings at a time when most of the expensive acts are forced to lay off. The bookings, for example, have already started at Malibu Beach Club and Lido Beach, which has set Xavier Cugat & Abbe Lane and is dickering for Sammy Davis Jr.

The agencies point out that the row of beach clubs in the Long Island area, which encompasses not only Lido Beach but Atlantic Beach as well as other seaside communities, presents the biggest potential for summer employment outside the Catskill Mountain sector.

The competition is keen in all those hostels and name talent is used as a means of enticing the leasing of cabanas and other facilities. In many cases, they are run free for members, with the public also admitted for tabs commensurate with prices in New York niteries.

Agencies have already started to contact most of the clubs in that area, and it's anticipated that a full season's lineup will be made even before the July 4 holiday, which is the official opening for the season.

Offer 2 German Stars Pacts in Hollywood

Frankfurt, Dec. 26.

Two German film stars, songstress Heidi Bruehl and Austrian-born actor Karl-Heinz Boehm, have been offered Hollywood contracts. Boehm, who recently completed "Four Horsemen of the Apocalpyse" and "Wonderful World of the Brothers Grimm" for Metro, has been offered a seven-year Metro contract.

The 19-year-old record star Heidi Bruehl just returned from a concert tour of New York, Chicago and Los Angeles. She returns to America in February to do tv series.

Quality Poor, So Stratford Cancels Its Film Festival

Toronto, Dec. 26.

Stratford (Ont.) Shakespearean Festival has decided to drop next summer's ancillary film festival, according to Michael Langham, director. Founded in 1956, film previewing has been discontinued until such time as the submitted products "can match the standard as set by the drama seasons," said Langham.

Film industry was also quoted as losing money at a buck a throw at the Avon Theatre (999-seater) during afternoon and evening showings during the two-week tenure, plus exhibitors' objections to "thousands of dollars worth of free publicity in the press" submitted by "arty" Canadian critics who opposed the Hollywood product.

Lutherans Refuse '7' To Segregated N.C. Cinema

Greensboro, N.C., Dec. 26.

A local theatre owner says he has been unable to secure a film on a religious subject because his place is not integrated.

"This could set a tremendously dangerous precedent," said Eugene Street. "It could be applied to almost everything."

He said the film was "Question 7" which was produced by Louis DeRochmont Associates in cooperation with Lutheran Film Associates, producers of the picture "Martin Luther."

Street said since all local theatres are segregated his competitors also would be out of luck if they tried to obtain "Question 7." Street's theatre is for whites only

(Continued on page 47)

44,000,000 GO TO THEATRES WEEKLY

Washington, Dec. 26.

When the final tallies are in, 1961 boxoffice receipts for U. S. pictures are expected to hit $1.5 billion — the highest since 1948. U. S. Commerce Dept. economists predict the b.o. take should soar to a new peak next year.

Department's year-end summary and outlook for the film industry painted a cheery picture of conditions, past and anticipated. The boxoffice gross during 1961 represented a hefty 7.1% bettering of the 1960 total of $1.39 billion.

Feature film production by U. S. outfits is expected to turn back a three-year downbeat by increasing to 185-190 in 1961 as against 165-170 last year.

Attendance, for the third straight year, is due to rise in 1961—and continue to ascend next. At the three-quarter mark of 1961, the average weekly attendance was pegged at more than 44 million—or 1.8% greater than the 43,500,000 calculation for the same 1960 span. In 1955-57 inclusive, the average weekly figure ranged from 45-46 million, sank to 40 million in 1958, recovered to 42 million in 1959 and 43.5 million last year.

The summary noted, however, a

(Continued on page 17)

Bigname AM-TV Shows to Spark '62 'Dimes' Drive

An elaborate series of prerecorded radio and videotaped tv programs publicising the March of Dimes 1962 campaign has been scheduled for January. Leading the events is a one-hour tv special, "The Scene Stealers," topped by Ed Wynn and Buster Keaton, to be hosted by Jimmy Durante and also including Eartha Kitt, Jack Lemmon, Rosemary Clooney, Fabian, Lorne Greene, James Garner, Jackie Cooper, Frank C. Baxter and others.

Also in the works is a 15-minute documentary to be narrated by Barbara Stanwyck labeled "Billy & Beethoven." Julie Harris will do a series of spots with the polio poster girl Debbie Sue Brown. In addition, other headliners will record spot announcements. Taking part will be Dick Clark, Frankie Avalon, Chubby Checker, Connie Francis, Paul Anka, Eydie Gorme & Steve Lawrence, Andy Williams, Ella Fitzgerald, Duke Ellington, Red Foley, among others. Van Cliburn, with Milton Cross announcing, will do a spot, as will Raymond Paige and the Radio City Music Hall Symphony Orch. "Disks

(Continued on page 34)

Wanger On Murrow: Best 'Image' Of U.S. Is Not to Be Too Self-Conscious

By VINCENT CANBY

Producer Walter Wanger, currently in the midst of filming 20th-Fox's "Cleopatra," which he describes as the biggest motion picture ever undertaken any where in the world, thinks it's about time that Americans treated their own product with the same respect that films (American and foreign) receive everywhere else.

The producer's remarks were made anent the current to-do over so-called runaway production, as well as the debates stirred up by Edward R. Murrow, U.S. Information Agency chief, in his Hollywood speech on the American "image" as reflected to the world via Hollywood films.

Wanger finds it nothing short of amazing that Americans, who were so much responsible for the evolution of films, should be the last ones to consider films intellectually (as an art) and diplomatically (as the most effective American propaganda medium). Murrow's speech, he said, while acknowledging the effect of films abroad did not disclose an understanding by the radio veteran of why they are so effective.

Audiences overseas, he continued, respect the American film because they know it is not government-subsidized, in contrast to the product from most leading film-producing nations. Also, unlike American newspapers, tv and radio

(Continued on page 17)

Rep. Adam Clayton Powell Putting Gospel in Groove

Rev. Adam Clayton Powell, Harlem congressman, is making his disk debut via Roulette Records. The Negro leader has waxed an LP containing several of his sermonettes and featuring religioso performances by singers Joe Williams and the Stamps Baxter Quartet.

The session was recorded at Powell's Harlem house of worship, the Abyssinian Baptist Church. It is a one-disk, double cover set which features Powell's biography and his credo on religion printed inside the jacket. The package will be called "The Gospel In Words and Music."

'The Wall' Stuns Munich Audience; Berlin Parallel

By JOHN KAFKA

Munich, Dec. 26.

Germany, which now has its own "wall" separating East and West Berlin, is getting a theatrical illustration of the Nazi forerunner in the Warsaw ghetto in World War II. The Millard Lampell dramatization of John Hersey's novel, "The Wall," is having its first German presentation at the local state-owned Residenztheater.

Audience reaction to this Hans Sahl translation of the work is reminiscent of the response accorded earlier German productions of "The Diary of Anne

(Continued on page 53)

Gathering the Facts On Negro Casting

Hollywood, Dec. 26.

Reps from all segments of the industry met last week at the offices of Assn. of Motion Picture Producers and agreed to implement the policy of presenting a true picture of the Negro in films and video.

Sesh, called by AMPP exec veepee Charles Boren, will be followed up by AMPP board, Screen Producers Guild and other groups to broaden the implementation, as agreed in previous sessions with the National Assn. for the Advancement of Colored People.

Guilds have also sent out letters to their members requesting they reflect the Negro as he or she appears in American life without distortion.

Indie Diskery Ties With JFK Physical Fitness Pgm. Via Body-Building Platter

Riverside Records has come up with a disk on physical fitness. The system used on the platter is called "Isometric Exercises" and has been developed by Vic Obeck, director of physical education at New York U. and member of President Kennedy's youth fitness committee.

In addition to simple fitness, the system has application to sports (special exercises for each sport) and is also beneficial to weight watchers. Its principal feature is that it is based on a plan of no exertion in that there are no weights or other such strain-makers used.

By using the "Isometric" plot of exercising for five minutes a day, one can supposedly reach one's maximum strength within six weeks. After that he need only employ the method five minutes a week to maintain his strength.

The platter's jacket will feature diagrams of the system with explanations written by Obeck, who will also conduct the exercise sessions on the disk. The method has been used widely by athletes but hasn't been given any wide public exposure.

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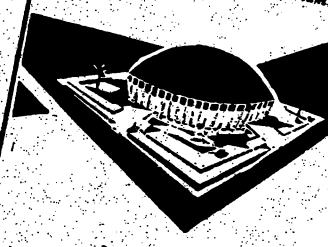

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December 11, 1961

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U.S.A.

Dear Irvin:

It was a real pleasure to present PAUL ANKA's "smashing" 10-day performance at the Araneta Coliseum, which broke all our existing attendance records.

The unanimous acclaim of more than 226,000 Filipino fans that thrilled to PAUL's singing, is a fitting tribute to PAUL ANKA -- a superlative showman and a wonderful guy.

We are all looking forward to PAUL's next performance at the Araneta Coliseum.

With my very best regards.

Sincerely yours,

JOSE L. ARANETA
Managing Director

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U.S. FILMS' $1.5 BILLION IN '61

Twist Looms Biggest Merchandising Bonanza Since Davy Crockett Fad

In this age of merchandising tieins with just about anything that even smacks of fadism, it's not surprising that The Twist is getting into the act. The terp craze has become the subject of items ranging from fashions in clothing to monster label badges.

These promotions are usually worked in connection with a diskery for a particular platter or artist. But in some cases products with no music connection are copping The Twist handle as a gimmick to call attention to their merchandise. There also are a variety of other fields which all use the dance as a selling peg.

In the area of fashion, The Tailored Woman, New York women's apparel store, has a line of "twister" outfits. These are being promoted in the store's window by a display of Spiral Records' platter, "Oliver Twist." The label is also getting promotional mileage for its disk via an "Oliver Twist Hat," which has been produced by Robert Patterson Associates, the outfit that promoted the "Hula Hoop" last year.

Roulette Records also has a hat tiein to promote its "Doin' the Twist at the Peppermint Lounge" album and its soundtrack platter of Par's "Hey, Let's Twist." Manufactured by Sta-Well Hats, the top-

(Continued on page 42)

Flock of L. I. Beach Clubs May Generate Hot Talent Competish Next Summer

The talent agencies anticipate a competitive situation at the Long Island Beach clubs next summer which will mean name bookings at a time when most of the expensive acts are forced to lay off. The bookings, for example, have already started at Malibu Beach Club and Lido Beach, which has set Xavier Cugat & Abbe Lane and is dickering for Sammy Davis Jr.

The agencies point out that the row of beach clubs in the Long Island area, which encompasses not only Lido Beach but Atlantic Beach as well as other seaside communities, presents the biggest potential for summer employment outside the Catskill Mountain sector.

The competition is keen in all those hostels and name talent is used as a means of enticing the leasing of cabanas and other facilities. In many cases, they are run free for members, with the public also admitted for tabs commensurate with prices in New York niteries.

Agencies have already started to contact most of the clubs in that area, and it's anticipated that a full season's lineup will be made even before the July 4 holiday, which is the official opening for the season.

Offer 2 German Stars Pacts in Hollywood

Frankfurt, Dec. 26.

Two German film stars, songstress Heidi Bruehl and Austrian-born actor Karl-Heinz Boehm, have been offered Hollywood contracts. Boehm, who recently completed "Four Horsemen of the Apocalypse" and "Wonderful World of the Brothers Grimm" for Metro, has been offered a seven-year Metro contract.

The 19-year-old record star Heidi Bruehl just returned from a concert tour of New York, Chicago and Los Angeles. She returns to America in February to do tv series.

Quality Poor, So Stratford Cancels Its Film Festival

Toronto, Dec. 26.

Stratford (Ont.) Shakespearean Festival has decided to drop next summer's ancillary film festival, according to Michael Langham, director. Founded in 1956, film previewing has been discontinued until such time as the submitted products "can match the standard as set by the drama seasons," said Langham.

Film industry was also quoted as losing money at a buck a throw at the Avon Theatre (999-seater) during afternoon and evening showings during the two-week tenure, plus exhibitors' objections to "thousands of dollars worth of free publicity in the press" submitted by "arty" Canadian critics who opposed the Hollywood product.

Lutherans Refuse '7' To Segregated N.C. Cinema

Greensboro, N.C., Dec. 26.

A local theatre owner says he has been unable to secure a film on a religious subject because his place is not integrated.

"This could set a tremendously dangerous precedent," said Eugene Street. "It could be applied to almost everything."

He said the film was "Question 7" which was produced by Louis DeRochmont Associates in cooperation with Lutheran Film Associates, producers of the picture "Martin Luther."

Street said since all local theatres are segregated his competitors also would be out of luck if they tried to obtain "Question 7." Street's theatre is for whites only

(Continued on page 47)

44,000,000 GO TO THEATRES WEEKLY

Washington, Dec. 26.

When the final tallies are in, 1961 boxoffice receipts for U. S. pictures are expected to hit $1.5 billion — the highest since 1948. U. S. Commerce Dept. economists predict the b.o. take should soar to a new peak next year.

Department's year-end summary and outlook for the film industry painted a cheery picture of conditions, past and anticipated. The boxoffice gross during 1961 represented a hefty 7.1% bettering of the 1960 total of $1.39 billion.

Feature film production by U. S. outfits is expected to turn back a three-year downbeat by increasing to 185-190 in 1961 as against 165-170 last year.

Attendance, for the third straight year, is due to rise in 1961—and continue to ascend next. At the three-quarter mark of 1961, the average weekly attendance was pegged at more than 44 million—or 1.8% greater than the 43,500,000 calculation for the same 1960 span. In 1955-57 inclusive, the average weekly figure ranged from 45-46 million, sank to 40 million in 1958, recovered to 42 million in 1959 and 43.5 million last year.

The summary noted, however, a

(Continued on page 17)

Bigname AM-TV Shows to Spark '62 'Dimes' Drive

An elaborate series of prerecorded radio and videotaped tv programs publicising the March of Dimes 1962 campaign has been scheduled for January. Leading the events is a one-hour tv special, "The Scene Stealers," topped by Ed Wynn and Buster Keaton, to be hosted by Jimmy Durante and also including Eartha Kitt, Jack Lemmon, Rosemary Clooney, Fabian, Lorne Greene, James Garner, Jackie Cooper, Frank C. Baxter and others.

Also in the works is a 15-minute documentary to be narrated by Barbara Stanwyck labeled "Billy & Beethoven." Julie Harris will do a series of spots with the polio poster girl Debbie Sue Brown. In addition, other headliners will record spot announcements. Taking part will be Dick Clark, Frankie Avalon, Chubby Checker, Connie Francis, Paul Anka, Eydie Gorme & Steve Lawrence, Andy Williams, Ella Fitzgerald, Duke Ellington, Red Foley, among others. Van Cliburn, with Milton Cross announcing, will do a spot, as will Raymond Paige and the Radio City Music Hall Symphony Orch. "Disks

(Continued on page 34)

Wanger On Murrow: Best 'Image' Of U.S. Is Not to Be Too Self-Conscious

By VINCENT CANBY

Producer Walter Wanger, currently in the midst of filming 20th-Fox's "Cleopatra," which he describes as the biggest motion picture ever undertaken any where in the world, thinks it's about time that Americans treated their own product with the same respect that films (American and foreign) receive everywhere else.

The producer's remarks were made anent the current to-do over so-called runaway production, as well as the debates stirred up by Edward R. Murrow, U.S. Information Agency chief, in his Hollywood speech on the American "image" as reflected to the world via Hollywood films.

Wanger finds it nothing short of amazing that Americans, who were so much responsible for the evolution of films, should be the last ones to consider films intellectually (as an art) and diplomatically (as the most effective American propaganda medium). Murrow's speech, he said, while acknowledging the effect of films abroad did not disclose an understanding by the radio veteran of why they are so effective.

Audiences overseas, he continued, respect the American film because they know it is not government-subsidized, in contrast to the product from most leading film-producing nations. Also, unlike American newspapers, tv and radio

(Continued on page 17)

Rep. Adam Clayton Powell Putting Gospel in Groove

Rev. Adam Clayton Powell, Harlem congressman, is making his disk debut via Roulette Records. The Negro leader has waxed an LP containing several of his sermonettes and featuring religioso performances by singers Joe Williams and the Stamps Baxter Quartet.

The session was recorded at Powell's Harlem house of worship, the Abyssinian Baptist Church. It is a one-disk, double cover set which features Powell's biography and his credo on religion printed inside the jacket. The package will be called "The Gospel In Words and Music."

'The Wall' Stuns Munich Audience; Berlin Parallel

By JOHN KAFKA

Munich, Dec. 26.

Germany, which now has its own "wall" separating East and West Berlin, is getting a theatrical illustration of the Nazi forerunner in the Warsaw ghetto in World War II. The Millard Lampell dramatization of John Hersey's novel, "The Wall," is having its first German presentation at the local state-owned Residenztheater.

Audience reaction to this Hans Sahl translation of the work is reminiscent of the response accorded earlier German productions of "The Diary of Anne

(Continued on page 53)

Gathering the Facts On Negro Casting

Hollywood, Dec. 26.

Reps from all segments of the industry met last week at the offices of Assn. of Motion Picture Producers and agreed to implement the policy of presenting a true picture of the Negro in films and video.

Sesh, called by AMPP exec veepee Charles Boren, will be followed up by AMPP board, Screen Producers Guild and other groups to broaden the implementation, as agreed in previous sessions with the National Assn. for the Advancement of Colored People.

Guilds have also sent out letters to their members requesting they reflect the Negro as he or she appears in American life without distortion.

Indie Diskery Ties With JFK Physical Fitness Pgm. Via Body-Building Platter

Riverside Records has come up with a disk on physical fitness. The system used on the platter is called "Isometric Exercises" and has been developed by Vic Obeck, director of physical education at New York U. and member of President Kennedy's youth fitness committee.

In addition to simple fitness, the system has application to sports (special exercises for each sport) and is also beneficial to weight watchers. Its principal feature is that it is based on a plan of no exertion in that there are no weights or other such strain-makers used.

By using the "Isometric" plot of exercising for five minutes a day, one can supposedly reach one's maximum strength within six weeks. After that he need only employ the method five minutes a week to maintain his strength.

The platter's jacket will feature diagrams of the system with explanations written by Obeck, who will also conduct the exercise sessions on the disk. The method has been used widely by athletes but hasn't been given any wide public exposure.

Frank Butler Parlays Times Want-Ad, Joe Kennedy's Old Pix Into Winner

By HERM SCHOENFELD

"I found my television package through the New York Times" could be the legitimate testimonial of Frank Butler, onetime radio-tv actor and now owner of the five-minute kidfilm strip, "Billy Bang Bang." Butler's company, Screen Feature Associates, has just been guaranteed in excess of $500,000 by MGM-TV which has taken over the syndication rights to the "Bang Bang" show after its click on WABC-TV, N.Y., as an early morning feature.

A buff of the want-ad and merchandise-for-sale columns in the New York dailies, Butler last year was hit by a notice in the "miscellaneous" column of the Times which read: "World rights to 18 silent western films for sale." Butler hot-footed it to Brooklyn where he bought the negatives from a metal yard operator who once had dreams of selling films to television.

The 18 films turned out to be westerns made in between 1925 and '27 with Bob Custer as star. The pix were produced by the Film Booking Office, a predecessor company of RKO, and the original negatives bear the credit: "Presented by Joseph P. Kennedy," the father of President John F. Kennedy. The films had passed through several hands, including a company known as United Screen Associates, before winding up with its current owner, Screen Features Inc. It's now believed

(Continued on page 34)

Mary Margaret McBride
from her beauceolic retreat details what it's like to be
Only Two Hours From Broadway —And It's Like Mars
* * *
one of the many Editorial Features in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles.

Keeping Up With Callas; Return to LaScala Makes 'Medea' Truly First Night

By TRUDY GOTH

Milan, Dec. 19.

LaScala actually opened its season with Verdi's creaky old "Battle of Legnano" but its second night, with Maria Callas back at the house, was the real social and musical excitement. Scalping of tickets was in full cry, running to a reported $150 a pair in the orchestra.

Callas is not the opera-stout soprano who appeared in "Medea" at La Scala in 1953. Eight years have trmmed down the figure to svelte lines. She brought great energy, style and verve to the role in 1961, though her voice at times frayed and wobbled. She took painfully wrong notes in the second act—yet this is in part her deliberate theory that beautiful sound must sometimes be sacrificed for powerful drama. Surely in Italy as at the Met Opera in Manhattan she has been the most intensely dramatic of the singing actresses of this generation.

Of course her theories of role and her vocal production have

(Continued on page 52)

Diana Dors Tops Initial Bill at London's New Bal Tabarin, a 280G Eatery

London, Dec. 26.

Diana Dors has been signed to top the initial bill at Bal Tabarin, a new $280,000 late-night eatery which bows in the West End Friday (1). Agent Johnny Riscoe has pacted Buddy Greco, Billy Daniels, Rose Murphy, Mel Torme and Ruth Wallis to follow Miss Dors, and is dickering with Sarah Vaughan.

The talent, all in the $4,200-a-week bracket, will be engaged for four weeks. They will appear at 9:30 p.m. and 1 a.m. each night, including Sundays.

Backing the new saloon is Paul Raymond, boss of Raymond's Revuebar and the Celebritie. Bal Tabarin is in Hanover Square, on the site of the refurbished Riviera club. It seats 133 people top, but Raymond aims to keep the clientele down to the 100 mark. He is charging $7.35 per person; including groceries, and the restaurant is licensed till 3:30 a.m., with the usual midnight grog closedown on Sundays.

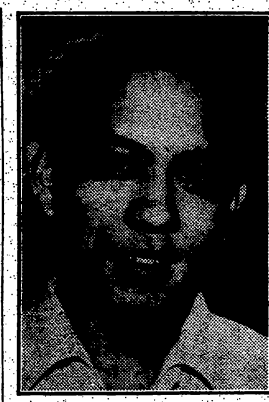
Frank Weir has quit the Colony to baton the main band, with the Ian Cameron Group in support.

Sandy Lieberson Joins Kaufman-Lerner in Rome

Rome, Dec. 26.

Sandy Lieberson has resigned from the Jaffe Agency, Hollywood, to join Kaufman-Lerner Associates in Rome. He'll act as liaison between the Continental office and American producers in the production of film and television packages. He was formerly with the William Morris Agency.

Annalona Limentani will head the agency's talent department and William Packer will work on literary, theatre and television.



JORGE L. ARANETA

Managing Director, Araneta Coliseum, Quezon City, Manila, Philippines, says:

"With a smashing 10 day performance at the Araneta Coliseum, PAUL ANKA BROKE ALL OUR EXISTING ATTENDANCE RECORDS!

"Thrilling 226,000 Filipino fans is a fitting tribute to PAUL ANKA, a superlative showman.

"We are pleasurably anticipating PAUL ANKA'S return engagement."

College Football Take Gets Bigger

Atlanta, Dec. 26.

For the eighth year in a row college football attendance has gone up. With Dixie ticket buyers leading the parade, this year's attendance, according to a survey by the Collegiate Athletic Bureau, showed that 20,677,604 fans attended the 2,697 home games of 616 colleges, an increase of 1.34%.

Actually, since four less colleges had football teams during 1961 season, resulting in 14 fewer games, actual average attendance at contests showed an increase of 1.87%.

Southwest area, made up of Southwest and Border Conferences, had largest increase percentagewise, 6.76%, although the South, comprising Southern, Southeastern and Atlantic Coast Conferences, plus such independents as University of Miami, Florida State U., Mississippi Southern, et al, had the greatest total attendance increase.

Dixie grouping, which lumps 22% of football playing colleges in entire country, was up 5.10%. In contrast to four years ago, 1,064,356 more spectators saw gridiron games in Hot Biscuit Belt this year.

Biggest upsurge was noted at Mississippi State at Starkville, (not to be confused with Ol' Miss, at Oxford), where the average crowd

(Continued on page 54)

'NUDE ON THE MOON' CALLED TOO FAR OUT

Greenville, S. C., Dec. 26.

A film advertised as showing "man discovering a nudist colony on the moon" has been taken off the playbill at the Paris Theatre when two city detectives walked in and caught the last half of the show.

Rufus Neal, mangaer of the theatre, said he had been too busy to preview "Nude On The Moon" and hadn't seen it. When the detectives asked him to cease running it, he complied and shipped it back to the distributor in Charlotte.

Detectives said they took a look at the movie on request of Gerald W. Shaw, city manager, who said he had received several complaints about the film.

Perennial Chevalier

Hollywood, Dec. 26.

Maurice Chevalier, for his 1930 Paramount starrer, "The Big Pond," sang "Livin' in the Sunlight, Lovin' in the Moonlight," cleffed by Al Sherman.

The perennial singer last week recorded three new tunes from his Walt Disney pic, "The Castaways," including "Merci Beaucoup," "Enjoy It" and "Grimpons." Trio were cleffed by Al's sons, Dick and Bob. Pair currently have the teenage hit, "Let's Get Together."

Moss Hart, A Many-Splendored Talent

B'way Figure's 30 Year Success Saga—His Colorful, Sensitive and Spendthrift Nature Recalled

By ROBERT J. LANDRY

Though he was born and reared in the Bronx in direst poverty and was planning to spend the rest of his life in California splendor, it is accurate to describe Moss Hart as of Broadway, root, branch and flower. He had been a kind of song-and-dance man on the Borscht Circuit before he crashed the big money via "Once In A Lifetime" with George S. Kaufman. Hart's beginnings as a performer yield some parallel, career-wise, with that other broadly versatile Broadwayite, George M. Cohan.

The point may be that Moss Hart was the typical but rare many-talented man of the theatre for whom such comparisons are always sought. He had, of course, enormous drive, fertility and need of perfection. His personal extravagances, sometimes called his gusto, was part of his avidity for life. If he spent money as if he held the copyright on it, his earnings over 30 years were proportionate to his princely flair.

When he dropped dead last Wed. (20) in Palm Springs, his new home, Hart at 57 was fully aware, via several earlier heart attacks, that his outpourings of energy, a lifetime trait, were on notice of

(Continued on page 55)

From Hollywood
Stirling Silliphant
presents an iconoclastic thought on how to keep those 'Wasteland' cracks, in a bright piece entitled
I Got This Idea, See!
* * *
another bright Feature in the upcoming
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

His Lost 'Cummervest' Undressed Him as An Artist, Pianist Claims

Pittsburgh, Dec. 26.

Concert pianist Ozan Marsh has filed a $5,000 suit against the Hilton Hotels for the alleged inconvenience he suffered last year when the Pitt Hilton is supposed to have lost his "cummervest" (while the word does not appear in Webster's, it is in the complaint).

Marsh made his Pitt debut Nov. 15, 1960 and before his concert at Carnegie Hall he had sent out his dress suit and white vest to be cleaned before the performance. The suit came back but with no vest.

A frantic scene followed with Marsh insisting that the hotel find his vest or get him a substitute. The hotel finally came up with

(Continued on page 54)

In Halls of Twist He's Pushing Tango

Paris, Dec. 26.

Pop songwriter Guy Beart is waging a determined war on the twist dancehall rage here and trying to bring back the tango to replace it. He held a roundtable meeting with leading magic publishers and orchestra leaders this week to prove his point via demonstrations by many noted dancers. He also makes the rounds of the twist spots giving tango demonstrations. So far he has made some inroads but the twist is still in the lead.

Beart claims that the tango is really a French phenomenon in spite of its Argentino origins, and that Culture Minister Andre Malroux was a great tango man in his day and still partial to it and that it would soon replace the twist.

French TV on Carpet As Too Pro-Gaullist In Debates Coverage

Paris, Dec. 26.

The state operated television one chanel system, under the Radiodiffusion-Television Francaise, caused an incident in the National Assembly this week when Leftist and Rightist government opposition members objected to the way tv had been covering the Assembly debates on the proposed motion of governmental censure.

It was claimed that the RTF had given a lion's share of the time to a speech by a pro-Gaullist rep and hardly any to dissenters. Two deputies, opposed to this, asked if the state tv network was a public service or a means of propaganda, and this brought on a wave of desk slamming and stamping reminiscent of the more unruly days of other republics.

There were also cries of evicting the video crews but these worked on unconcernedly. The stamping of government viewpoints on subsidized newsreels has also been objected to of late. This week's reels, treating the UN-Katanga fighting in the Congo, had the commentator remarking that it was a stupid war and underlining President De Gaulle's antipathy toward the UN.

12/27
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HAPPY NEW YEAR

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UNIVERSAL-MCA WEDLOCK IFS

Pathe-America's 1962 Financing Of 12-to-18 Indie Features

Hollywood, Dec. 26.

Pathe-America, which participated in financing 17 indie features this year, will continue its fiscal activity next year to the tune of 12 to 18 films to be produced in the U.S.A. and abroad, veepee James Burkett states. Between $2,500,000 to $5,000,000 will be spent, it is estimated, the ultimate figure probably winding closer to the latter.

Total outlay for current year hasn't been computed but should fall into the same category, according to Burkett.

No definite commitments for next year's quota have yet been made, but veepee heads for Gotham Jan. 3 for several weeks of talks with prexy Budd Rogers on future planning. At the same time both execs will map out a release sked for majority of 17 pix in the can.

Bulk of the product financed in current year will be marketed after February. Delays in making available more than a handful till now are due to lack of advertising and press material. Forthcoming sked will be contingent on when such material can be processed for distribution. P-A has been funneling its releases through Universal - International exchanges. Whether the arrangement will be stretched to include all 17 pix is on the agenda for the New York seshes between Rogers, Burkett and U-I execs.

Of the 17 films, nine were made in this country, seven in Hollywood, one in Miami and another in Arizona. Four were lensed in England, two in Mexico, one in Ireland and another in Hong Kong.

Bearing the stamp of Hollywood manufacture are "Fear No More," "Force of Impulse," "Run Across the River," "Five Minutes to Live," "Night Of Evil," "Paradise Alley," "The Intruder." Produced in England were "The Unstoppable Man," "Never Take Candy From A Stranger," "Whistle Down the Wind" and "Victim." Lensed in Mexico were "Gina" and "Beyond All Limits." "Deadly Companions" was filmed in and near Phoenix, Ariz. "Out Of The Tiger's Mouth" was produced by Wes Ruggles and Tim Whelan in Hong Kong.

Peace, It's Dubious With Distributors, Credo of Berger

Minneapolis, Dec. 26.

Even though disappointed that his hopes were dashed at the Allied States' Miami convention, circuit owner Bennie Berger still desires the reactivated North Central Allied, of which he's interim board chairman, to remain an Allied unit. And he says he's certain that'll be the decision at its first convention here Jan. 6.

Back from Florida, Berger, who was mainly responsible for the local unit's rebirth, admitted feeling badly because the national body and its officers didn't see eye to eye with him and take a more "angry" attitude toward the film companies against "murderous sales policies which are killing many exhibitors."

However, declares Berger, "it's a lead pipe cinch that our organization will decide at its forthcoming regional convention to assail the distributors continuously until the latter demonstrate a change of heart—this regardles of the national body's peaceful intentions."

Local president Martin Lebedoff, who was picked for the post after revealing his belligerency toward the film companies, still favors battling the distributors in the courts and elsewhere "without any letup as long as present conditions remain."

Indications are that the wishes

(Continued on page 4)

Vet Filmster

Arthur L. Mayer

deplores the manner in which show business imitators have surpassed its originators

Flattery Is Getting Us Nowhere

* * *

another interesting Feature in the soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Distribution in A Word: Outmoded

Hollywood, Dec. 26.

Motion picture distribution is generally outmoded, with independent companies making the greater headway today, it is generally agreed by a group of distribution executives in the current issue of the Screen Producers Guild Journal. Under the heading "The Journal Looks at Motion Picture Distribution," Arthur Mayer, Max E. Youngstein, Robert L. Lippert, Walter Reade Jr., Glenn Norris, Norton V. Ritchey, Alfred E. Daff and James S. Burkett carefully outline the changes in the business that have affected its merchandising arm.

Almost universally, the execs indicate current distribution methods, with exchanges in some 32 major cities, are far too costly and have not changed in forty years despite a more than 50 per cent decline in production. Several suggest doing away with the exchange system entirely and replacing it with centralized offices on a cooperative basis to which exhibitors would be brought to buy instead of having individual salesmen in the field selling to each theatreman.

Costs involved, it was pointed out, are becoming prohibitive, with advertising and promotion a major point that is three to four times higher for the distrib than it is for the exhib. Youngstein, particularly, called for more cooperation between the two.

Reade, who has scored recently with several independently-dis-

(Continued on page 15)

Ducking Competition, San Sebastian Fest Month Early in 1962

Madrid, Dec. 26.

San Sebastian International Film Festival this year will take place from June 9-18; almost a full month earlier than annual slotting during the past seven years.

Principal reason advanced here for the time switch was the situation treated last year when the Basque film organizers found themselves badly cramped for time with the Berlin Film Festival preceding the Basque fest by a day or two and the Moscow Film Festival overlapping events at San Sebastian.

While the new dates offer diminished competition, it has been pointed out in Madrid film circles that the Basque oceanside resort city does not begin to come alive seasonally until mid-July. Consequently, commentators say, there is a risk the coming festival will be even less animated than in the past. On the otherhand, the new schedule will help Fest organizers lick the annual problem of inadequate accommodations.

DECCA STOCK AS DEAL LEVERAGE

By JACK PITMAN

Deal (still hot but in holiday abeyance) which would align Music Corp. of America and Universal Pictures, as feature filmmaker and distributor, could, like an iceberg, thrust far deeper than currently meets the eye. But regardless how extensive the alliance, it has to be mutually escalating—moreover, altering some intratrade relationships and fiscal rankings.

Gist of the corporate significance, as insiders profess to guage it, is that the two managements may emerge interlocked via a stock swap involving MCA and Decca Records, the film company parent with 87% ownership of U.

If a deal jells to this extent, the effect would virtually be to meld two of the most aggressive, high-powered managements in show business. But to make the technical distinction, the arrangement would actually involve MCA-TV, after the expected spinoff of the performer repping operation.

Advantages

MCA would be cutting itself in with an upbeat film production operation while Universal would be joined to perhaps the most competitive television packager around. This latter provokes related thoughts—MCA as a vigorous middleman for theatrical vaulties, and the outfit's hefty leverage with talent, even after the gesture of talent agency divesture.

As prez of both Decca and U, Milton Rackmil is believed firm on protecting Decca's holdings in the film company, which means that in his dickers with Lew Wasserman, MCA president, only Decca shares would figure in the deal. This would be no problem—for one thing, the disk parent has no really dominant shareholder, the heftiest block—241,700 shares—being owned by Universal. (This is not figured part of Decca's outstanding stock, amounting to 1,285,701 shares as of the last holders' meet April 11.) Also, there are 75,100 Decca shares reposing in the latter's treasury. The assumption, thus, is that part of the U holdings in Decca, or the orphaned shares in Decca treasury, would transfer to MCA. Or maybe all of one or the other.

The speculation also suggests Rackmil's ability to fortify the deal out of his own holdings, if need be. He personally has only 1,713 in Decca (and an option on another 35,000), but his family holds 70,000. In addition, the prez controls another block of 18,000 held in three trusts, of which he is co-trustee.

Aside from the depth of the alignment, Universal's own production blueprinting would continue undisturbed—that is, there's no temptation to lean on MCA as a product source, thus curtailing U activity. To do so, obviously, would be self-defeating—for both sides. Both production entities would have very distinct identities, albeit releasing through the same distribution system.

TelePrompter's New Unidentified Device; Talking With Westinghouse

TelePrompter has been holding talks with "several" electronics firms, notably Westinghouse, looking to a partial licensing deal on an in-development item in the retail tape field. Item is unspecified, and a company spokesman will only say, "We think it is pretty hot." Understood it may have video as well as audio implications.

Deal possibly could involve some stock transfer, if and when. TelePrompter isn't in position, either with coin or organization, to enter the consumer market direct, hence the need to align with a solid distributor.

Churchmen Press Chicago Mayor; Pix Censored, But Other Media Not Via New 'Classification' Ordinance

By MORRY ROTH

Chicago, Dec. 26.

A new motion picture censorship ordinance barring children under 17 from certain films has been passed by the Finance Committee of the Chicago City Council. There's no doubt that the ordinance, which sets up a Motion Picture Appeal Board for the first time in Chi, will be passed by the full Council at a general session tomorrow (Wed.).

Chicago has been operating without an adults-only classification since March 24, 1959, when the U.S. District Court ruled against the provision that persons under 21 could be barred from certain pictures.

The new ordinance is essentially the same as the previous one, but carefully drafted to fit the legal interpretations in the 1959 Paramount ("Desire Under the Elms") and 1961 Zenith ("The Lovers") cases in which the city was rebuffed. Pictures can be licensed only for those 17 or older or can be banned entirely. The basic censorship unit will remain under the jurisdiction of the police department, but the Appeal Board will be selected by the mayor from persons "educated or experienced in art, drama, literature, philosophy, sociology, psychology, history, music, science or other related fields." They would be paid $50 for each day they meet.

Why The Haste?

Exhibitor groups and one alderman, Leon Despres of the fifth (Univ. of Chicago) ward, expressed dissatisfaction at the way the ordinance was rushed into committee. Despres created some heated debate at a hastily-called subcommittee last Tuesday (19) by demanding to know "who is behind

(Continued on page 18)

Vet Boswell

Richard Maney

has written a discerning piece on how the profession (or racket) has grown since Barnum's days in

Confessions of a Press Agent

* * *

another interesting Feature in the soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Institutional Ads Aimed at Radio

Advertising-publicity directors committee of the Motion Picture Assn. of America has under study a proposal to allocate 5% of distrib-exhibitor cooperative ad money for an institutional campaign on radio.

Project originated with Si Seadler, Metro's eastern ad manager, who also wrote a singing commercial to go with a tune he's now undertaking to have recorded. The full MPAA committee is waiting to hear the record before voting on the institutional plug idea.

Seadler submitted this jingle to get the message across:

"If you're home a lot,
To be living right,
Go out to a movie,
Go out tonight."

Interestingly, Seadler and others earlier were thinking in terms of doing something on radio, institutionally, to combat only the Saturday night prime-time television features. But then it's been found that these theatrical exposures aren't hurting exhibitors so much as had been earlier feared.

California's Own Leer Films Seen Drawing New 'Obscenity' Rule

Los Angeles, Dec. 26.

Strengthening of that section of California's Penal Code relating to "obscenity" in motion pictures is suggested by the special fact-finding committee appointed to survey the rising tide of objectionable films, in one of two recommendations made to the L.A. County Board of Supervisors as possible stop-gaps to the problem.

The 24-man committee chaired by Paramount's Y. Frank Freeman, AMPP board chairman, and composed of reps of both film and non-

(Continued on page 17)

YOU GOTTA RUNAWAY, THINKS TONY MANN

Hollywood, Dec. 26.

Anthony Mann hereafter will base all future film projects in Spain, he reported during his one-day stay here for preem of Samuel Bronston's "El Cid" at the Carthay Circle. He called attacks on "runaway" production unrealistic because "filmmakers have been driven away due to the cost the

(Continued on page 17)

'Guns' Big Bark Lovely Sound To Col Shareholders

Columbia stockholders got a cheerful earful at their annual homeoffice meeting in New York last week. This came particularly with the statement by Abe Schneider, president, that the first quarter earnings (new fiscal year began July 1) leaped to 80c per share, compared with 30c for the corresponding period a year ago.

Leo Jaffe, second in command as 1st v.p.-treasurer, added that the trend is continuing, a major point being the success of "Guns of Navarone," which will be the second biggest picture in Col's history. "Bridge on the River Kwai" has the crown.

(Col is figuring on a domestic rental gross of $12,500,000 for "Navarone," which is truly high stakes, and obviously comes fairly close to the $15,000,000 chalked up by "Kwai.")

All Col divisions are on the upbeat, with Screen Gems the outstanding entity. This television subsidiary continues as a leader in the field. Gaining ground is Colpix Records with an annual gross of over $1,000,000.

Minority stockholder Lewis Gilbert said he heard a rumor that Gems would be taking over the Col studio. There has been such a rumor in circulation for some time. Schneider said it's simply not so.

Samuel J. Briskin, studio v.p. came in from the Coast to detail upcoming production and his outline of anticipated values obviously went over well.

All directors of the corporation were reelected and the stock-option plans for execs were approved as anticipated.

'Judgment' Shapes as B.O. Hit In W. Berlin; Crix Rate Pic Courageous

By HANS HOEHN

Berlin, Dec. 26.

Indications are that Stanley Kramer's "Judgment at Nuremberg," given its local preem at Cinema Paris last Friday (15), one day after its gala world launching (an invitional affair) at the city's Congress Hall, will emerge as a stout boxoffice success in West Berlin. Normally, the local firstruns sell tickets only three days in advance. In view of the puiblic interest, however, Cinema Paris has decided to make an exception and sell tickets seven days in advance. The cinema anticipates big biz during the Xmas holidays. All this is unusual in view of the fact that local patrons usually like "light entertainment" during the Christmas season. Cinema Paris is a 425-seat house.

The reviews that "Judgment" drew in the city were mostly very good and some were excellent. Some negative criticism stemmed from the question whether such difficult subject matter can be filmed at all. But nearly all praised Kramer's courage, honesty and objectivity and stressed the importance of the film especially in this country.

Friedrich Luft, West Berlin's No. 1 film critic, concluded his extensive review by saying: "The film is so honest, so clean in its intention and conviction, so courageous as per its theme and so praiseworthy for its ambition towards the truth, but has only one mistake: It's too much film; it remains great cinema where the theme, which so honestly has been taken up, seems to strive against the means of the film and may they ever be so competent and upright."

Bert Reisfeld wrote in Bild-Zeitung, country's largest paper: "Stanley Kramer's pictures always have something to say. Mostly they are saying something which many people cannot bear: the truth. This is also the case with 'Judgment at Nuremberg,' which, even when applying the strictest standards, could be considered one of the most important pictures of the year."

The acting drew particular praise although some scribes indicated that it was overly good, namely to the extent that one was always aware the actors were merely actors. (This, however, had to do with the stars' familiarity with the viewers.

Spencer Tracy walked off with the lion's share of acting honors, according to the crix.

Although there are currently many top releases in town, "Judgment" easily rates as the most talked-about pic now in Berlin. Incidentally, the local branch of United Artists informed the local press that a large billboard on the film erected on Kurfuerstendamm, was torn down by unknowns during Saturday night.

L. A. to N. Y.

Cindy Ames
Michael Callan
Bennett Cerf
Richard Conte
Hillard Elkins
Fabian
Lee Goodman
Dorothy Hart
Teddy Hart
Alfred Hitchcock
Lee Irwin
Peter Lorre
Joe Mielziner
Joseph H. Moskowitz
Stuart Ostrow
Basil Rathbone
David Schwartz
Alix Talton

U. S. to Europe

Irving Berlin
Samuel Bronston
James Dobson
Robert Downing
Milton Goldstein
Charlton Heston
Anthony Mann
Mary Peach
Billie Whitelaw

The Finest Address
In London
May Fair Hotel
BERKELEY SQUARE, LONDON, W.1.
Res.: Cable Colicci—Mayfairtel,
London or Your Travel Agent

LUBLINER & TRINZ INTO SKOKIE, ILL.

Chicago, Dec. 26.

Lubliner & Trinz, longtime Chi motion picture theatre owners and operators, will break ground for a new theatre in January near Skokie, Ill., a northern suburb. To be known as the Edens (it is adjacent to Edens Expressway), house has a 1962 Labor Day opening target and will seat 1,400 to 1,500.

Theatre will be built of a new type of construction—a hyperbolic parabaloid, resembling a huge saddle. Architects Perkins & Will say that this is the first time that this type of construction has been used for a theatre. Advantage, according to the architects, is primarily the dramatic appearance. However, the construction style, which has been used in several churches, has also proved effective as far as accoustics and sight lines are concerned.

Edens will have its boxoffice inside the lobby rather than out front, and will have a sunken television lounge off the foyer. Partners in the operation are Howard and Robert Lubliner, Mayer Stern and Bruce Trinz.

More O'Seas Sales Links, MG, 20th

Metro and 20th-Fox are expected to reach final agreement shortly on a deal to extend their presently operative foreign distribution pact to about a half-dozen more overseas markets.

The agreement already in force covers 11 markets, with 20th handling for both companies in New Zealand, Venezuela, Ecuador and Trinidad, and Metro for both in Austria, Chile, Peru, the Dominican Republic, Vietnam, Siam and Jamaica. It's understood the new deal will encompass markets of similar size, with Metro and 20th continuing to go their own way in the larger, and thus more complex, European territories such as Britain, France and Italy.

According to one exec, "some horse-trading still remains to be done" before signatures are put on contracts. As he put it: "We may take one somewhat bigger while they take two smaller ones," thus the exact number of markets to be covered is not yet set.

Reg Quarterly $1.06 on Columbia Pfd. Stock

Columbia board last week declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock.

It's payable Feb. 15 to stockholders of record on Feb. 1.

Prem At Col Meeting

Otto Preminger showed up at the Columbia annual stockholders meeting last week.

Producer, whose latest for Col is to be "The Cardinal," explained his presense by saying, "I just wanted to see what the other stockholders looked like."

New Orleans, 45, Elects

New Orleans, Dec. 26.

John J. Richards was elected chief barker of Variety Club, Tent No. 45, here Wed. (20).

Other officers are Joel Bluestone, first assistant chief barker; Ernest MacKenna, second assistant chief barker; Kermit Karr, property master, and Carl Mabry, dough-guy. Richards succeeds Page M. Baker.

N. Y. to L. A.

George M. Cahan
Bernard Hart
Groucho Marx
Arnold Moss

Europe to U. S.

Alan Brien
Eileen Herlie
Christine Kaufman
Neil Kirl

Globetrotter
Joseph Mill Brown
likens today's brouhaha over Henry Miller to yesteryear's derring-do when
Clara Bow's Underwear
was a big marquee lure in the glorified 'Cathedrals of the Cinema' and the Publix-Roxy Picture Palaces
* * *
another interesting Feature in the soon-due
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

India Big User Of Yank Films But Censor 'Em

Washington, Dec. 26.

Uncle Sam remained the biggest foreign supplier of feature films to India during 1960, outdistancing its nearest competitor, the United Kingdom, by more than seven to one.

The American imports, however, were subjected to heavy censoring by the Indian Central Board of Film Censors, according to a U. S. Commerce Dept. report. Of 112 U. S. pix, 12,408 feet of film were sheared before exhibition, and 48 features were tagged for adult viewing only, meaning 18 years and over.

U.K. ranked next with 15 features, followed by West Germany, 8; USSR, 7; China, 5; Hungary, 4; Italy, 3; Japan, 3; and Poland, 2. The total number of imported features was reported at 165 last year, a drop from the 197 during 1959.

In its report, the Commerce Dept. said the domestic film industry in India, as well as foreign distributors, have been facing increasing difficulties with ever-toughening censorship standards. Local producers also are handicapped by shortage of trained personnel, which the Government is tackling by setting up a special motion picture training school.

Other problems cited in the report were hiked admission taxes by some State governments and demands for limits on foreign film screen time by the domestic industry.

Of 4,355 motion picture theatres said to be operating in India, 3,082 are permanent and 1,273, temporary—usually tents.

Indian producers made 320 features in 1960, as against 303 in 1959 and 293 in 1958. Only 20 of the total were in color, the report explaining that demand for color has not been very significant.

The admission tax hokes stirred a mass closing of 800 theatres in the States of Madhya Pradesh, Rajasthan and Maharashtra, where a 5% increase was imposed, last April.

The report also recounted Motion Picture Export Association's successful battle against a 22% increase in import duties on exposed motion picture film. The increase was cancelled several months after its imposition in April, 1960.

ARWIN (DORIS DAY) SHRINKS COL DEAL

Hollywood, Dec. 26.

Arwin Productions' eight feature deal with Columbia Pictures has been reduced to two, at the request of Martin Melcher, who owns outfit with his wife, Doris Day. "I didn't want to tie Miss Day up to more than two films at Columbia," he explained move, calling the "peculiarity of the business today" as his main reason. He also stated he wanted stars' contractual obligations, to be "more flexible."

As pact now stands, Miss Day will star in both productions, to be decided upon later. Original contract called for her to star in four and remaining four to be without her. Col and Arwin still jointly own "Roar Like a Dove" and "Ex-Wife," latter to have been the starter on old deal.

New York Sound Track

Next year's (sixth annual) San Francisco Film Festival dates will be Oct. 31 through Nov. 13, per fest director **Irving M. Levin.**

Report (unconfirmed) has **Bobo Rockefeller** taking a role in III Task Pictures' "Wounds of Hunger," bullfight film set to start in Mexico City March 1.

Rumor making the rounds here last week to the effect that Metro had "bought in" on 20th's "Cleopatra" seems to have had its genesis in fact that the two companies are having high level talks re extending their agreement to merge distribution facilities in various world markets. Two companies already have deals in certain Latin American and Asian areas . . . AIP prexy **Jim Nicholson** and exec veep **Sam Arkoff** are due in from their Coast h.q. Jan. 10 . . . **Danny Thomas** reported to be dickering for rights to **William Peter Blatty's** "Which Way to Mecca, Jack," book about a blue-eyed Arab from Brooklyn on the loose in Lebanon.

Le Twist, as everywhere (seemingly), all the rage at Universal's Xmas party for the homeoffice gang . . . **Joseph E. Levine** and his sales chief, **Len Lightstone,** back (via London) after a quickie to Rome for "Boccacio 70" talks . . . Those two exec vacancies at Embassy (with the **Ed Feldman-Ed Solomon** departures) won't be filled until after the holiday turmoil . . . **Milton Goldstein,** foreign sales head for **Sam Bronston,** flew back to his Madrid base after meeting with south-of-border Allied Artists sales execs on "El Cid" . . . **James Lee** scripting "The Cardinal," which **Otto Preminger** now plans to shoot come summer. Columbia will release . . . **Irv Kahn's** TelePrompter now has 15 community antenna systems going, with an estimated 30,000-40,000 home subscribers tied in.

Water Reade Jr., who revealed last week the merging of his enterprises with Sterling Television, to make a "completely integrated entertainment company," henceforth should be known as a "vertically integrated" executive. Last week when a reporter called his Oakhurst (N.J.) homeoffice, the motion picture and tv producer-distributor-exhibitor was also operating the switchboard. (It was after office hours).

Thespic dynasty note: **Karl Schell,** brother of **Maria** and **Maximillian,** makes his Yank film bow in **John Huston's** "Freud," now locationing in Munich . . . **John Lee Mahin** screenplaying "Dark Angel," the Universal remake of the **Sam Goldwyn** film. **Rock Hudson** to star . . . U's "Flower Drum Song" holy-dated in 15 Canadian keys, in addition to the fat lineup of U.S. firstruns current . . . "Victim," the British homo-angled film denied a Code Seal, goes on Broadway about Feb. 5 at the Forum. Will likely day-date with an eastside arty, but no situation set yet.

Director **Ralph Nelson,** shooting "Requiem for A Heavyweight" in Manhattan last week, pulled a "Hitchcock" by stepping in and playing a quick scene himself—as a policeman in a bit with **Jackie Gleason.** His only fear: that it will end up on the cutting room floor . . . **David Opatashu** has taken off for Malaga, Spain, to start work in Warners' "Act of Mercy" with **David Niven** and **Leslie Caron.**

Joseph E. Levine has registered "A Face in the Rain," "The Leaning Tower" and "The Liberator" with MPAA Title Bureau as possible upcoming features for his Embassy Pictures . . . **Richard Brooks** inked a multiple-pix pact with Columbia Pictures for films to be produced under his Pax Films Co. banner . . . **Merle Oberon** and **Kurt Jurgens** will costar in New World Films' "The Forsaken Garden," to be lensed in Mexico City starting January under direction of **Richard Rush** . . . **Norman Maurer** is readying "The Three Stooges Meet the Martians" and "Knights of the Holy Grail" for production under his Normandy banner, former to roll in March with $500,000 budget, latter skedded as an animated feature on $1,000,000 budget.

Lothar Wolff was actual producer (for Louis de Rochemont Associates) of the Lutheran pic, "Question 7," named best pic of the year by the National Board of Review last week.

Following completion of shooting on "Cleopatra" this spring, producer **Walter Wanger** plans to make up an elaborate exhibit of the representative costumes and props from the film and tour them (for an estimated five years) through all major U. S. museums.

Rosalind Russell will be cited for her "true spirit of brotherhood" by the Connecticut-Western Massachusetts region of the National Conference of Christians and Jews at a banquet in Hartford Feb. 20 . . . "Exodus" breaks in 50 theatres in the metropolitan area tomorrow (Thurs.) . . . UA is starting off the new year right with two hardticket sellouts on Broadway: "West Side Story" at the Rivoli and "Judgment at Nuremberg" at the Palace.

Playwright **Arthur Miller** makes a rare (if not his only) appearance on film in a special trailer to plug Continental Distributing's "View from the Bridge." Miller is seen with director **Sidney Lumet,** on the Brooklyn Bridge, discussing the picture and the cast.

Still another footnote to **Stanley Kramer's** "Judgment at Nuremberg" is "The Nuremberg Trial" by **Joe J. Heydecker** and **Johannes Leeb,** translated from the German bestseller by **R. A. Downie,** which World will publish in May.

"The Supersalesman," by **Edwin P. Hoyt,** a World book due in May, ranges from **Alfred Fuller** to **William Zeckendorf,** touches on such other American hucksters as **George Washington Hill, William Benton, Thomas J. Watson** (IBM), **Charles Merrill** (Lynch, Pierce, etc.), **Charles Revson, David Ogilvy,** et al.

Tom Swift, Boy Genius

Ottawa, Dec. 26.

"I'll make it possible," declared Tom Swift, "for a man to sit in his easy chair, smoking a cigar in his library, and not only to hear the latest opera but also to see each and every performer and witness the whole play . . . I haven't settled on a name. Call it talking pictures for the time being. Of course, it's entirely different from moving pictures with phonograph attachments . . . In a flash Tom knew who were at the bottom of the plots against him. Powerful moving-picture and theatre interests would not want to see such an invention. It would ruin too many of them . . . Slender as my bank balance is, there is not enough cash among you masked men to pay me for destroying a machine which I hope will be a delight to humanity."

The above immortal prediction was discovered in Victor Appleton's "Tom Swift and His Talking Pictures, or The Greatest Invention on Record" (published in 1926) by Toronto Star's Pierre Berton, in a column on his boyhood favorites. The interests give in, he adds, and offer $1,000,000 for a half-interest in Swift's invention. Tom holds out for $3,000,000 and gets it. "Tom Swift was right about almost everything," concludes Berton. "Except, of course, about all those operas on television."

Peace He Doubts

Continued from page 3

and words of Berger and Lebedoff will be law at the convention.

At the same time, while decrying the national leadership's "humbleness," Berger says he's willing for it "to try peaceful means to bring distributors to their senses and generate relief for small exhibitors."

"If they think they can do better for the suffering exhibitors by peaceful methods instead of belligerant ones — something I doubt from past experience — let them try," asserts Berger. "We'll see if needed help and understanding can be attained in this manner — whether the present national leaders, whose youth is in their favor, are on the right track."

TWICE-&-THRICE TOLD TALES

Rise of Medium-Sized Distribs Hailed as Blessing in America With Inflation, Bad Overhead

The evolution within the last several years of the "middle-sized" U.S. distributors, as personified by (1) Walter Reade Jr.'s Continental Distributing, (2) Astor Pictures and (3) Joe E. Levine's Embassy Pictures, may eventually turn out to be the most meaningful of recent developments in the expansion of the U.S. market for foreign pix.

This is the opinion of Henry Deutschmeister, head of Franco-London Films, who has long been seeking a way to reach the U.S. market for foreign pix which fall somewhere between artie product and exploitation product, or for "class" foreign product which can—but seldom does—get out of the art houses.

Unlike the U.S. major distribs, who simply have not the time to worry about developing the mass market for imports (especially when these companies have millions riding on their own pix) and unlike the more conventional indie distribs who do not have the facilities to reach the mass market, the Astors, Continentals, Levines have the facilities (as well as the ultimate economic need) to realize "mass audience money" from the pictures they handle.

Continental "broke through" with "Room at The Top," followed by Astor with "La Dolce Vita" and Levine with "Two Women." It's estimated that the latter will play a total of 8,000 dates, dubbed and titled, with all the key firstruns (about 90) booked directly by Embassy sales head Leonard Lightstone out of the N.Y. office, along with a number of the subsequent runs.

More Flexible

These "middle-sized" distribs, said Deutschmeister," are in a position to properly sell, and especially to promote, the kind of imported product which can reasonably be expected to appeal to the same general audience that now patronizes domestic pix almost exclusively.

Deutschmeister, of course, has a vital interest in the development of this sort of middle-area distrib operation, because Franco-London's product is generally designed as mass audience product, though the company also seeks to inject "class" in the same pix. Primarily, however, no F-L film is conceived with the purpose of piquing only esoteric filmbuff interest.

Deutschmeister was in New York last week for talks with his U.S. rep, Munio Podhorzer, as well with U.S. distribs, including execs of Showcorporation which will release F-L's "Passage du Rhin." Latter, which will go out this side as "Tomorrow Is My Turn," is a perfect example of the kind of pic the F-L head believes should eventually get mass as well as class patronage this side. It was a Cannes fest winner, also a whalloping success at the general b.o.

Problem in presenting the picture here, however, is that its star, singer-actor Charles Aznavour, is not yet known in the States. Good reviews can sell the pic in the arties, but once outside, "you've got to have more." Thus Deutschmeister plans to cooperate closely with Showcorp in promotion of the film.

Chances are that Aznavour will be brought to the States again (he was here last month) in January to appear on one or two major web tv shows, prior to the February preem of "Tomorrow."

The F-L head is in a somewhat better position than most foreign producers in this case, in that he has Aznavour under exclusive contract and can make the player available for promotion. This he promises to do, not only for the Showcorp release, but also for another Aznavour pic, "A Taxi for Tobruk," on which Deutschmeister hopes to make a U.S. deal shortly.

Richmond in Challenge To Calif. Governor In Fight on O'seas Prod.

Tokyo, Dec. 19.

Producer Ted Richmond challenged Pat Brown, the governor of California, to finance his next production if it were made in California. Richmond's next is the lavish "Charlemagne," a 70m entry for Metro release. The indie producer's challenge was in rebuttal to Gov. Brown's threat to investigate the current trend of American productions going overseas. "Charlemagne" is to have locations in Italy, Germany, France and Spain. "I know if I attempted to make it in California, there isn't money enough," said Richmond, here on a global trek promoting "Bachelor in Paradise" (M-G), his latest.

"It's fine for the unions to say we should keep our pictures in California and now Gov. Brown claims we may have to ban American pictures abroad," Richmond said. "If Gov. Brown is that anxious to stop pictures from being made abroad, I'll give him a great opportunity. He can finance 'Charlemagne' for production in California. I'd rather co-produce it with the governor than with an Italian company I don't know."

Warming up to his subject, Richmond continued, "I'm a rebel. I feel that any picture made in Europe or here is made at that location because that is the best place to make it. And if the unions and the governor of California want to keep our profession from making pictures where they should be made, then I say we should not import British Jaguars and keep everything 100% American.

"Either we're in free enterprise or we're not," Richmond said.

BIG COIN RIDES ON UPDATED PIX

By DALE OLSON

Hollywood, Dec. 26.

There is a discernible trend toward remakes. A total of 18 such projects are currently, (a) before the cameras, (b) in release, or (c) in preparation, the bulk of them distributed between four major studios — Metro-Goldwyn-Mayer, 20th Century-Fox, Universal and an indie group under the United Artists banner. These alone account for 14, with the remaining five representing one from Disney and three indies, not yet with deleasing deals.

Of major note is the fact that in almost every instance the re-makes represent the most costly on the respective companies' slates. Three of them are among the most expensive films ever made by any motion picture company.

Metro leads the list, gambling more than $30,000,000 on three films alone. It's almost-completed "Mutiny on the Bounty," stands at $17,000,000, the most expensive motion picture ever made. Add Sam Bronston's "King of Kings" ($8,000,000) and "The Four Horsemen of the Apocalypse" ($5,500,000). This argues a conviction of lasting values in a solid story that can be treated anew with advances in motion picture techniques today.

"Mutiny" with Marlon Brando, Trevor Howard and Richard Harris has been filming for more than a year as an Arcola Production (Aaron Rosenberg) for MGM. It embraces a wider story scope than did the 1935 Charles Laughton-Clarke Gable starrer.

Blue Sky 'Cleo'

No one really knows how much Twentieth Century-Fox's new version of "Cleopatra" will cost, with the star, Elizabeth Taylor, tagged for $1,000,000. Another DeMille remake, the film was originally made in 1934. Twentieth also has a third version of "State Fair," the Rogers and Hammerstein musical first shot in 1933 with Will Rogers and again in 1945 with Dana Andrews, Jeanne Crain and Dick

(Continued on page 15)

15 Citizens' Pressure Re Unspecified Ad-Copy In Minneapolis Draws Note

Minneapolis, Dec. 19.

"The motion picture industry is a legitimate business and has the right to advertise. We don't want to do a disservice to our readers in publishing advertising that attracts them to a movie where they may be surprised or embarrassed. But we also want advertising to be in good taste and not offensive to the reader."

This was an "editor's note" on the Minneapolis Evening Star editorial page. It was part of a reply to a "letter to the editor" signed by the 15 members of a Parent & Teachers Assn. here complaining about what they regarded as offensive and immoral film theatre ads carried by the Star and the only other local sheet, the Morning Tribune, both of which have the same ownership.

"We would like to question your advertising policy in regard to movies," the published PTA board letter stated. "Your paper, many times, has labeled itself 'a family newspaper' which does not accept liquor advertisements. Is this policy consistent with the acceptance of ads from the movie industry which show pictures of a lewd nature and have printed matter of the most suggestive type?

"According to Good Housekeeping magazine of November 1961, four of Chicago's large dailies turned down ads for one American made movie. The editor of the New Rochelle, N.Y., Standard Star not only threw a blatant movie ad off the pages of his newspaper, but also went after the movie editorially.

"It is our hope that you will take a long, hard look at some of your

(Continued on page 17)

Wanger, In From Rome, Muses Re Joe, Liz & Julius Caesar; Dreams of $100,000,000 'Cleo'

Twentieth-Fox's "Cleopatra" may eventually turn out to be one of the most expensive pictures ever made, but its producer, Walter Wanger, also expects it to become the first picture to bring in a worldwide rental cracking the $100,000,000 mark.

In New York Friday (22) evening, fresh off a jet from Rome and the "Cleo" location, the producer looked remarkably calm and collected for a man who is guilding the financial fortunes of almost as many Roman citizens as Julius Caesar ever did, to say nothing of American citizens and 20th stockholders. In town to spend a quiet Christmas weekend with his family, Wanger took time off to enthuse about the pic and to correct some "misrepresentative" rumors which have provided endless grist for the gossip mills.

It's definitely not true, said Wanger, that director-writer Joseph Mankiewicz is sitting up all night every night writing material for the following day's shooting. He's finished the first half of the script (the film will be in two parts), and is well along in the second part. Shooting, which is more or less as chronological as the story, is perhaps a third of the way through the first part. The original rumor probably started because the company not long ago went from a six-day to five-day shooting sked to allow Mankiewicz to get some concentrated writing done on his weekends.

Mankiewicz is doing "a remarkable job," in Wanger's opinion, and he adds that "nobody—but nobody" could coordinate the gigantic effort that "Cleo" represents in the manner of Mankiewicz, who fashioning a spectacle that will be "witty, intimate and romantic as it is big."

Liz Never So Luscious

Wanger was equally enthusiastic about star Elizabeth Taylor, suggesting that "nobody has really seen her until he's seen her as Cleopatra." Not only has she never looked better, but her enthusiasm for the project is definitely registering in her performance on-screen.

Refusing to pin himself down to a specific date by which photography will be completed on the pic, Wanger did say that he anticipates winding up "some time in the spring," the aim being to have the pic ready to preem in November or December of 1962. He's already got an hour of cut film in the can, and the final print will run between 3¼ and 3½ hours.

His Fiscal Rationale

On what is Wanger basing his confident prediction that "Cleo" will be the first pic to crack the $100,000,000 mark? For one thing, the fact this spectacle, unconnected with any particular religious history, will be universal in appeal. For another, in fact that the "true story" of Cleopatra has never been done before on the screen, neither by DeMille nor by Shaw. This was also his explanation as to why he and Mankiewicz had what appeared to be the temerity to tackle a subject done previously by no less giants as Shakespeare and Shaw.

As an example, Wanger asked parenthetically, "Did you know that Cleopatra was in Rome when Caesar was assassinated?" It's details like that which you'd never suspect from "Julius Caesar," "Anthony and Cleopatra." Mankiewicz' script is strictly now-it-will-be-told-for-the-first-time.

Wanger also suggested that if the musical "South Pacific," a form of drama which is supposed to have limited foreign appeal, can gross, as it has, over $30,000,000 worldwide; almost all from English speaking areas, a picture of the more easily translatable appeal of "Cleo" should be able to more than triple that. And don't underesti-

(Continued on page 15)

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Something Wild

Confused, inarticulate drama about the rehabilitation of a rape victim. Strikingly photographed, sincerely played, it may make out in the arties.

United Artists release of Prometheus (George Justin) production. Stars Carroll Baker, Ralph Meeker. Directed by Jack Garfein. Screenplay, Garfein, Alex Karmel, based on novel, "Mary Ann," by Karmel; camera, Eugen Shuftan; music, Aaron Copeland; editor Carl Lerner; asst. director, Jim Digangi. Reviewed in N.Y., Dec. 19, '61. Running time, 112 MINS.

Mary Ann ..... Carroll Baker
Mike ..... Ralph Meeker
Mrs. Gates ..... Mildred Dunnock
Warren Gates ..... Charles Watts
Shirley Johnson ..... Jean Stapleton
Landlord ..... Martin Koslek
Manager of 5 & 10 ..... Ken Chapin
Detective Bogarde ..... Clifton James
Girls in 5 & 10 ..... Tanya Lopert, Margaret Shirley, Virginia Baker, Doris Roberts, Anita Cooper
1st Policeman ..... George L. Smith
A young boy ..... Duke Howard

Although George Justin and company obviously produced with loving care, "Something Wild" is a lugubrious drama of rape-and-rehabilitation that is ultimately as inarticulate as its central characters. The names of Carroll Baker and Ralph Meeker may help at the boxoffice; its best chance is for the arties where its technical brilliance (Eugen Shuftan's camerawork and Aaron Copeland's score) will be appreciated.

For most of its running time, "Something Wild" is a one-woman show as it focusses almost exclusively on Miss Baker and her ill-defined moods of shame, guilt, loneliness and utter desperation following her rape. A product of a rather joyless, middleclass New York home, the girl subsequently seeks to lose herself in the jungle of Manhattan. On the brink of suicide, she is saved by a sensitive but apparently dimwitted garage mechanic, Meeker, who takes her home and, after months of fumbling, persuades her to love him.

The film is trying to say something perceptive about human loneliness and the need for love, but because the characters played by Miss Baker and Meeker are almost totally tongue-tied, very little compassion is worked up for their dreary state. As a result, the film's main interest is furnished by the subsidiary characters—Miss Baker's weakgened "respectable" mother, played by Mildred Dunnock, and assorted New York types Miss Baker meets in her wanderings—and by the series of candid views of Manhattan life—sleazy and crystal-hard—caught by Shuftan's camera. The action at screen centre may be spiritless, but there is often throbbing life on the periphery.

Director Jack Garfein (Miss Baker's husband and partner in their Promethous Enterprisee, from which this comes) has nobly tried to tell his story with more pictures than words. That he has failed is probably because the main conflict faced by his heroine is "interior," with very little of it registering on the screen. This would also explain the eventual monotony in the two principal performances. They're all emotion, and in slow motion.

Aaron Copeland's score, on the other hand, while often intrusive is also lively and pointed, giving the film a point of view and direction it otherwise lacks. *Anby.*

In The Doghouse
(BRITISH)

Medium comedy about veterinary surgeons mildly joshes the British passion for animals. A few yocks, but unlikely as a boxoffice hit.

London, Dec. 15.

Rank production (Hugh Stewart) and release. Stars Leslie Phillips, Peggy Cummins, Hattie Jacques, James Booth; features Dick Bentley, Colin Gordon, Joan Heal, Fenella Fielding, Esma Cannon, Richard Goolden. Directed by Darcy Conyers. Screenplay by Michael Pertwee from "It's a Vet's Life," novel by Alex Duncan; music, Philip Green; camera, Alan Hume; editor, Roger Charrill. At New Victoria, London. Running time, 93 MINS.

Jimmy Fox-Upton ..... Leslie Phillips
Sally ..... Peggy Cummins
Gudgeon ..... Hattie Jacques
Bob Skeffington ..... James Booth
Mr. Peddle ..... Dick Bentley
Dean ..... Colin Gordon
Mrs. Peddle ..... Joan Heal
Miss Fordyce ..... Fenella Fielding
Mrs. Raikes ..... Esma Cannon
Mr. Ribart ..... Richard Goolden
Miss Gibbs ..... Joan Hickson
Mrs. Crabtree ..... Vida Hope
Rita ..... Jacqueline Jones
Sid ..... Harry Locke

The Briton's passion for animals is taken for a gentle ride in "In the Doghouse," which offers a few yocks but is neither sharp nor lively enough to make it stand out as a very likely boxoffice bet. Film's advantage is that it has a skilled cast, well versed in the art of putting over this particular brand of British comedy. Thus people such as Leslie Phillips, Hattie Jacques, Fenella Fielding, Richard Goolden, Dick Bentley, Esma Cannon and Colin Gordon can jump through the comedy hoops with the greatest of ease. But Michael Pertwee's screenplay doesn't offer them many hoops.

Yarn concerns two young vet surgeons. One (Leslie Phillips) is a good veterinarian, fond of animals and in charge of a vet practice in a poor district. The other (James Booth) is a bad vet, who's in the business purely for money, and unscrupulously fleeces his wealthy clientele.

After a series of mishaps which involve Phillips with the pet lion of an eccentric and in chasing a performing chimp through a ladies' Turkish bath, Booth gets mixed up in a racket for exporting worn-out horses to the butchers of France. He tricks Phillips into taking on the job but, naturally, in time Phillips discovers the plot, breaks the racket and gets the girl (Peggy Cummins).

This simple stuff is taken at a reasonably bright pace by director Darcy Conyers, but there is more bark to the script than bite. Miss Cummins makes a comedy heroine while Hattie Jacques provides another of her pungent studies as an officer of the Royal Society for the Prevention of Cruelty to Animals.

Phillips is his usual lighthearted self, but Booth tends to ham up his role as the shady vet. Rosie the Lion and Chaka the chimp—(or vice-versa!)—stand up well to the human competition.

Technically, the film is okay and Philip Green has provided another distinctive score. *Rich.*

Divorzio all'Italiana
(Divorce, Italian Style)
(ITALIAN)

Lux Film release of a Lux-Vides-Galatea production. Produced by Franco Cristaldi. Stars Marcello Mastroianni. Directed by Pietro Germi. Story and screenplay, Germi, Ennio DeConcini, Alfredo Giannetti. Camera, Leonida Barboni. Editor, Roberto Cinquini. Music, Carlo Rustichelli. Previewed, Rome. Running time, 108 MINS.

Ferdinando ..... Marcello Mastroianni
Rosalia ..... Daniela Rocca
Angela ..... Stefania Sandrelli
Carmelo Patane ..... Leopoldo Trieste
Don Gaetano ..... Odoardo Spadaro
Sisina ..... Margherita Girelli
Agnese ..... Angela Cardile

This one may turn into a sleeper with word of mouth a probable major factor of film's success. Comedy with grotesque and satirical overtones, offbeat by usual Italian standards, it likewise has a strong foreign potential.

In its distinctive tongue-in-cheek way, film suggests a solution to unhappy couples unable to divorce under Catholic Italian law: kill your spouse—but make sure that your deed is recognizably in defense of your and your family's honor. In which case, under article 587 of Italian law, the murderer is penalized only 3 to 7 years in jail; no more, sometimes less. Needless to say, pic proves the absurdity of the archaic legislation, which had prompted—or excused—large number of similar "crimes of honor," especially in the Italian south.

Plot deals with a fed-up husband (Marcello Mastroianni) who plans several ways to get rid of his nagging wife (Daniela Rocca), finally decides to find a lover for her, spring on the couple and shoot her dead. After several clever plot twists, he does, going on to marry the girl next door while his entire village cheers him as it would a hero. But film must be seen, not told. Skillfully written, with a penetrating, almost brutal glimpse of Sicily and its antiquated way of life, it has been directed by Germi with lagless pace and consistent incisiveness, evoking constant chuckles rather than isolated guffaws.

Marcello Mastroianni gives an imaginative performance as the scheming wife-hater, showing great versatility in this change-of-pace role which is sure to be remembered by years-end award time. Daniela Rocca is excellent as his wife, Stefania Sandrelli at times unsure but well cast as his ideal girl, Leopoldo Trieste good as the wife's onetime suitor, while others in a vast and colorful cast provide topnotch backing.

Blending of Carlo Rutichelli's fine musical score with Roberto Cinquini's apt cutting job are other major plus factors, as is Leonida Barboni's oft-breathtaking camerawork, all on Sicilian locations. Franco Cristaldi's production credits (as well as his courage in tackling so offbeat a project) are in same quality niche. *Hawk.*

Los Hermanos del Hierro
(Brothers of Iron)
(MEXICAN)

Mexico City, Dec. 19.

Peliculas Nacionales release of Cinematografica Filmex production. Stars Antonio Aguilar, Julio Aleman, Columba Dominquez; features Patrica Conde, Dominguez; features Eduardo Noriega, Ignacio Lopez Tarso, Victor Manuel Mendoza, Jose Elias Moreno, David Silva, Amanda de Llano, Pedro Armendariz. Directed by Ismael Rodriguez. Screenplay, Ricardo Garibay; camera, Rosalio Solano; music, Raul Lavista. At Alameda Theatre, Mexico City. Running time, 90 MINS.

Ismael Rodriguez, one of the more dedicated Mexican producers, who always inserts his personal touch by adapting original screenplays to his special style, has taken the basic idea of a tale of vengeance and family feuding, and turned this into a brutally realistic and cruel film. It relates depressing and true to life incidents still reported of "venganzas" (vengeance) in the Mexican hinterlands.

The director receives able help from his cast in developing this sordid tale of life, with exceptionally notable performances by Emilio "Indio" Fernandez, Julio Aleman, Antonio Aguilar and Columba Dominguez. Patrica Conde, introduced in this one, shows definite ability to handle a difficult role. Other actors, in spot scenes, contribute to the story development, with psychological overtones, as brought out by Rodriguez.

Rosalio Salono's black and white photography contributes to the sombre mood of film, with music by Raul Lavista also heightening the dramatic effect.

An excellent, if controversial theme, this above average Mexican effort is slated to have a good life in the domestic ma ket as well as overseas. This one is a candidate for English dubbing. *Emil.*

Petticoat Pirates
(BRITISH-COLOR)

Despite energetic efforts by British tv idol, Charlie Drake, this remains a fairly limp naval spree, providing only intermittent yocks.

London, Dec. 19.

Warner-Pathe release of an Associated British Pictures (Gordon L. T. Scott) production. Stars Charlie Drake, Anne Heywood, Cecil Parker, John Turner; features Maxine Audley, Thorley Walters, Eleanor Summerfield, Victor Maddern. Directed by David MacDonald. Screenplay by Lew Schwarz from story by T. J. Morrison; additional material, Charlie Drake; editor, Ann Chegwidden; camera, Gilbert Taylor; music, Don Banks. At Warner Theatre, London. Running time, 87 MINS.

Charlie ..... Charlie Drake
Anne ..... Anne Heywood
C-inC ..... Cecil Parker
Michael ..... John Turner
Superintendent ..... Maxine Audley
Jerome ..... Thorley Walters
Mabel ..... Eleanor Summerfield
C.O.C. Nixon ..... Victor Maddern
Admiral (U.S.N.) ..... Lionel Murton
P.T. Instructress ..... Barbara Hicks
Paul Turner ..... Kenneth Fortescue
Sue ..... Dilys Laye
Tug ..... Michael Ripper
Alec ..... Anton Rodgers
Kenneth ..... Murray Melvin
Gunnery Officer ..... Diane Aubrey
Mess Attendant ..... Kim Tracy

Pocket-sized television comedian Charlie Drake, a wow on the small screen, is finding the transito the cinema a tricky one. "Petticoat Pirates" is his second attempt and the occasion is liable to strain the loyalty of even his most ardent admirers. Drake is a highly individual comic but he would probably be more effective in smaller doses. Though he doesn't carry the full burden in this pic, there's little doubt but that it was designed as a vechicle for him. And it doesn't come off, except occasionally.

Drake's name, and the many favorites in the supporting cast, should bring patrons to the British cinemas, but the film is likely to meet stormy weather elsewhere.

Film has a flimsy, screwball but acceptable theme for a comedy-farce. Wren Officer Anne Heywood and the 150 girls under her command are piqued. On the grounds that anything men can do, Wrens can do better they maintain the right to serve at sea in warships. When the plan is turned down by the authorities they raid a frigate, imprison the skeleton crew and set off to sea, where they take part in an exercise between British and U.S. fleets, cover themselves with glory but eventually have to admit defeat when they hit a storm.

These goings on are mainly an excuse for Drake to masquerade as a Wren and for the main decks of the frigate to be turned into a sun-bathing parade, with the girls stripped down to their scanties. Drake has a few bright comedy situations and one notably unfunny one when, in a dream sequence, he appears as seven different naval types, which is reminiscent of an earlier Alec Guinness film, "Barnacle Bill," but far less subtly devised.

The screenplay is flabby and dialog mainly flat. It seems that director David MacDonald was trying not to let Drake monopolize the action, and the result is an uneasy mixture of slapstick and straight comedy. Of the remainder of the cast, Miss Heywood looks pretty, but unconvincing as the chief raider. Cecil Parker offers another of his well-timed studies in pomposity while John Turner makes a stalwart, pleasant hero. Among the many others who are valiant in support are Lionel Murton, Thorley Walters, Eleanor Summerfield, Dilys Laye, Victor Maddern, Maxine Audley, Murray Melvin and a host of shapely charmers who look stunning dressed or undressed, but they're practically indistinguishable.

Technically the film is okay with excellent lensing by Gilbert Taylor, authentic settings and a well-staged storm sequence. Music tends to harp on the "Life on the Ocean Wave" type of tune. Regrettably it must be recorded that "Petticoats Pirates" provides too few laughs on the ocean wave. *Rich.*

Salvatore Giuliano
(ITALIAN)

Rome, Dec. 19.

Lux Film release of a Lux-Video-Galatea (Franco Cristaldi) production. Features Salvo Randone, Frank Wolff. Directed by Francesco Rosi. Screenplay, Rosi, Suso Cecchi D'Amico, Enzo Proventale, Franco Solinas; camera, Gianni di Venanzo; music, Piero Piccioni; editor, Mario Serandrei. Previewed in Rome. Running time, 125 MINS.

Court President ..... Salvo Randone
Pisciotta ..... Frank Wolff

An outstanding film, sure to rank among the best of the season, has been fashioned by Francesco Rosi using the story of Sicilian bandit Giuliano as a pretext for a historical, political, and social document of its times (the late 40's and early 50's), and of the island setting (Sicily) which made it possible.

Though the pic has many moments of suspense and excitement as it tells the Giuliano story and all that went with it, it is by no means the usual bandit-gendarme yarn. In fact, one rarely if ever catches a closeup of the notorious outlaw who made national and international headlines in the post-war years. But we brilliantly get the feeling of Sicily—and Italy—of those days, of how the bandits, the police, the army, the gendarmes, the Mafia and the local politicians operated in knots, in an almost inextricable confusion of ideas, ideals and exploits.

Tale is told in flashback, beginning with a graphic reenactment of Giuliano's death (shot by his best friend, then again by the police, who claimed credit for the deed), and the ending when still another gang member, who betrayed, is shot during a recent Sicilian night. The flashback technique used by Rosi (it is his best film) is at times confusing to the non-Italian viewer, and this had best be kept in mind when pic is adapted for export. What is crystal-clear, in all its implications, to one who has lived through the era, is not as clear, at least on all levels, to non-initiates.

The director's handling of non-pro and pro players, as well as his cinematic and dramatic sense, make this a visually exciting picture above and beyond other considerations and values. Of the name players, Salvo Randone does an outstanding job as the judge charged with the impossible job of seeking clear-cut justice for those involved, gang members and not. Frank Wolff, an American, is standout as Gaspare Pisciotta, Giuliano's righthand man. Others, in ward and act, are the image of Sicily.

Gianni di Venanzo's camera work is uniformly outstanding. All of the pic was shot on location in Giuliano's home territory. An extra nod must go also to Piero Piccioni's fine musical scoring, and outstanding asset of pic, which, if it can solve certain local censorship difficulties, should prove a truly heavyweight boxoffice contender. It has proportionately good export chances dependent on an adroit "foreign" adaptation. *Hawk.*

Twist Around The Clock

Another quickie effort to cash in on the Twist sweepstakes. Fairly presentable novelty item. Should hold its own in the Twist scramble.

Hollywood, Dec. 18.

Columbia Pictures release of Sam Katzman production. Stars Chubby Checker, Dion, Vicki Spencer, The Marcels; introduces Clay Cole. Directed by Oscar Rudolph. Screenplay, James B. Gordon; camera, Gordon Avil; editor, Jerome Thoms; assistant director, Floyd Joyer. Reviewed at the studio, Dec. 18, '61. Running time, 86 MINS.

Chubby Checker ..... Himself
Dion ..... Himself
Vicki Spencer ..... Herself
The Marcels ..... Themselves
Clay Cole ..... Himself
Mitch Mason ..... John Cronin
Tina Louden ..... Mary Mitchell
Debbie Marshall ..... Maura McGiveney
Joe Marshall ..... Tol Avery
Dizzy Bellew ..... Alvy Moore
Georgie Clark ..... Lenny Kent
Jimmy Cook ..... Tom Middleton
Larry ..... Jeff Parker
Headwaiter ..... Ernesto Morelli
Mrs. Vandeveer ..... Barbara Morrison
1st Dowager ..... Ezelle Poule
Girl in Booth ..... Renee Aubry
Harry Davis ..... John Bryant
Harvey ..... Barry O'Hara
Proprietor ..... Dal McKennon

The Great American Twist Picture has yet to be made, but Columbia's version should more than hold its own in the current scramble to cash in on America's latest contribution to world culture while it is still a hot, fresh, sweepstakes issue. Sam Katzman production is attractively and resourcefully mounted and endowed with a reasonable sense of dramatic content and concern for characterization, so that it is not entirely a string of teen-geared nitery acts united without purpose or direction.

Written by James B. Gordon, the Twist comes out of the boon docks, where it is discovered in all its idyllic, virginal splendor by an enterprising but unemployed promoter who has become appraised of the lamentable fact that rock 'n' roll is dead, man, dead. The young man's problem, in bringing his find to national attention and benefitting financially therefrom, is a romantic one. The daughter of the head of yon big talent agency that can translate this back country wiggle into big business loves him, but the handsome promoter loves one of the wigglers. Eventually all is resolved for fun and profit.

In between this slim, but adequate, storyline fabrication, a dozen "musical interludes" occur. Among those who participate prominently are Chubby Checker, Dion, Vicki Spencer, The Marcels and Clay Cole. Checker, or "The King of the Twist" as he is grandly known, offers three pertinent exhibitions of his prowess at Twistcraft. Other able-bodied Twisters are Cole and Jeff Parker. But Dion, who wails three tunes, and Miss Spencer, who warbles a pair, apparently have been employed for purposes of teen marquee impetus. Their solo contributions neither advance story nor have anything to do with the essential business at hand—Twisting.

John Cronin and Mary Mitchell are an attractive pair as the romantic couple, and the latter does some competent twisting. Chief supporting players are Maura McGiveney, Tol Avery and Alvy Moore.

Man's face may be more beautiful than his backside, as a visiting official once noted, but Gordon Avil's bottoms-up photography does not exactly adhere to this view. Most of the choreographic action is regarded from below-the-belt, which, of course, is where the Twist really comes on strong. Generally it's a tidy, quite busy little production, consideraig the time and cost factors involved. Director Oscar Rudolph, editor Jerome Thoms, art director George Van Marter and other craftsmen involved have performed their labors with skill. *Tube.*

Cantinflas Top B.O. Draw in Mexican Pix

Mexico City, Dec. 26.

Cantinflas (Mario Moreno) continues to be the top boxoffice draw in Mexican films. Figures released by the Office of Public Entertainments show the comic as public favorite, not only in his oldies released in nabe houses but in his latest picture, "The Illiterate One." This one chalked up 18 weeks of exhibition in five first-runs.

Maria Felix is in second slot in popularity. Her most recent effort, "Juana Gallo," enjoyed a 12-week run, also in five houses.

Commercial Tieups Back After Slump; Endorsement-Buys, Paperbacks, Disks

By KAY CAMPBELL

Hollywood, Dec. 26.

Film industry's participation in commercial tieups, which hit an alltime high of $100,000,000 worth of plugs in addition to an estimated $250,000,000 payoff on name-licensing in 1955, slumped the following year and sagged to a near-standstill by 1960. During 1961, however, the endorsement operation began to recover and while it may never be so fat again, seems headed for a comeback.

Several factors were involved in the collapse of the ballyhoo bubble—television commercials, shortage of stars and starlets under contract, and a radical upheaval in national advertising expenditures.

Long before television became an important cog in the wheels of show business top-ranking stars collected fancy sums for their "endorsements" of certain products and not infrequently in lieu of a requested salary raise a player was given the right to make a specified commercial tieup i.e. Shirley Temple and Quaker Oats. During World War II, when film-makers were plagued with a loss of their overseas boxoffices, the star tie-up enterprise became an industry rather than an individual affair and on a barter in place of a monetary basis. Manufacturers swapped props and promotions for "endorsements" and use of products in films.

The value of this exchange became increasingly evident as the years rolled by and it was by no means uncommon for a studio to "announce" a million dollar campaign to be conducted by a number of important firms on both national and local levels, ranging from slick mag ads to 24-sheets, counter cards and window displays, plugging a big production. When exhibitor resistance to commercial tieups was broken down, due to increased boxoffice returns following a successful campaign activities were stepped up. Studio publicity heads delighted in announcing that tieins had increased 20% during the year and were expected to zoom another 25% the following year. The tremendous sales impact of a product shown on the screen gained recognition on the part of manufacturers and firms sought new ways of making merchandise more readily available to prop men, who, in turn readily recognized budgetary advantages of free props.

Endorsement Slump

Then, as a fog drifts across the highway at intervals, slows down traffic and multiplies accidents, television befogged "endorsement" traffic. As advertisers switched to tv, periodicals lost space resulting in a high mortality rate among national mags, the list of freelance stars lengthened and independent production companies mushroomed. Name-licensing dropped to a new low and major studios started groping for new exploitation devices. Prop-swapping, beset by numerous handicaps including the theoretical tinge of payola, skidded to a minor role. Chrysler Motors, which has tieins with several major studios, is perahps the outstanding survivor of this phase; and the extent of its decline may be measured by the press releases. One, dated September 1948, issued by Vanguard Films announced a $5,000,000 campaign paid for by commercial firms which built "Mr. Blandings Dream House" and totaled 72 pages filled with merchandising participants. In contrast, a Universal release carried a single paragraph noting that the Oriental furnishings in "Flower Drum Song" cost producer Ross Hunter $450,000.

Rental of Whole Sets

Another interesting angle of the production prop story involves the Walter E. Kline and Associates operation. At one time, this firm maintained a central warehouse stock with $200,000 worth of products which studios could borrow at any time. Today, a large percentage of their business, according to Fred Kline, is supplying complete sets—such as the police station in "Hong Kong" series—or a complete service station or toy shop on a rental basis, ranging from $1,300 to $8,000 per set.

As television gained in prestige and popularity its impact on movie tieups became more and more complex. Headliners signed up for top-rated shows; oldtimers came out of retirement to stage a comeback; and newcomers became stars overnight. In every category, artists found that video would pay handsomely for commercials. However, through trial and error thesplians learned to beware of the joker in that deck: an overlong identification with one product would preclude future sponsorship by a competitive product.

Even major film studios with a shortage of contract players grew wary of bartering Susie Glotz, starlet, for magazine space—much as they desired it. If, for example, Rose Marie Reid swim suits offered a heavy ad sked featuring Susie and plugging her lasest picture, that might have been a nice promotion in the old days. Now—such a tieup might interfere with a television commercial presented by a competitive house reaching an even wider audience and accompanied by a check—to the studio.

Paperbacks, Disks

During the interim between '55 and '60 film ballyhooers, casting about for new exploitation outlets, latched on to paperbacks and records—both of which had hit new highs in sales. The trend for making the most of both of these outlets remains strong.

"Virtually every production we release is linked with a paperback," Perry Lieber, of 20th-Fox states, "it all depends on who offers us the best promotion." Bantam, Fawcett and Dell are among the leaders in this field offering covers and title pages linked with the picture and sales promotion closely aligned with release dates. In some cases, "Westside Story" for example, the screenplay is novelized by an outstanding writer. Comic "coloring" books, too have been used to ballyhoo films.

There's nothing new about selling movies via musical numbers; the custom dates back to the days of the silents, but never have records been used so extensively and intensively as now to plug pix. The practice of securing multiple releases is industry wide and window displays in record stores are eagerly sought. The "West Side Story" campaign, for example, included five major albums, plus a number of singles recorded by Eddie Fisher, Vic Damone and other top-ranking artists. The title tune of 20th-Fox "Tender is the Night" composed by Sammy Fain and Paul Webster has been recorded for almost every label by outstanding artists including Earl Grant (Decca), Tony Bennett (Columbia), Vic Damone (Capitol), George Greeley (WB), Henry Mancini (RCA-Victor), Celbanoff Strings (Mercury) and Gogi Grant (20th-Fox).

Cosmetics Love Stars

During the doldrums, certain well-established cosmetic houses maintained their schedules of star endorsements. Among these were Max Factor, Lux, Lustre Creme, Jergens and Woodbury. A handful of stars, including Debbie Reynolds and Doris Day, found name licensing profitable; Jayne Mansfield furnished much of her house via tieups; and a sprinkling of non-competitive items made their way into films as props, i.e. Roberts Doore, a highlight of the dressing room sequence in "Flower Drum Song"; and another group of similar merchandise skedded for ads in such magazines as Parents, Bride's, Seventeen and House Beautiful secured star tieups. There was an occasional surge of activity surrounding a specific production, but million dollar campaigns were among the missing.

Gradually, in 1961 the two way traffic began moving again. Slowly at first, with directors, producers and thesps who had a share of the production substituting for contract players in periodical ads, fashions coming out of the wardrobe departments and headed for a nation-wide tour of department stores, home furnishings tied in with set designs, toys and sundry other items identified with film and tv characters.

Disney License-Minded

Walt Disney, who has always had his eye on the name licensing ball, had two naturals for this form of operation as well as promotions: "Babes in Toyland" and "101 Dalmatians." Thirty toy manufacturers were licensed to make 57 items tied in with "Babes." All Sears, Roebuck stores toy departments throughout the country were decorated with "Babes" motif and full page newspaper ads carried banners, "Welcome to Sears Toyland . . . It's Magically Changed into Walt Disney's Babes in Toyland" with added plug announcing new full-length feature movie. These toys wrapped in Alcoa gift paper were featured in spot announcements on tv by Alcoa Aluminum Wrap. Children's clothing—mittens, sweaters, bedroom slippers etc.—displayed "Babes" characters and Congoleum-Nairn rugs carried this motif. Wallpaper and nursery furniture were among other items licensed. In addition to sound track on Vista label, there'll be a Dell Comic Book and Whitman published a hard cover "Babes in Toyland."

"Dalmatians" lent itself to similar toy licensing as well as a big budget Frisky Dog Food promotion.

The forthcoming "Bon Voyage" campaign, however, will be primarily on a barter basis . . . deals are pending with a perfume, a luggage and a camera firm and cruise fashions for both men and women. S.S. United States, on which most of the film was shot, leads off campaign. Another future epic, "Moon Pilot" to be released in April, boasts lengthy list of licensees; and licensing has been reactivated for re-release of "Pinocchio" (the fourth time around) with a tour of characters skedded for 50 top markets, beginning with Florida.

'Thunder' Creations

Costumes designed by Balmain for Jennifer Jones and Joan Fontaine in "Tender is The Night" have been skedded for nationwide department store window display tour; ditto Irene Sharaff's outfits worn by Rito Mareno and Natalie Wood in "West Side Story." Seven costumes from "Flower Drum Song" designed by Sharaff made their way into East coast store windows.

The biggest plug any product has received in films since Charles Boyer ordered pink champagne for Irene Dunne in "Love Affair" and started a minor revolution in the wine industy hit the screen in "One, Two, Three" when Billy Wilder decided that the soft drink company in West Berlin should definitely be a "coke" distributor. Oddly enough, though cokes, cereals and cigarettes were among the strongest contenders for tieups when these were in vogue, Coca-Cola mulled this one over for several months according to Leon Roth, of Mirisch Pictures, before it decided on promotion which now includes 24-sheets, truck banners, super-market ads and contests, and window displays.

"Cleopatra" campaign looms as the largest in years and may well hit the million dollar class. It covers diversity of products including costume jewelry, fashion adaptations from Sharaff's costumes, shoes, luggage, toys, objet d'arts, fabrics, paints, wallpaper, cosmetics, lamps, carpeting and furniture manufacturers. Understanding is that Elizabeth Taylor collects share of royalties, if any. Most of tieups are made on barter basis, however.

Several top-ranking stars have aligned themselves with transportation companies. Among these, Bob Hope with TWA and Danny Kaye with Air France.

Ingenuity and resourcefulness have resulted in some unusual plants. Among these, the biggest space-grabber will undoubtedly be U-I's tiein with the City of San Francisco to use the "New Year's" float from "Flower Drum Song" in the Rose Parade—a widely publicized event. Don Kingman's titles for the same production have a heavy window-display sked, beginning with Sloane's in Beverly Hills . . . marking the first time title cards have been used to plug a picture.

Extensive promotions for "Lover Come Back" include a Doris Day Album tied in with Imperial Margarine to sell for $1. Lever Bros. campaign will include 23 million direct mail pieces, newspaper, radio, tv and point-of-sale ads. This is in same category with Goodyear's current Christmas Album and Firestone's "Five Star Fiesta." Stills of Irene's costumes will be peddled to stores selling "career girl" fashions. The "Whirlpool" kitchen set will be widely plugged by American Gas Association in national mag spreads, radio spots and window displays. The Madison Avenue office sets provide the basis for another nation-wide promotion, in addition to Chrysler cars, Columbia Records, Fawcett paperbacks and numerous other products, adding up to at least $500,000 worth of plugs.

MGM, WB, and Paramount have maintained conservative endorsement programs, perhaps because productions did not lend themselves readily to widespread tieups, but Max Bercutt, Warner's spokesman commented, "We are still in show biz and getting the most we can for free on an advertising basis."

GAC Reinstated At 20th But Ingo-Stuart Still Stand in Corner

Hollywood, Dec. 26.

Twentieth-Fox has "partially lifted its ban against General Artists Corp. and agency reps at studio have been reinstated, following talks between 20th production chief Peter Levathes and GAC exec veepee Milton Krasny and veepee Martin Baum. Ban was imposed Dec. 15 after Ingo Preminger of same agency closed deal with Columbia for Robert Rossen's "Coco Beach," previously initiated with 20th.

Portals will continue, however, to be clamped against Preminger and Malcolm Stuart of Preminger-Stuart, GAC subsid. Vukase against GAC was removed, according to 20th studio spokesman, "because it was felt Preminger-Stuart is a newly acquired subisidiary and in view of the internal situation and relationship with GAC."

Preston Smith, president of the Texas Drive-in Theatre Owners Assn., has tossed his hat in for governor of that state.

BUSY MICHAEL BLANKFORT

Laden With Screenplays, His 7th Novel Due Out

Film scripter Michael Blankfort's next is on producer Mark Robson's agenda. Will shoot come summer in Israel, but title as yet unspecified. Two other screenplays, "Life of St. Vincent Millay" and "The Night Circus," are both for Columbia, but no indication yet on production.

Meanwhile, Blankfort's seventh novel, "Goodbye, I Guess," is due Feb. 27 via Simon & Schuster.

MRS. McGINN RETIRES; V. D. KENNEDY SUCCEEDS

San Francisco, Dec. 26.

Mrs. Hulda McGinn has retired, after 37 years, as lobbyist at Sacramento and Washington, D.C., for the Northern California Theatre Assn.

V. Dennis Kennedy, son of Sacramento lobbyist Vince Kennedy, has been named to her job by the exhibitors' group.

Max Youngstein Joining Cinerama

Max E. Youngstein, whose retirement from his veep post at United Artists becomes effective officially Dec. 31, will join Cinerama Inc. in a top executive capacity embracing both production and distribution. Formal announcement of Youngstein's new affiliation is expected to be made tomorrow (Thurs.) at a press conference in New York attended by Youngstein and Cinerama prexy and board chairman Nicolar Reisini.

It's understood that Youngstein's Cinerama affiliation will involve a substantial stock ownership, details of which were still being worked out at press time yesterday (Tues.). Move sets to rest speculation on the UA exec's future which had been wideranging ever since the collapse of his negotiations to acquire a controlling interest in Allied Artists earlier this month. In those talks Youngstein was partnered with exhibs Harry Brandt and Sheldon Smerling. His deal with Cinerama is strictly solo.

'THE QUEEN'S GUARDS'

British Release Acuired By 20th For States

Hollywood, Dec. 26.

Twentieth-Fox will distribute "The Queen's Guards," Imperial Films production, in this country.

British film, produced and directed by Michael Powell, topbills Daniel and Raymond Massey, Robert Stephens, Jack Watson and Pete Myers.

HARDTOPPER RISING IN BOOMING SUBURB

Albuquerque, Dec. 26.

Construction starts shortly after the first of the new year on 1,000-seat hardtop house in Albuquerque's mushrooming northeast heights. Theatre, expected to cost about $500,000, is to be built by Albuquerque Theatres — which owns five of city's six hardtop houses.

New house will be first one in the residential area which has grown out of wide-open prairie countryside in past 10 years.

New house will run roadshow product, according to Louis Gasparini, city manager for chain.

Jerry Lewis Subpoenas Paramount Officials In Defending His No-Show

Hollywood, Dec. 26.

Jerry Lewis has subpoenaed Paramount studio production manager Frank Caffey and art dept. head Hal Pereira, as well as producer Alex Gottlieb and director Gordon Douglas of "It's Only Money," picture he was to do for York Productions, subsidiary of Paramount, to appear in Superior Court Dec. 29 in the York vs. Jerry Lewis contract case.

Lewis also called crew members Bill Davidson, production manager; Carl Coleman, prop man; Ralph Axness, assistant director; Wallace Kelly, director of photography, and Artie Schmidt, film editor.

York has taken legal action against Lewis over latter's failure to appear to start preparations on the picture, which was due to begin shooting next month. Lewis is claiming breach of contract against York over financial matters and last week stated, through a spokesman, he had no intention of appearing for the film until a mutual agreement is worked out.

L.A. Strong; 'Song' Whopping $40,000, 'El Cid' Boff 27G, 'Judgment' Great 26G, 'Lover' 22G; 'Story' 36G, 2d

Los Angeles, Dec. 26.

Firstruns here currently are up to their seasonal lush average although a number of theatres which opened new bills on Christmas Day suffered some through having tagend runs of h.o.s through last Sunday (24). "Flower Drum Song" is pacing the parade with a giant $40,000 likely for first week at Warner Hollywood.

"West Side Story" shapes an amazing $36,000 in second round at the Chinese with upped scale to top opening week. "El Cid" at reopened Carthay is boffo $27,000. "Babes in Toyland" looks hotsy $30,000 for four houses.

"Judgment at Nuremberg" is heading for boffo $26,000 on 6-day opening round at Pantages. "Lover Come Back" is rated fine $22,000 in first at Warner Beverly. "Children's Hour" looks smart $18,000 at Fox Wilshire. "One, Two, Three" is excellent in second week at Hollywood Paramount, topping opener.

"Twist Around Clock" is very soft $8,400 in two theatres opening round. "King of Kings" is soaring to a wow $31,000 in 11th session at Egyptian on hardticket.

Estimates for This Week

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA). Boff $27,000 or over.

Fox Wilshire (FWC) (1,990; $2)—"Children's Hour" (UA). Smart $18,000 or close. Last week, "Ben-Hur" (M-G) (7th wk-5 days), $2,200.

Crest (State) (750; 90-$1.50)—"Cinderella" (Indie). Fairish $6,000 in 6 days. Last week, "Cat on Hot Tin Roof" (M-G) and "Raintree County" (M-G) (reissues) (2d wk-5 days), $1,000.

Warner Hollywood (SW) (2,170; $1.25-$2)—"Flower Drum Song" (UI). Mighty $40,000. Last week, "Back Street" (U) (8th wk-6 days), $4,000.

Warner Beverly (SW) (1,316; 90-$2)—"Lover Come Back" (U). Fancy $22,000. Last week, "Devil at 4 O'Clock (Col) (9th wk), $4,000.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA). Socko $26,000 in six days. Last week, "Spartacus" (UI) (61st wk-6 days), $5,600.

Hillstreet, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,298; 90-$1.50)—"Babes in Toyland" (BV) and "Misty" (20th). Lusty $30,000 or close. Last week, Hillstreet, "Colossus of Rhodes" (M-G), "Siege on Sidney Street" (Indie) (2d wk), $2,500. Wiltern, Iris, Loyola with Warren's, "White Christmas" (Par), "Houseboat" (Par) (Wiltern, Iris, Loyola), "Colorado" (WB) (Warren's) (reissues), $12,600.

Warren's, Hawaii (Metropolitan-G&S) (1,757; 1,106; 90-$1.50)—"Twist Around Clock" (Col) and "Cash on Demand" (Col). Soft $8,400. Last week, Hawaii, "Night in a Harem" (Indie) and "48 Hours to Live" (Indie) (reissues), $2,500.

El Rey (FWC) (861; 90-$1.50)—"Innocents" (20th) (2d wk). Smash $10,000. Last week, $7,400.

Chinese (FWC) (1,408; $2-$2.40)—"West Side Story" (UA) (2d wk). Wow $36,000. Last week, $29,700.

Hollywood Paramount (State) (1,468; 90-$2)—"One, Two, Three" (UA) (2d wk). Grand $23,000. Last week, $20,500.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Raintree County" (M-G) and "Cat on Hot Tin Roof" (M-G) (reissues) (m.o.). Thin $3,000 in 5 days. Last week, "Continental Twist" (Indie) and "Jailhouse Rock" (M-G) (reissue), $3,800.

State, Hollywood, Baldwin (UATC-FWC-State) (2,404; 856; 1,800; 90-$1.50)—"Wonders of Aladdin" (M-G) (2d wk) and "Colossus of Rhodes" (M-G) (m.o.). Fair $10,000 or near. Last week, $12,600.

Los Angeles, Pix, Four Star (Metropolitan-Prin-UATC) (2,019; 756; 868; 90-$1.50)—"Mysterious Island" (Col) and "Seventh Voyage Sinbad" (Col) (2d wk). Slender $11,000 in five days. Last week, $15,400.

Fine Arts (FWC) (631; $2-$2.40)

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,897,850
(Based on 18 cities and 239 theatres, chiefly first runs, including N.Y.)

Last Year $2,787,900
(Based on 20 cities and 221 theatres).

'Song' Lusty 17G, Philly; 'Cid' 15G

Philadelphia, Dec. 26.

Snow, ice and sleet are sloughing this week's take at first-runs this holiday session. Nearly all of the bigger pix were hurt on their preem sessions. "Flower Drum Song" broke fastest but was muffled over the weekend. However, it shapes socko at Stanley. "Babes in Toyland," helped by matinee trade, is rated big at Stanton.

"One, Two, Three" looms fancy in opener at Randolph while "Pocket of Miracles" is good on first at the Fox.

Estimates for This Week

Arcadia (S&S) (620; 95-$1.80)—"Breakfast at Tiffany's" (Par) (10th wk). Thin $2,200 in 4 days. Last week, $6,500.

Boyd (SW) (1,536; $2-$2.75)—"King of Kings" (M-G) (9th wk). Last week, $11,500.

Fox (Milgram) (2,400; 95-$1.80)—"Pocketful of Miracles" (UA). Good $16,000 or near. Last week, "Blue Hawaii" (Par) (3d wk), $4,500.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA). Fast $15,000 but more was expected. Last week, "Susan Slade" (WB) (4th wk), $4,500 for five days.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (7th wk). Big $12,500. Last week, $14,000.

Randolph (Goldman) (1,200; 95-$1.80)—"One, Two Three" (UA). Fancy $15,000 or over. Last week, "Rocco and Brothers" (Astor) (2d wk), $5,600.

Stanton (SW) (1,483; 95-$1.80)—"Flower Drum Song" (U). Tops in city, socko $17,000. Last week, "Back Street" (U) (6th wk), $6,800.

Stanton (SW) (1,483;95-$1.80)—"Babes in Toyland" (BV). Big $15,000 or near. Last week, "Comancheros" (20th) (5th wk), $6,800 in nine days.

Trans-Lux (T-L) (500; 95-$1.80)—"Summer to Remember" (Indie). Good $4,000. Last week, "Never On Sunday" (Lope) and "Tunes of Glory" (Lope) (2d wk), $2,400.

Viking (Sley) (1,000; 75-$1.80)—"Carmen Jones" (Indie) and "Say One for Me" (Indie) (4th wk). Thin $2,200. Last week, $3,000.

World (R&B-Pathe) (483; 95-$1.80)—"Cinderella" (Indie). Okay $3,000 or close. Last week, "Devil's Eye" (Janus) (4th wk), $2,200.

'Kings' Bright $16,000, Balto; 'Song' Hot 12G, 'Babes' Fancy $11,000

Baltimore, Dec. 26.

Snow, rain and threat of more snow dampened what exhibs had hoped would be a big week with big new films dominating the scene. "King of Kings" is rated big in first round at the Town. "Babes in Toyland" is fancy in opener at the New, "Pocketful of Miracles" looks good in first at Mayfair but a standout is "Flower Drum Song," bright on initial session at the Stanton.

"Cold Wind in August" is pleasing in opening week at the Five West as is "Purple Noon" in first at the Cinema. "Errand Boy" shapes fair in second at the Hipp. "Loss of Innocence" also is fairish in fifth round at the Little.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Mr. Sardonicus" (Col). Oke $2,500. Last week, "Illicit Interlude" (Janus) (2d wk), $1,200.

(Continued on page 10)

'SONG' SOCKO $14,000, SEATTLE; 'KINGS' 15G

Seattle, Dec. 26.

Plenty of new product here currently and most of it is doing fine biz. Standout are "King of Kings," playing at $3 top at Blue Mouse, and "Flower Drum Song," on regular scale at the Music Hall. Both are rated smash. "Pocketful of Miracles" looks mild at Fifth Avenue while "Babes in Toyland" looms fairly good at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"King of Kings" (M-G). Great $15,000. Last week, "Susan Slade" (WB) (5th wk-5 days), $2,500 at $1.50 top.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Mysterious Island" (Col) and "Brainwashed" (Col) (2d wk). Fair $4,500. Last week, $6,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Pocketful of Miracles" (UA) and "Invitation To Monte Carlo" (Indie). Mild $7,000. Last week, "Comancheros" (20th) (4th-9 days), $4,300.

Music Box (Hamrick) (738; $1-$1.50)—"Wonders of Aladdin" (M-G). Okay $6,000. Last week, "Bachelor in Paradise" (M-G), $2,800.

Music Hall (2,200; $1-$1.50)—"Flower Drum Song" (U). Smash $14,000. Last week, "Colossus of Rhodes" (M-G) (2d wk), $4,200.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"Babes in Toyland" (BV) and "Bashful Elephant" (AA). Fairly good $10,000. Last week, "Blue Hawaii" (Par) and "Man-Trap" (UA) (4th wk), $3,000 in 9 days.

'Babes' Boff 20G, K.C.; 'Miracles' 11G, 'Song' 8G

Kansas City, Dec. 26.

Theatres moved in big films for the Christmas holiday season, and generally are garnering comparable figures. Weather, however, had the best of it on opening days and into Saturday, blowing in a full-fledged snowstorm Friday. "Babes in Toyland" at Uptown and Granada is sock, and holds. Likewise "Pocketful of Miracles" is big at Roxy and "Flower Drum Song" at the Brookside.

"Errand Boy" at Paramount is strong in second but "Mysterious Island" looms mild at Plaza. Nine theatres, which combined in playing "Wonders of Aladdin," suffered from the severe weather, three of them being drive-ins. "King of Kings" is rated big at Capri in seventh session.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.50)—"Flower Drum Song" (U). Hearty $7,000 or near. Holding. Last week, sub-runs.

Capri (Durwood) (1,200; 90-$2.50)—"King of Kings" (M-G) (7th wk). Big $10,000 as holiday boosts trade. Last week, $9,000.

Empire (Durwood) (1,200; 90-$2)—"Seven Wonders of World" (Cinerama) (reissue) (6th wk). Oke $4,500. Last week, $4,000.

Isis, Vista (Fox Midwest-Nat. Theatres) (1,360; 700; 90c). **Englewood, Dickinson, Overland, Aztec** (Dickinson) (1,000, 700, 700, 500; 90c). **Crest, Riverside** (Commonwealth) (900 cars ea.; 90c), **Boulevard** (Rosedale) (750 cars; 90c)—"Wonders of Aladdin" (M-C) and "Magic Boy" (M-G). Okay $20,000 as severe weather crimped early weekend trade. Last week, all on sub-runs.

Kimo (Dickinson) (504; 90-$1.25)—"The Truth" (Indie). Fancy $3,500; holds. Last week, "Weekend with Lulu" (Col) (5th wk), $800.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Errand Boy" (Par) (2d wk). Nifty $6,000. Last week, ditto.

Plaza (FMW) (1,630; $1-$1.25)—"Mysterious Island" (Col) (2d wk). Mild $5,000. Last week, $6,000.

Roxy (Durwood) (850; $1-$1.50)—"Pocketful of Miracles" (UA). Great $11,000, stays on. Last week, "Bachelor in Paradise" (M-G) (5th wk), $4,000.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-$1.25)—"Babes in Toyland" (BV). Sock $20,000, if weather holds off. Last week, "7 Women from Hell" (20th) and "Big Gamble" (20th), $5,000.

New Pix Hypo Hub; 'Song' Sock $26,000, 'Babes' 22G, 'Cid' 20G, 'Aladdin' 7G

Boston, Dec. 26.

Biggest Xmas snowstorm in 50 years is hurting some of new, big pix. "Babes in Toyland" shapes nice at the Metropolitan. "El Cid" is torrid at the Astor. "Flower Drum Song" however, is standout the Memorial with a buffo total.

"Roman Spring of Mrs. Stone" opened well at the Capri on Christmas Day (Mon.), likewise "One, Two, Three" at refurbished Beacon Hill on same day. "La Belle Americaine" at Exeter and "Green Mare" at Fenway preemed Saturday (23). "Errand Boy" is holding hotsy in second week at the Paramount. "Mysterious Island" is slick in second round at the Pilgrim. Roadshows holding to big takes are "West Side Story" in eighth at Gary, and "King of Kings" in ninth at Saxon.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.75)—"El Cid" (AA). Socko $20,000 after benefit performance for WGBH-TV, burned-out tele station. Last week, "Town Without Pity" (UA) (3d wk), $6,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (10th wk). Oke $7,000.

Beacon Hill (Sack) (678; $1-$1.50)—"One, Two, Three" (UA). Opened Monday (25). Last week, closed for refurbishing.

Capri (Sack) (900; $1-$1.50)—"Roman Spring" (WB). Opened Monday (25). Last week, "Breakfast at Tiffany's" (Par) (10th wk), fair $6,000.

Exeter (Indie) (1,376; 90-$1.49)—"La Belle Americaine" (Indie). Opened Saturday (23). Last week, "Devil's Eye" (Indie) (7th wk), $4,000.

Fenway (Indie) (1,350; $1.50)—"Green Mare" (Zenith). Opened Saturday (23). Last week, "Behind Great Wall" (Cont) (3d wk), okay $2,500.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (8th wk). Hot $22,000. Last week, ditto.

Kenmore (Indie) (700; $1.50)—"Carry On Constable" (Gov). Fine $12,000. Last week, "Truth" (Kings) (7th wk), $5,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Babes in Toyland" (BV). Torrid $22,000 or near. Last week, "Blue Hawaii" (Par) and "Man Trap" (4th wk), $7,000.

Memorial (RKO) (3,000; 90-$1.49)—"Flower Drum Song" (U). Socko $26,000 or close. Last week, "Comancheros" (20th) and "Little Shepherd of Kingdom Come" (20th) (4th wk), $8,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Wonders of Aladdin" (M-G). Slight at $7,000 or close. Last week, "X-15" (UA) and "Teenage Millionaire" (UA), $6,000.

Paramount (NET) (2,357; 70-

(Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week $749,200
(Based on 30 theatres)

Last Year $806,900
(Based on 28 theatres)

'Song' Paces Pitt Sockeroo $20,000

Pittsburgh, Dec. 26.

Strong new product, paced by "Flower Drum Song" at the Gateway and "Babes in Toyland" at Stanley is brightening local scene this round. "King of Kings" is bouncing in eight session at the Warner.

The Penn is bringing in "Pocketful of Miracles" tomorrow, two days ahead of schedule after "Wonders of Aladdin" collapsed and was pulled after five days.

Estimates for This Week

Fulton (Associated) (1,635; $1-$1.50)—"Mysterious Island" (Col) (2d wk). Bright $8,000 after $6,500 for first. "Second Time Around" (20th) opens Dec. 29.

Gateway (Assoc.) (1,900; $1-$1.50)—"Flower Drum Song" (U). Heading for a smash $20,000, with house figuring on a run of at least six weeks. Last week, "Twist Around Clock" (Col), $7,500.

Penn (UATC) (3,300; $1-$1.50)—"Wonders of Aladdin" (M-G). Never got started and yanked after five days which landed a depressing $4,500. "Pocketful of Miracles" (UA) opens tomorrow (Wed.).

Shadyside (MOTC) (750; $1.25)—"Ivan Terrible" (Indie). So-so $1,500. "Purple Noon" (Times) opens tomorrow (Wed.). Last week, "Cold Wind" (Indie) (4th wk), $2,500.

Squirrel Hill (SW) (634; $1.25)—"No Home For Johnnie" (Embassy). Looks to land sturdy $2,800. Last week, "Watch Your Stern" (Indie) (2d wk), $2,200.

Stanley (SW) (3,700; $1-$1.50)—"Babes in Toyland" (BV). Youngsters flocking in to see this, with fine $19,000 likely. Last week, "Houseboat" (Par) and "Teacher's Pet" (Par) (reissues), $5,000.

Warner (SW) (1,516; $1.50-$2.75)—"King of Kings" (M-G) (8th wk). Climbed to big $11,000 after $6,000 last week.

'Song' Terrific $35,000, Frisco; 'El Cid' Socko 18G; 'Story' $23,000, 2d

San Francisco, Dec. 26.

Firstruns are coming back strongly this session, with "Flower Drum Song" rated terrific on initial week at the Golden Gate, first day biz being ahead of "Suzie Wong." "West Side Story" also is wow in second stanza at United Artists while "El Cid" shapes socko on opener at the reopened Alexandria.

"Babes in Toyland" is rated good on initial stanza at the Fox but "Wonders of Aladdin" shapes slow in first at Warfield. "Twist Around Clock" is okay in opener at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Flower Drum Song" (U). Giant $35,000. Last week, "White Christmas" (Par) and "Seven Little Foys" (Par) (reissues), $8,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Babes In Toyland" (BV) and "Bashful Elephant" (BV). Good $18,000 or near. Last week, "Continental Twist" (20th) and "Pirate and Slave Girl" (20th), $8,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Wonders Of Aladdin" (M-G) and "Tom Thumb" (M-G). Slow $10,000. Last week, "Cat On Hot Tin Roof" (M-G) and "Raintree Country" (M-G) (reissues), $6,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Mysterious Island" (Col) and "Everything's Ducky" (Col) (2d wk). Okay $11,000 or close. Last week, $14,000.

St. Francis (Par) (1,400; $1-$1.75)—"Twist Around Clock" (Col) and "Jazz On Summer's Day" (Col).

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'SONG' GREAT $15,000, PROV.; 'BABES' HOT 14G

Providence, Dec. 26.

"Flower Drum Song" is getting the big coin as most stands came out of their holiday doldrums with a bang currently. Best in line with torrid biz is Majestic's "Babes in Toyland." State is slow with the "Wonders of Aladdin." Strand is fair with "Mysterious Island."

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"Flower Drum Song" (U). Great $15,000. Last week, "Great Impostor" (U) and "Portrait In Black" (U) (reissues), $2,000 in four days.

Elmwood (Snyder) (724; 65-90)—"Don't Eat Daisies" (M-G) and "Don't Go Near Water" (M-G) (reissues). Slow $1,500. Last week, "Cat On Hot Tin Roof" (M-G) and "Some Came Running" (M-G) (reissues), $3,000.

Majestic (Snyder) (2,200; 75-$1.25)—"Babes In Toyland" (BW). Hot $14,000 or near. Last week, "Mask" (WB) and "Day Sky Exploded" (Indie), $4,000.

State (Loew) (3,200; 75-90)—"Wonders of Aladdin" (M-G) and "Tom Thumb" (M-G). Slow $6,500. Last week, "Bombed Pearl Harbor" (Indie) and "Then There Were Three" (Indie), $5,000.

Strand (National Realty) (2,200; 65-90)—"Mysterious Island" (Col) and "Everything's Ducky" (Col). Fair $5,000. Last week, "Blue Hawaii" (Par) (4th wk), $5,200.

Chi Big; 'Song' Wow $47,000, 'Babes' Fat 31G, 'One, Two' Rousing $22,000, 'Miracles' Hot 29G, 'El Cid' Fine 16G

Chicago, Dec. 26.

A big array of holiday blockbusters are being slowed down in some cases by a blizzard this round. "Flower Drum Song" heads up the newcomers with a socko $47,000 on tap at the Chicago. "Babes In Toyland" is bowing to a lusty $31,000 at the State-Lake.

"One, Two, Three" is registering hotsy $22,000 at United Artists. Debut of "El Cid" looks a stout $16,000 on hardticket at Cinestage.

"Pocketful of Miracles" is opening to a tall $34,000 at Oriental while "Happy Thieves" is nailing a loud $29,000 first round at the Woods.

"Mysterious Island" is pulling a hefty second stanza at Roosevelt.

Tenth stanza of "Breakfast At Tiffany's" rates brisk. "Seven Wonders of World" is sharp in 12th Palace session.

"King of Kings" is steady in its 10th week on hardticket at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Don Quixote" (M-G). Snappy $5,400. Last week, "The Idiot" (20th), $2,700.

Chicago (B&K) (3,900; 90-$1.80) —"Flower Drum Song" (U). Wham $47,000 or over. Last week, "Errand Boy" (Par) (4th wk), $14,000.

Cinestage (Todd) (1,038; $1.75-$3.50) — "El Cid" (AA). Socko $16,000. Last week, dark.

Cinema (Stern) (500; $1.50) — "Blue Angel" (reissue) (Indie). Smooth $2,300. Last week, "Truth About Women" (Cont) and "Girl of River" (Cont), $2,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Breakfast At Tiffany's" (Par) (10th wk). Frisky $7,500. Last week, $6,000.

Loop (Telem't) (606; $1.25-$1.80) —"Question 7" (Indie). Big $10,000. Last week, "La Dolce Vita" (Astor) (subrun) (7th wk), $7,000.

Monroe (Jovan) (1,000; 65-90)— "Little Shepherd Kingdom Come" (reissue) (Indie) and "Purple Hills" (Indie). Fairish $4,000. Last week, "Magdalena" (Indie) and "Jazz Boat" (Col), $4,400.

Oriental (Indie) (3,400; 90-$1.80) —"Pocketful of Miracles" (UA). Lively $29,000. Last week, "Com-

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'Babes' Boffo $30,000 In D.C.; 'Song' Socko 19G, 'Miracles' Big $14,000

Washington, Dec. 26.

Sock initialers in goodly numbers should dispatch this mainstem from its recent doldrums, and make for a bountiful holiday stanza. "Babes in Toyland," daydating two Stanley Warner locations, is rated a natural smash with the juves loose for matinees.

"Flower Drum Song" counts on a boffo session at Capitol. "Pocketful of Miracles" shapes big as the Keith's Christmas entry. "Twist Around Clock" at two Trans-Lux houses is barely passable. Hardticketers "King of Kings" at Warners and "West Side Story" at Uptown are hitting high notes, with the latter in sock category.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Babes in Toyland" (BV). Wow $30,000. Last week, "Blue Hawaii" (Par) (3rd wk), $7,000.

Apex (K-B) (940; $1-$1.25)— "Cinderella" (Indie). Dandy $5,000. Last week, "Gone With Wind" (M-G) (reissue), $2,100.

Capitol (Loew) (3,420; $1-$1.65) —"Flower Drum Song" (U). Sock $19,000 or better. Last week, "Cat on Hot Roof" (M-G) and "Gigi" (M-G) (reissues), $9,700.

Keith's (RKO) (1,839; $1-$1.49)— "Pocketful of Miracles" (UA). Big $14,000. Last week, "Written on Wind" (U) and "Perfect Furlough" (U) (reissues), $5,000.

MacArthur (K-B) (900; $1.25)— "Big Money" (Lope) (4th wk). Thin $3,000. Last week, $2,800.

Ontario (K-B) (1,240; $1-$1.49)—

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Songs' Giant 22G, T'ronto; 'Cid' 12G

Toronto, Dec. 26.

Kids out of school are helping biz currently. Newcomers include "Babes in Toyland," in six-nabe tiein, together with three-house combo of "Mysterious Island" shape solid. But "Flower Drum Song" is leading the city with a wham total. "El Cid" and "Holiday in Spain" are off to smash starts. "Hey, Let's Twist" is slow. Also up in second stanza are "Breakfast at Tiffany's" and second frame of "Wonders of Aladdin."

Estimates for This Week

Birchcliffe, Capitol, Nortown, Palace, Runnymede, Westwood (FP-Taylor) (865; 1,026; 959; 1,485; 1,377; 994; 50-$1)—"Babes in Toyland" (BV). Fine $45,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Mysterious Island" (Col). Lusty $25,000. Last week, "Hustler" (20th) (5th wk), Carlton only, $8,000.

Eglinton (FP) (919; $1.50-$2.50) —"Holiday in Spain" (Indie). With nightly turnaways, sock $11,000. Last week, "Windjammer" (NT) (52d wk), $7,000.

Hollywood (FP) (1,080; $1-$1.50) —"Breakfast at Tiffany's (Par) (2d wk). Boffo $15,000. Last week, $14,000.

Imperial (FP) (3,206; $1-$1.50)— "Hey, Let's Twist" (Par). Slow $8,500. Last week, "Susan Slade" (WB) (2d wk), $8,000.

International (Taylor) (557; $1-$1.25) — "Man Who Wagged Tail" (IFD). Poor $3,500. Last week, "Two Women" (IFD) (9th wk), $2,500.

Loew's (Loew) (1,641; $1-$1.50)— "Wonders of Aladdin" (M-G) (2d wk). Upsurge to hotsy $9,000. Last week, $6,000.

Tivoli (FP) (935; $1.50-$2.50)— "El Cid" (AA). Not capacity but still a hefty $12,000.

Towne (Taylor) (693; 90-$1.25)— "Call Me Genius" (IFD). Big $5,000.

University (FP) (1,556; $1.50-$2.75)—"King of Kings" (M-G) (9th wk). Healthy $8,000. Last week, same.

Uptown (Loew) (2,543; $1-$1.75) —"Flower Drum Song" (U). Wham $22,000. Last week, "Bachelor in Paradise" (M-G) (4th wk), for six days, $6,000.

'Seng' Boffola $18,000, St. L.; 'Kings' Loud 25G, 'Babes' Stout $17,000

St. Louis, Dec. 26.

Ace at boxoffice this stanza is "Flower Drum Song," heading for smash take at Ambassador. "King of Kings," on upped scale, shapes lusty at Esquire while "Babes in Toyland" is rated stout at State, both newcomers. "Rocco and Brothers" looms good at Pageant while "Wonders of Aladdin" is nice in second at Loew's Mid-City. "Comancheros" is fine in second at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Flower Drum Song" (U). Smash $18,000. Last week, "Breakfast at Tiffany's" (Par) (sub-run) (2d wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25) — "Cinderella" (Indie). Good $2,500. Last week, "Modigliani" (Indie), $1,500.

Esquire (Schuchart-Levin)

(Continued on page 10)

'Babes' Leading Cleve.; $23,000; 'Errand' 15G

Cleveland, Dec. 26.

Leading city currently is "Babes in Toyland," rated big at the Allen. "King of Kings" looms bright in sixth round at the Ohio while "Errand Boy" shapes fancy in first at Palace. "Hey, Let's Twist" is only fair at Stillman.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Babes in Toyland" (BV). Great $23,000. Last week, "Mask" (WB) and "House of Wax" (WB) (reissue), $7,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "No Love for Johnnie" (Indie). Fine $4,000. Last week, "Kind Hearts, Coronets" (Indie) and "Man in White Suit" (Indie) (reissues), $2,200.

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"Cinderella" (Indie). Good $2,600. Last week, "Cheaters" (Indie), $1,500.

Heights Art (Art Theatre Guild) (925; $1-$1.25)—"Doctor in Love" (Indie). Excellent $3,100. Last week, "Lust for Life" (Indie) (reissue), $1,600.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Twist Around the Clock" (Col) (2d wk). Held over three extra days, sad $2,300. Succeeded by "Flower Drum Song" (U) Monday (25). Last week, $6,500.

Ohio (Loew) (2,700; $1.25-$2.50) —"King of Kings" (M-G) (6th wk). Bright $11,000. Last week, $9,000.

Palace (Silk & Helpern) (2,739; $1-$1.50) — "Errand Boy" (Par). Fast $15,000. Last week, "Susan Slade" (WB) (5th wk), $5,000.

State (Loew) (3,700; $1-$1.50)— "Wonders of Aladdin" (M-G) (2d wk). Light $8,000. Last week, $5,000.

Stillman (Loew) (2,700; $1.50)— "Hey, Let's Twist" (Par). Fair $9,500. Last week, "Bachelor in Paradise" (M-G) (m.o.), $4,500 in final six days.

Westward Art (Art Theatre Guild) (855; $1.25-$1.50) — "Doctor in Love" (Indie). Over average $2,400. Last week, "General Della Rovere" (Indie) (m.o.), $1,400.

'Song' Mighty 18G, Denver; 'Time' 8G

Denver, Dec. 26.

Fine lineup of new, strong fare is boosting trade this holiday session. Outstanding is "Flower Drum Song," wham at 1,270-seat Centre. "Babes in Toyland" shapes lofty at the Denver, also in first round.

"Errand Boy" is rated big on initial week at the Orpheum while "Pocketful of Miracles" shapes fine in first at Paramount. "Second Time Around" is socko for opener at Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.45)— "Mysterious Island" (Col). Good $7,000. Last week, re-runs.

Bluebird (Fox) (550; $1)—"Upstairs and Downstairs" (Indie). Fair $1,500. Last week, "La Dolce Vita" (Astor) (m.o.) (9th wk), $1,100.

Capri Art (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (6th wk). Hefty $2,500. Last week $1,600.

Centre (Fox) (1,270; $1.25-$1.45) —"Flower Drum Song" (U). Wham $18,000. Last week, "Bachelor in Paradise" (M-G) (5th wk), $6,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (10th wk). Big $20,000 or near. Last week, $11,000.

Denham (Indie) (800; $1.25-$2.50) —"King of Kings" (M-G) (7th wk). Big $9,000. Last week, $5,000.

Denver (Fox) (2,432; $1.25)— "Babes in Toyland" (BV). Lofty $20,000 or close. Last week, "Bombed Pearl Harbor" (Indie) and "There Were Three" (Indie), $12,500.

Esquire (Fox) (600; $1)—"Doctor in Love" (Indie). Oke $2,000. Last week, "Monpti" (Indie) (reissue), $1,800.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Errand Boy" (Par) and "Rommel's Treasure" (Indie). Big $16,000. Last week, "White Christmas" (Par) (reissue) and "Flute and Arrow" (Indie), $7,500.

Paramount (Indie) (2,100; 90-$1.25)—"Pocketful of Miracles" (UA). Fine $15,000 or near. Last week, "Lost Batallion" (Indie) and "Guns of Black Witch" (Indie), $10,000.

Towne (Indie) (600; $1.25-$1.45) —"Second Time Around" (20th). Sock $8,000. Last week, "Two Little Bears" (Indie), $2,800.

New Fare Boosts B'way; 'Judgment' Capacity $37,500, 'One, Two' Smash 58G, 'Cid' 47G, 'Babes'-Stage 206G

With seven new pictures launched in the last nine days, not counting several new entrants at arty theatres, and with youngsters out of school, Broadway firstrun biz is booming. Most theatres were hurt by the snowstorm of Saturday (23) night along with more snow on Christmas Eve (24), which kept thousands in the suburbs at home. But trade swung into full holiday stride by late Monday (25) afternoon.

One of the outstanding newcomers is "Judgment at Nuremberg," which hit a capacity $37,500 in first week at the Palace. "Second Time Around" is heading for a nice $33,000 in initial session at the Paramount.

"One, Two, Three" looks like boffo $58,000 in opening round, daydating the Astor and arty Fine Arts. "Les Liaisons Dangereuses" hit a big $25,000 in first stanza at the Henry Miller, playing hardticket and three shows daily. "Pocketful of Miracles" landed a slick $29,000 on initial session, daydating the Victoria and arty Trans-Lux 52d Street.

"Wonders of Aladdin" is heading for great $28,000 or near daydating the Forum and the arty Baronet. "The Innocents" opened in fine style Monday (25) at the Criterion. It's also playing the arty 72d St. Playhouse.

Still mighty champion is the Music Hall with its annual Christmas stageshow and "Babes in Toyland." It looks to soar to $206,000 in second session ending today (Wed.), helped by extra shows last Saturday, and also starting Monday (25).

"West Side Story" is climbing to a capacity $71,000 in current (10th) week at the Rivoli, taking in 18 performances. "King of Kings" also is pushing to a wow $35,000 in 11th session at the State, covering 12 shows.

"El Cid," which did a wow $51,000 in first nine days at the Warner, is heading for a mighty $47,000 for second week of usual seven days. "La Dolce Vita" is holding with a smash $37,000 in second, daydating the Embassy and arty Beekman.

"Summer and Smoke" looks like big $27,500 daydating the DeMille and arty Sutton. "Bachelor in Paradise" looks to wind its sixth week at the Capitol with an okay $20,000. "Roman Spring" opens tomorrow (Thurs.) daydating with the arty Trans-Lux 85th Street.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "One, Two, Three" (UA). Initial round ending today (Wed.) is heading for smash $35,000 or near. Holds, naturally. Daydating with Fine Arts.

Capitol (Loew) (4,820; $1-$2.50) —"Bachelor in Paradise" (M-G) (6th-final wk). This week ending today (Wed.) looks to land fine $20,000 after $14,000 for fifth week. "Roman Spring" (WB) opens tomorrow (Thurs.) daydating with Trans-Lux 85th St.

Criterion (Moss) (1,520; $1.25-$2.40) — "The Innocents" (20th). Opened Monday (25), daydating with 72d St. Playhouse. In ahead, "Devil at 4 O'Clock" (Col) (10th wk-5 days), mild $8,000 after $14,000 for regular 7-day week.

DeMille (Reade) (1,463; 90-$2.75) —"Summer and Smoke" (Par) (6th wk). Present round winding today (Wed.) looks like big $20,000 after $15,000 for fifth. Holds.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (3d wk). First holdover week ended yesterday (Tues.) was smash $21,000 or over after $26,000 for opener.

Henry Miller (Gilbert Miller) (800; $1.50-$3) — "Les Liaisons Dangereuses" (Astor) (2d wk). First round ended Sunday (24) was smash $25,000 on upped scale, three-a-day policy.

Palace (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (2d wk). Initial session completed Monday (25) was capacity $37,500 on hardticket for 12 performances. Advance has now reached $300,000, remarkable for season when this sale started.

Forum (Moss) (813; 90-$1.80)— "Wonders of Aladdin" (M-G). First week winding tomorrow (Thurs.) is heading for big $17,000 or close. Holds. Daydating with Baronet.

Paramount (AB-PT) (3,665; $1-$2) — "Second Time Around" (20th). Initial stanza ending tomorrow (Thurs.) looks like fine $33,000 or near. Holds. In ahead, "Comancheros" (20th) (7th wk-9 days), was $16,000 but pic had a very healthy, extended-run.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Babes in Toyland" (BV) and Christmas stageshow (2d wk). First holdover session ending today (Wed.) is soaring to mighty $206,000, near peak for Hall on Christmas week. Snow hurt two days. Initial week hit $176,000, over hopes. Stays on, well into January. Started five-shows-daily policy last Monday (25), and also had five shows on Saturday (23).

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (10th wk). Soaring back to capacity $71,000 with 18 shows for this week ending today (Wed.). Last week was $46,000 near-capacity. Stays, natch.

State (Loew) (1,900; $1.50-$3.50) —"King of Kings" (M-G) (11th wk). This session winding today (Wed.) is headng for wham $35,000 on 12 performances after $26,000 on 12 shows last week. Continues indef.

Victoria (City Inv.) (1,003; 50-$2) —"Pocketful of Miracles" (UA) (2d wk). First round completed Sunday (24) was good $21,500, but expected to pick up in second week taking in holidays.

Warner (SW) (1,813; $1.50-$3.50) —"El Cid" (AA) (2d wk). This

(Continued on page 10)

'Babes' Hefty $13,000 In Mpls. 'Song' Socko 12G, 'One, Two' Boffo 10G

Minneapolis, Dec. 26.

With two exceptions, Christmas week, always a good one, finds nothing but new firstruns downtown and only a single holdover uptown.

Included among the arrivals are such topdrawer offerings as "Babes in Toyland," "One, Two, Three" "Flower Drum Song" and "Pocketful of Miracles." "Song" is rated socka at the Mann. "Babes" looks big at much larger Orpheum.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"King of Kings" (M-G) (7th wk). Good $6,000. Last week, $4,000.

Avalon (Frank) (800; $1) — "Career Girls Nature Holiday" (Indie) (3d wk). Okay $1,000. Last week, $500.

Century (Cinerama, Inc.) (1,100; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (7th wk). Fine $9,000. Last week, $5,500.

Gopher (Berger) (1,000; $1-$1.25) —"Pocketful of Miracles" (UA). Mild at $4,000. Last week, "Blue Hawaii" (Par) (4th wk), $4,000.

Lyric (Par) (1,000; $1-$1.25) — "Bachelor Flat" (20th). Virile $7,000. Last week, "Everything's Ducky" (Col), $3,500.

Mann (Mann) (1,000; $1-$1.50)— "Flower Drum Song" (U). Socko $12,000. Last week, "Susan Slade" (WB) (m.o.) (4th wk), $5,000.

Orpheum (Mann) (2,800; $1-$1.50)—"Babes in Toyland" (BV). Big $13,000. Last week, "Hippodrome" (Cont) and "Four Desperate Men" (Cont), $3,500 at $1-$1.25 scale.

St. Louis Park (Fields) (1,000; $1.50)—"One, Two, Three" (UA). Hefty $10,000. Last week, "Season of Passion" (UA), $2,000.

State (Par) (2,200; $1-$1.25) — "Errand Boy" (Par). Big $12,000. Last week, "Comancheros" (20th) (4th wk), $4,000.

Suburban World (Mann) (800; $1.25)—"Man Who Wagged His Tail" (Cont). Okay $2,000. Last week, "Truth" (Indie) (2d run), $1,800.

Uptown (Field) (1,000; $1.25) — "Hey Let's Twist" (Par). Nice $7,000. Last week, "Guns of Black Watch" (AI) and "Lost Battalion" (AI), $2,000.

World (Mann) (400; $1-$1.50) — "Cinderella" (Indie). Okay $3,000. Last week, "Breakfast at Tiffany's" (Par) (8th wk), $5,000.

Cincy Soars; 'Babes' Wham $20,000, 'Miracles' Sock 16G, 'El Cid' 12G

Cincinnati, Dec. 26.

A pack of class product is rewarding Cincy firstruns with a holidays b.o. boom. "Babes in Toyland" shapes fantastically high via a juve stampede at Keith's, the 1,500-seater. "Pocketful of Miracles" is socko at Grand. "Errand Boy" on uplift in second week rates hefty biz at the Albee.

Hardticket "El Cid" looks swell in opener at the suburban Valley. "Hey, Let's Twist" shapes fast at Palace. "King of Kings" is on rebound in sixth week.

Hilltop arties are aglow with "Double Bunk" at Esquire, "Invasion Quartet" at the Guild and reissues at Hyde Park. Twin Drive-In is shuttered for holidays.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Errand Boy" (Par) (2d wk). Solid $11,500 in climb over $7,000 opener.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (6th wk). Good $9,000 or close. Last week, $6,000.

Esquire Art (Shor) (500; $1.25)—"Double Bunk" (Cont). Boff $2,000. Last week, "Call Me Genius" (Indie) (2d wk), $600.

Grand (RKO) (1,300; $1-$1.50)—"Pocketful of Miracles" (UA). Big $16,000. Last week, "Can-Can" (20th) and "Carmen Jones" (20th) (reissues), $5,000.

Guild (Vance) (300; $1.25)—"Invasion Quartet" (M-G). Great $2,200. Last week, "Picnic on Grass" (Indie) (4th wk), $600.

Hyde Park Art (Shor) (500; $1.25)—"Two-Way Stretch" (Indie) and "Man In Cocked Hat" (Indie) (reissues). Strong $1,500. Last week, "Leda" (Indie) (2d wk), $500.

Keith's (Shor) (1,500; 90-$1.25)—"Babes in Toyland" (BV). Frantastic $20,000 and town topper. Best in a long span here. Last week, "Twist Around Clock" (Col), $8,000.

Palace (RKO) (2,600; $1-$1.25)—"Hey, Let's Twist" (Par). Fast $9,000. Last week, "Samson and Delilah" (Par) and "Ulysses" (Par) (reissues) split with "Some Came Running" (M-G) and "Don't Eat Daisies" (M-G) (reissues), $4,200.

Valley (Wiethe) (1,200; $1.50-$2.50)—"El Cid" (AA). Sock $12,000 on hardticket. Last week, "Bachelor in Paradise" (M-G) (4th wk), at $1-$1.50 scale, $4,100.

ST. LOUIS

(Continued from page 9)

(1,800; $1.25-$2.75) — "King of Kings" (M-G). Lusty $25,000. Last week, "Splendor in Grass" (WB), (9th wk), $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"Comancheros" (20th) (2d wk). Fine $13,000 or near. Last week, $12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Wonders of Aladdin" (M-G) (2d wk). Good $10,000. Last week, $6,000.

State (Loew) (3,600; 60-90)—"Babes in Toyland" (BV). Stout $17,000 or close. Last week, "Bachelor in Paradise" (M-G) and "Secret Deep Harbor" (UA) (4th wk), $8,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Rocco and Brothers" (Astor). Good $4,000. Last week, "Carry on Constable" (Indie) and "Carry on Nurse" (Indie) (2d wk), $2,500.

St. Louis (Arthur) (3,800; 75-90) —"Errand Boy" (Par) and "Pirates Tortuga" (20th) (2d wk). Average $9,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Doctor in Love" (Indie) (5th wk). Okay $2,000. Last week, $2,000.

BOSTON

(Continued from page 8)

$1.25)—"Errand Boy" (Par) and "Force of Impulse" (Indie) (2d wk). Happy $11,000. Last week, $15,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Mysterious Island" (Col) and "Everything's Ducky" (Col) (2d wk). Fat $9,000 or near. Last week, $10,000.

Saxon (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (9th wk). Nice $10,000. Last week, same.

State (Trans-Lux) (730; 75-$1.25) —"Sunlover's Holiday" and "Sin of Diana Kent" (Indie) (2d wk). Oke $4,500. Last week, same.

CHICAGO

(Continued from page 9)

ancheros" (20th) (4th wk), $12,000.

Palace (Indie) (1,570; 90-$1.80)—"Seven Wonders of World" (Cinerama) (12th wk). Busy $10,500. Last week, $7,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"Mysterious Island" (Col) (2d wk). Great $20,000. Last week, $17,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Babes In Toyland" (BV). Lusty $31,000. Last week, "Susan Slade" (WB) (4th wk), $11,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Two Women" (Embassy) (10th wk). Mild $2,200 for six days. Last week, $3,300.

Todd (Todd) (1,089; $2.20-$3.50) —"King of Kings" (M-G) (10th wk). Fine $9,100. Last week, $10,000.

Town (Teitel) (640; $1.25-$1.80) —"No Love For Johnnie" (Indie). Hotsy $7,700. Last week, "Oedipus Rex" (Indie), $2,500.

United Artists (B&K) (1,700; 90-$1.80)—"One, Two, Three" (UA). Sizzling $22,000. Last week, "George Raft Story" (AA) (4th wk), $13,000.

Woods (Essaness) (1,200; 90-$1.80) — "Happy Thieves" (UA). Fine $12,000. Last week, "Bachelor In Paradise" (M-G) (7th wk), $6,000 in four days.

World (Teitel) (606; 90-$1.25) — "Cinderella" (Indie). Trim $4,100. Last week, "Bicycle Thief" (reissue) (Indie) and "Night With Charlie Chaplin" (Indie), $3,000.

SAN FRANCISCO

(Continued from page 8)

Okay $12,000. Last week, "Blue Hawaii" (Par) (4th wk), $8,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (2d wk). Wow $23,000. Last week, $24,500.

Stagedoor (A-R) (440; $1.25) — "Murder She Said" (M-G) and "Upstairs and Downstairs" (Indie). Oke $5,000. Last week, "Dog Who Wagged His Tail" (Indie) (2d wk) and "Lady Killers" (Indie) (reissue), $3,500.

Vogue (S. F. Theatres) (364; $1.50)—"Animas Trujano" (Indie). Good $3,000. Last week, "Don Quixote" (Indie) (8th wk), $1,800.

Larkin (A-R) (400; $1.25-$1.49)—"Summer To Remember" (Indie). Fair $2,000. Last week, "Lady Chatterley's Lover" (Indie) and "Love and Frenchwoman" (Indie) (reissues), $2,000.

Clay (A-R) (400; $1.25-$1.49) — "Girl With Suitcase" (Indie). Okay $2,800. Last week, "Mark" (Indie) (8th wk), $2,200.

Presidio (Art Theatre Guild) (774; $1.25) — "Doctor In Love" (Indie) (6th wk). Good $1,800. Last week, $2,500.

Coronet (United California) (1,250; $1.80-$2.75)—"King Of Kings" (M-G) (8th wk). Nice $11,000. Last week, $9,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"El Cid" (AA). Smash $18,000. Last week, house shuttered.

BALTIMORE

(Continued from page 8)

Charles (Fruchtman) (500; 90-$1.80)—"Splendor in Grass" (WB) (11th wk). Down to okay $2,000. Last week, $2,500.

Cinema (Schwaber) (460; 90-$1.50)—"Purple Noon" (Times). Good $2,400 or over. Last week, "Saturday Night, Sunday Morning" (Cont) (2d wk), $1,100.

Five West (Schwaber) (435; 90-$1.50)—"Cold Wind in August" (Indie). Good $2,700. Last week, "Risk" (Indie) (2d wk), $1,500.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Errand Boy" (Par) (2d wk). Fair $5,000. Last week, $7,000.

Little (Rappaport) (300; 90-$1.50) —"Loss of Innocence" (Col) (5th wk). Fair $1,100. Last week, $1,200.

Mayfair (Fruchtman) (750; 90-$1.50) — "Pocketful of Miracles" (UA). Good $8,000. Last week, "Comancheros" (20th) (4th wk), $3,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Call Me Genius" (Cont) (3d wk). Nice $2,500. Last week, $2,400.

Rex (Freedman) (500; $1.50) — "Eve and Handyman" (Indie). Pleasant $2,000. Last week, "Wild Strawberries" (Janus), $1,700.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Flower Drum Song" (U). Bright $12,000 or over. Last week, "Susan Slade" (WB), $3,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"King of Kings" (M-G). Big $16,000. Last week, "Bachelor in Paradise" (M-G) (4th wk), $4,000.

New (Fruchtman) (1,600; 90-$1.50)—"Babes in Toyland" (BV). Fancy $11,000 or close. Last week, closed for renovation.

Gotham's Twist Contest

A Twist promotion is scheduled for the Riviera Ballroom, N.Y., Jan. 5 by Chicago promoter Ron Frederic. Two bands, the Knights and The Tornados, have been signed along with Bruce Morrow, WABC, N.Y. deejay, who will emcee a Twist contest.

National Boxoffice Survey

Yule Holiday Helps Trade; 'Song' First, 'Babes' Close 2d, 'Kings' 3d, 'Story' 4th

Christmas holiday week crowds plus the release of new, strong screen fare will boom biz in key cities covered by VARIETY this session. Big showings are being made despite snowstorms, blizzards and severe cold in many principal cities.

"Flower Drum Song" (U) and "Babes in Toylnad" (BV) are racing to virtually a dead finish for top laurels, with the former winning out by a nose over "Babes," mainly because of more standout individual key city showings. "Babes," which, of course, is a great second-place winner, is amazing with a great coin total obviously via heavy juvenile patronage. Both undoubtedly will be heard from additionally in the next few weeks.

"King of Kings" (M-G), after slipping back on its extended-runs in the last few sessions, is rebounding with marked vigor currently to land third money. "West Side Story" (UA) is finishing fourth, now playing in five keys.

"El Cid" (AA), out for the first time to any extent currently, is landing fifth position. "One, Two, Three" (UA), also a newcomer, is copping sixth place.

"Pocketful of Miracles" (UA), although a bit uneven, is capturing seventh spot. "Wonders of Aladdin" (M-G) will wind up eighth although spotty in some 10 playdates.

"Errand Boy" (Par) will take ninth place. "Mysterious Island" (Col) rounds out the Top 10 list. "Breakfast at Tiffany's" (Par), "Hey, Let's Twist" (Par), a newie; and "Cinderella" (Indie) are the runner-up films.

Several other new pictures are only playing in one or two spots, but showing promise. "Judgment of Nuremberg" (UA) is capacity in first week at the N.Y. Palace, it's initial playdate. "The Innocents" (20th) looks smash in L.A. while "Second Time Around," from same company, is rated socko in Denver.

"Lover Come Back" (U) shapes fancy in L.A. on its preem engagement. "Children's Hour" (UA) is rated smart on initial stanza in L.A.

"Summer and Smoke" (Par) continues big to great in N.Y. and L.A. "Comancheros" (20th) looms fine in St. Louis. "Twist Around Clock" (Col), which had loomed favorably last week, is very spotty this session, with only one okay showing out of four. It's sad in Cleveland and soft in L.A.

"No Love For Johnnie" (Indie), fine in Cleveland, shapes hep in Chi. "Invasion Quartet" (M-G) looms great in Cincy.

"Rocco and Brothers" (Astor) looks good in St. Louis. "Seven Wonders of World" (Cinerama) looks hotsy in Chi on 12th week.

(*Complete Boxoffice Reports on Pages 8-9-10.*)

London O.K.; 'El Cid' Record $18,000, 'Enemies' Great 8½G, 'Hawaii' 15G

London, Dec. 19.

Though there was some evidence of pre-Christmas doldrums in the returns from firstruns last week, results were mainly better than usual for this time of year. One particularly bright spark was the impact made by "El Cid" which broke the house record at the Metropole in first week with $18,000 and is shaping to do the same in second frame.

Also potent, "Best of Enemies," looks great $18,500 in second week at the Odeon, Leicester Square. "Blue Hawaii" at the Plaza hit a big $15,000 in its first holdover round. "The Innocents" shapes solid in third frame at the Carlton.

A sturdy newcomer is "The Young Ones," a new British musical at the Warner. It looks fancy $15,000 or close in opener, remarkably good for time of year.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Exodus" (UA) (32d wk). Steady $5,200.

Carlton (20th) (1,128; 70-$1.75)—"The Innocents" (20th) (3d wk). Solid $10,000.

Casino (Indie) (1,155; $1.20-$2.10) —"This Is Cinerama" (Robin) (reissue) (6th wk). Hefty $15,800. Holds until Feb. 24 when "Cinerama Holiday" (Robin) returns.

Coliseum (M-G) (1,795; $1.05-$2.80)—"King of Kings" (M-G) (5th wk). Hit by preholiday slump and down to good $12,300.

Columbia (Col) (740; $1.05-$2.50) —"La Verite" (BLC) (2d wk). Fair $5,000. "On Waterfront" (BLC) (reissue) opens Dec. 21.

Curzon (GCT) (492; $1.05-$2.45) —"La Verite" (BLC) (2d wk). Average $5,700.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (190th wk). Stout $12,600.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Judgment at Nuremberg" (UA). Opened with Royal Charity preem last night (Mon.). In ahead, "Bachelor Flat" (20th) (2d wk), moderate $6,200.

London Pavilion (UA) (1,217; 70-$1.75)—"Pit and the Pendulum" (AI) (4th wk). Sturdy $10,000 or near. Third was $10,400. "Pocketful of Miracles" (UA) preems Dec. 22.

Metropole (CMA) (2,200; 70-$1.75)—"El Cid" (Rank) (2d wk). Heading for record-breaking $18,000, same as opening round.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Best of Enemies" (BLC) (2d wk). Great $18,500 or close. Hit mighty $20,700 opening week.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Day the Earth Caught Fire" (BLC) (4th wk). Okay $7,900. "Swiss Family Robinson" (Disney) returns Dec. 21.

Plaza (M-G) (936; $1.05-$2.20)—"Blue Hawaii" (Par) (2d wk). Likely big $15,000 or more after $17,900 opening week.

Rialto (20th) (529; 70-$1.20)—"Snow White and Three Clowns" (20th) (2d wk-4 days). Poor $800. First was $1,600. "Pirates of Tortuga" (20th) opened Dec. 18.

Ritz (M-G) (430; 70-$1.75)—"Bachelor in Paradise" (M-G). (5th wk). Neat $4,400.

Royalty (M-G) (936; $1.05-$2.20) —"Ben-Hur" (MG) (m.o.) (27th wk). Fine $9,000.

Warner (WB) (1,785; 70-$1.75)—"Young Ones" (WB). Hefty $15,000 or near.

WASHINGTON

(Continued from page 9)

"Breakfast at Tiffany's" (Par) (11th wk). Good $4,200, same as last week.

Playhouse (T-L) (459; $1.49-$1.80) —"Twist Around Clock" (Col). Fairish $5,000. Also at Trans-Lux. Last week, "Don Quixote" (M-G) (5th wk), $2,100.

Plaza (T-L) (278; $1-$1.80)—"Twilight Girls" (Indie) (3d wk). Okay $3,200. Last week, $3,500.

Town (King) (800; $1-$1.49) — "Mysterious Island" (Col) (2d wk). Good $5,000. Opener was $5,100.

Trans-Lux (T-L) (6,00; $1.49-$1.80) —"Twist Around Clock" (Col). Daydating with Playhouse. Okay $8,000 or near. Last week, "Devil at Four O'Clock" (Col) (9th wk), $2,500.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (6th wk). Smash $20,000. Last week, $12,200.

Warner (SW) (1,440; $1.80-$2.75) —"King of Kings" (M-G) (8th wk). Hefty $13,000. Last week, $6,000.

BROADWAY

(Continued from page 9)

stanza winding Saturday (30) is heading for wow $47,000 for 15 performances including one morning matinee for youngsters. Opener was $51,000 for nine days and 13 shows. Stays, natch.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Wonders of Aladdin" (M-G). First week ending tomorrow (Thurs.) is heading for wow $11,000. Daydating with Forum.

Fine Arts (Davis) (468; 90-$1.80) —"One, Two, Three" (UA). Initial round ending today (Wed.) looks like sockeroo $23,000 or near. Holding. Daydating with the Astor.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor) (3d wk). Second stanza finished yeterday (Tues.) was smash $16,000 after $18,500 for opener.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.) (2d wk). First session ended yesterday (Tues.) was great $4,500.

Normandie (T-L) (592; $1.25-$1.80) — "Five-Day Lover" (Kings) (3d wk). Initial holdover round ended yesterday (Tues.) was big $8,200 after $10,000 for first week.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "No Love For Johnnie" (Embassy) (3d wk). First holdover frame ended Monday (25) was great $15,500 after $15,000 for opener.

Guild (Guild) (450; $1-$1.75) — —"Midsummer's Night Dream" (Show) (2d wk). Initial stanza completed Sunday (24) was good $10,000.

Murray Hill (Rugoff Th.) (565; 95-$1.80)—"Summer To Remember" (Indie) (8th wk). Seventh week finished Sunday (24) was excellent $7,000, same as sixth week.

Paris (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (2d wk). First session completed Saturday (23) was good $8,500.

Plaza (Lopert) (525; $1.50-$2)—"Something Wild" (UA) (2d wk). First round ended yesterday (Tues.) was fine $00,000.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (6th wk). Fifth week finished Monday (25) was fancy $4,000 after $4,300 for fourth.

72d St. Playhouse (Baker) (440; $1.50-$2)—"The Innocents" (20th). Opened Monday (25). In ahead, "Hustler" (20th) (13th wk-6 days). Fair $3,500 after $4,000 for 12th full week.

Sutton (Rugoff Th.) (561; 95-$1.80) — "Summer and Smoke" (Par) (6th wk). This week finishing today (Wed.) looks to reach solid $7,500 after $9,000 for fifth round.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Pocketful of Miracles" (UA) (2d wk). Initial session completed Sunday (24) was good $7,500, but has been zooming in first two days of second week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Roman Spring" (WB). Opens tomorrow (Thurs.), daydating with the Capitol. Currently playing reissues, same as it has been doing for the previous two weeks.

World (Perfecto) (390; 90-$1.50) —"Wild For Kicks" (Times) (10th wk). This round ending tomorrow (Thurs.) is heading for smash $10,000 after $8,500 for ninth week. Continues indefinitely.

LOS ANGELES

(Continued from page 8)

—"Summer and Smoke" (Par) (5th wk). Great $7,500. Last week, $5,500.

Beverly (State) (1,150; 90-$2) — "Town Without Pity" (UA) (6th wk). Okay $3,300 in 3 days. Last week, $4,500.

Vogue (FWC) (810; 90-$1.50)—"Two Women" (Embassy) (7th wk). Slender $2,500 in 5 days. Last week, $3,400.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (11th wk). Torrid $31,000. Last week, $13,100.

Music Hall (Ros) (720; $2.40-$2.75)—"La Dolce Vita" (Astor) (24th wk). Good $4,100. Last week, $4,200.

International Sound Track

London

"The Guns Of Navarone" has played to 4,072,527 paid admissions in its first 108 completed engagements . . . The Walt Disney Organization has chosen **"Babes In Toyland"** as its West End Christmas offering, with a revival of **"Pinocchio"** for general Yuletide release. . . . United Artists is inviting former crewmen of the battleship H.M.S. Valiant" to the charity premiere of "The Valiant" before **Princess Marina** on Jan. 4 . . . Metro has started daily matinees of "King Of Kings" at the Coliseum, and these will continue until Jan. 19. The pic has opened this week at Birmingham, Brighton, Cardiff, Leeds, Liverpool, Manchester, Newcastle, Belfast and Glasgow . . . **Jackie Ward**, longtime publicist for **Herbert Wilcox** and **Anna Neagle**, has returned to the business to publicize **Arthur Hornblower Jr.'s** "The War Lover" for Col . . . Following his direction of "The Young Ones," the **Cliff Richard** musical, **Sydney Furie** is to change his pace with an untitled drama starring **Robert Morley** . . . Warner-Pathe has produced "Drums For A Queen," a record of the Queen's recent tour of Ghana.

The start of **Sir Michael Balcon's** first film for the newly formed Bryanston-Seven Arts outfit originally scheduled for January has been postponed until May following a 5,000 mile reconnaissance in East Africa by producer **Hal Mason**. The film, entitled "Sammy Going South," will be made on location in Tanganyika and Uganda, but in view of the impending rainy season it was decided to defer the start . . . **Tony Soper** has resigned from the BBC's natural history film unit to start his own nature film company. He has acquired a derelict farmhouse in Devon which he intends to turn into a wild life filming reserve . . . **Sam Spiegel's** "On the Waterfront" started a re-issue run at the Columbia Theatre last week . . . **Claude Rains** signed for "Lawrence of Arabia" and planed out last week for Seville with his wife and son. Shakespearean **Sir Donald Wolfit** has also gone to Seville to work on the same pic . . . "Swiss Family Robinson," one of the box office champs of the year in Britain, is back for a holiday engagement at the Odeon, Marble Arch . . . Winwell Productions are due to start rolling in February on "A Guy Called Caesar" and are also lining up a new vidpic series to be filmed in Ireland.

Paris

Michele Farmer, daughter of **Gloria Swanson** and wife of local film exporter **Robert Amon**, now doing an assistant director stint on a currently shooting pic here. "The Little Elevator Boy" . . . 13 features drew 200,000 admission during Paris firstruns in 1961. Year was topped by three Yank pix, "Ben-Hur" (MG), "The Guns of Navarone" (Col) and "Goodbye Again" (UA). Then came French pacifistic war pic "Taxi for Tobruk." Jean Gabin gangster pic "The Victim Strikes Back." **Robert Dhery's** French comedy "La Belle Americaine," another Gabin pic "Le President," local sophisticated comedy "Lions Are Loose," **Otto Preminger's** "Exodus" (UA), **Brigitte Bardot's** two "The Loose Reins" and "Famous Love Affairs," a French swashbuckler "Le Capitaine Fracasse," and a local arty costumer "La Princess De Cleves." . . . **Eddie Constantine's** next pic here will have him a bodyguard to a femme night club owner in Pigalle. **Pierre Grimblat** directs . . . **Claude Autant-Lara** prepping a thriller based on a **Patricia Highsmith** novel to be called "The Murderer." It will roll in Southern France next year with **Jean-Claude Brisly, Romy Schnedier** and **Robert Hossein** as leads . . . Italy's **Pier Paolo Pasolini** showed his first pic, "Accatone," to French literary and film buffs for reactions. Tale of Italo lowlife, shot off the cuff, was thought poetic and brilliant in spite of its technical roughness. Pasolini is prepping another pic "Mama Roma" to star **Anna Magnini** who he feels is as spontaneous as the non-actors he used in "Accatone" . . . A French-Tunisian film accord has led to the first French-Tunisian coproduction to be set up with **Francois Reichenbach** handling the French side . . . **Peter Brook** feels he is in for a long session in cutting "Lord of the Flies" here which he shot in the Philippines. He hopes to finish in time to stage **Jean-Paul Sartre's** "The Devil and the Good Lord" in London with **Richard Burton** as well as have the pic ready for the Cannes Film Fest . . . **John Cassavetes'** "Too Late Blues" (Par) set for a firstrun release here next week . . . Traveling Cinerama setup, Itinerama, will not hit Spots Arenas around France, as announced this week, but will first clear up tax and exhib status here and try to come up with a new balloon theatre that collapsed some weeks ago.

Rome

Gina Lollobrigida begins her "Bellezza d'Ippolita" (Arco Films' pic stint soonest, to allow sufficient time before starting her next, "Imperial Venus" (Royal) in spring . . . **Steve Reeves**, whose current "Romulus and Remus" (Titanus) and "The Trojan War" (Fono Roma) are doing big biz here despite reports that beefcake items were passe, signed for "Son of Spartacus" by Titanus; also does "The Aeneid" for Europe Cinematografica . . . **Sergio Corbucci** directs, with January start set . . . **Federico Fellini** pushing ahead on plans for his next feature, now that his episode for Embassy's "Boccaccio '70" is about to be released . . .

Walter Wanger's comment on runaway pix: **"We should be worrying about runaway audiences instead"** . . . producer says situation on Coast can't be that bad if it's hard enough to round up a good pic crew nowadays; all top talent seems to be busily engaged with tv work . . . Disney's "101 Dalmatians" getting special gala premiere for vip moppets at Rome's "Majestic Theatre . . . news from Titanus: **Ermanno Olmi's** "Sergeant in the Snow" looks off for a year; Soviet pic authorities claimed they could not offer facilities for Russo location shooting on pic as their skeds are all booked up . . . studio wonders if it's a stall or not.

Mexico City

Ismael Rodriguez, whose "Important Man" won the top prize at San Francisco Festival this year, is planning to continue his policy of using international stars in future productions. He also said that as outcome of the award he has received unspecified "tempting" offers to direct in Hollywood, but has refused these since he wishes to dedicate himself to opening up new international markets for Mexico via the quality picture route . . . While **Cesar Santos Galindo**, head of Churubusco-Studios, has stated that at least nine Hollywood pictures will be made in Mexico beginning in January of 1962, and including major firms such as Phoenix Productions, **Jack Lemmon, Jerry Fairbanks**, 20th-Fox, etc., local reps of these firms are not confirming definite commitments. In fact, word is that Hollywood will continue to shun Mexican production activity until it can be assured a free hand in contracting technical staffs, and not using the rotating system which unions are attempting to impose . . . **Columba Dominguez**, female lead in "The Important Man," opposite **Toshiro Mifune**, is now turning down roles in Mexican oaters as "detrimental" to her career . . . Sudden departure of **Vittorio de Sica** for Rome, without putting in promised appearance at the World Review of Film Festivals in Acapulco, has chilled former cordial relations for actor-director here. However, Directors Section of the film union has approved his working in Mexico if and when he returns, since he is considered "a major element in the international film world" who can inject quality into Mexican picture making . . . **Federico Heuer**, back at his desk after a several months' bout with hepatitis, said that "Mexicanization" of the national industry is in offing with "vast plans for total reorganization."

"New" Mexican Film Law, subject of much sanguine prediction last year as legislation which would put Mexico's motion picture industry on its feet has again been shelved at this session of the Senate. Inside

(Continued on page 12)

ATV Managing Director

Val Parnell

hopes for a wider international program exchange in

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VARIETY

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300 Film Houses In W. Germany Up for Grabs

Frankfurt, Dec. 19.

About 300 theatres in West Germany, roughly a twentieth of the total in this country, are up for sale, according to current reports here.

The exhibitors are looking for a buyer who will turn the houses into supermarkets or stores. These spots can no longer fight off the competition from tele and other show biz, it was revealed by the Central Assn. of German Consumers Science.

In 40 major cities of West Germany, including Hamburg, Munich, Frankfurt, and Bonn, as well as in the smaller towns, the houses are now on the block, the study indicates.

Arg. Pix Industry Wins Govt. Support to Get New Studio Equipment

Buenos Aires, Dec. 19.

The local screen industry has campaigned many years for privileges which will re-equip its somewhat obsolete studios. And at last, its pleas have been heard, the government by decree waiving import surcharges on equipment of all kinds of filming, shooting and recording sound.

The respective ministry, after some pressure, also consented to waive import surcharges on equipment for laboratories, but only after receiving a deputation representing the Screen Industry Laboratory Assn., which was threatening to shutter all laboratories unless some relief was granted.

Laboratories which have had to shutter in recent years, because of high costs through obsolete equipment are Baires, Lumiton, Biasotti and more recently the Cristiani. This leaves only Alex, Tecnofilm and San Miguel. It was pointed out to the government that in view of many co-production plans with foreign companies, it was essential to modernize the labs in order to supply the necesary prints.

Ferretis Tightens Hold on Mex Film Industry; No Coin Without Govt. Okay

Mexico City, Dec. 26.

Jorge Ferretis has tightened his hold on the Mexican picture industry. As result of a surprise Film Bank ruling last week, Ferretis has become the undisputed film czar in Mexico. Without any advance warning, the Film Bank notified the heads of three official distributorships (Cimex, Peliculas Mexicanas and Peliculas Nacionales) that, effective immediately, no government coin would be advanced to any Mexican producer unless his script got the official Ferretis okay.

What the warning means, in effect, is that Ferretis will have final say on what pictures may or may not be made in Mexico. This sounds ominous, but in effect it is not. Ferretis now does have a big stick to threaten producers, but his only concern apparently it to boost average picture quality levels to highs above substandard norms of the past.

Ferretis has always been against productions, national or foreign, that are considered "defamatory" to the Republic. And in his new post as final authority he probably will not give the nod to films proposed by Mexican producers which may be damaging to Mexican prestige because of themes, poor acting, direction and technical sloppiness.

Producers Hit Below Belt?

Producers admittedly were hit below the belt by sudden announcement. While individual producers and the Mexican Assn. of Motion Picture Producers refrained from any statement at this time, it is learned that pix makers feel the new regulation is unconstitutional. Any counter-attack by producers will harp on constitutional privilege which guarantees that there can be no advance censorship. This gives Mexico freedom of speech in press and other mediums.

It may be that in certain cases, where themes have political content, or overlap into field of international relations and endanger these, there may be a government slap on the wrist. For example, the government investment in "The Shadow of a Leader" and "The White Rose," both above average Mexican productions, has not been recouped because the films remain in cans and cannot obtain exhibition time. Former because it steps on toes of political leaders, and latter for alleged centering around the theme of the expropriation of foreign oil interests in 1938.

$200,000 Voted Five Italo Quality Films

Rome, Dec. 19.

Five prizes of $40,000 each have been awarded to a like number of specially voted "quality" feature films, chosen each year from among outstanding Italo product. Coin award was put up some years ago to encourage local filmmakers to risk their money on prestige fare. Prizes for 1960-61 season went to: "La Notte" (UA); "Kapo" (Ergas); "Rocco and his Brothers" (Titanus); "Nude Odyssey" (Cineriz); and "Two Women" (Embassy).

This year's race was a hotly contested one, the current Italian boom having spawned a larger-than-usual number of quality pix. Selectors consequently had a tough time choosing. One local comment is that since audiences have recently started giving their wholehearted support to quality pix, these don't need the extra encouragement—and coin—at all.

Authors Harmonia, Spain & Mexico

Madrid, Dec. 26.

With the agreement between Spain's Society of Authors and Mexico's three Royalty Groups—Society for Little Royalties, the Society for Big Royalties, and the Society for Film Royalties—another step has been taken to consolidate the growing showbiz entente now enjoyed by the two countries.

The pact reached during Madrid meetings last week guaranteed that Spain will supervise collection and make payments of royalties to Mexican authors and composers groups and that Mexican organizations will protect Spanish interests equally in that country.

Present at the meetings for Spain were Manuel Parada, Jesus Arozmena and Victor Ruiz Iriarte. Gomez Barrera and Legalite Farrell represented the Mexicans.

Int'l Film Critics Pick 'Marienbad,' 'The Night'

Taxco, Dec. 26.

After some confusion, and reports that the Andre Bazin award offered by the International Federation of Film Critics would not be presented this year, critics finally singled out two pictures for the prizes.

The Andre Bazin Gold Medal was awarded to Alain Resnais' "Last Year in Marienbad" and Michaelangelo Antonioni's "The Night." Both pictures were finally shown during screening of World Review of Film Festivals' pix in Acapulco. Only controversial film not shown was "Viridiana." International film critics seemingly were piqued at alleged "censorship" of festival organizers.

MEX FILM INDUSTRY'S 2 DEC. ANNIVERSARIES

Mexico City, Dec. 26.

The Mexican film industry had two anniversaries in December: the 30th anni of sound pictures and 11th anni of the official Peliculas Nacionales distributorship. Former had no special celebration while latter was commemorated in a week-long Mexican Film Fest at the Alameda Theatre.

The Mexican picture fest was observed with the screening of "Important Man," "Sun In Flames," "Sins of Youth," "The White Horse" and others. Salvador Amelio head of Peliculas Nacionales, said that Mexico can and does turn out excellent product. He indicated that a drive will be initiated to indoctrinate film patrons with the idea that "churros" or quickies are not the exclusive field of Mexico, but are made throughout the world.

Fed'l Council of French Film Exhibs Sets Program to Force Tax Cuts

Paris, Dec. 26.

At a recent meeting of the Federal Council of French Film Exhibitors, prexy Jean-Charles Edeline handed in his resignation because of his failure to get a subtantial detaxation accord from the government. But he was overruled by members and he still heads the outfit.

The Council set up a plan of action to harass operations and force the government to needed tax cuts which exhibs feel are almost a matter of life and death what with film patronage low and Film Aid cut off to them.

First step will be putting out marquee lights from 9 to 10 every night, thus depriving the last shows of this come-on publicity value. Then newsreels, which are government subsidized, will not be shown. These moves will endeavor to focus government attention on the sorry status of exhibs as well as to warn of more dire future moves which might culminate in the shuttering of cinemas.

Naturally producers and distribs are carefully watching these events also. It is not clear if they will support exhibs in a large scale strike move. Most exhibs are behind this but some of the big circuits have not come out affirmatively to these steps so far.

A government sop of a 50% cut in small theatre taxes was felt completely insufficient to really alleviate exhib problems. It is felt that a big slash in taxes is the only thing that can help the sorely beset exhibs who see more than 30% of their take going into state coffers. There may be some government feelers soon but no direct action is expected till further budget debates next year.

Ask CEA, Film Union To Consider Changes

London, Dec. 19.

Branches of both the Cinematograph Exhibitors Assn. and the National Assn. of Theatrical & Kine Employees have been invited to consider major alterations on the structure of the CEA-NATKE national agreement.

According to Sir Tom O'Brien, NATKE topper, said agreement needs to be brought in line with many changes in the industry. CEA, in anticipation of Sir Tom's request for a new agreement, expected in the new year, has asked members to submit proposed alterations from the employers' point of view.

Additional Foreign News On Pages 12, 13

Aged Irish Play Tops La Striptease As French Riviera Show Biz Highlight

By PAUL A. GARDNER

Cannes, Dec. 19.

The entertainment highlight of a rainy fortnight on the Cote d'Azur was a French production of a 69-year-old play by an Irishman, done as "total theatre" by a subsidized company in a subsidized house at $2 top. Show has the potential for a limited engagement on Broadway and a tour of U. S. keys, as well as of French and some of English Canada, plus Mexico and South America.

William Butler Yeats' poetic tragedy, "Countess Cathleen," translated by Madeline Gibert for La Comedie de Provence, a National Dramatic Centre, did a one-nighter at Theatre du Casino Municipal de Cannes in late November. It drew a good-sized house at the seasonal nadir of that fashionable resort, then largely devoted to repairs of homes, hotels and streets.

Rene Lafforgue, a short stocky ball of fire who not only is director of La Comedie de Provence but staged both drama and music in this show, also opened it with a brief explanation of intent and played the small role of an old peasant. His company is excellent, with young France Aubert, a striking blonde beauty, in the title role, Juliette Brac as her nurse and handsome Michel Chaigneau as the young poet, all giving vibrant, glowing performances.

Husband-wife team Nicolas Petrov and Marion Petrova brilliantly lead the 19 dancers in the kaleidoscopic melange of elements Lafforgue has produced from what could—unimaginatively handled—be a rather dreary and mystifying play. Three sets by Jean-Pierre Fremont are simple, but effective.

Another show that would stand transplanting — translated and adapted, to Las Vegas—was caught at the Sporting Casino in Cannes, another gambling hall but privately run. Also at about $2 top, "Parade Etincelante" is not in the same world artistically, but pleased its large audience and could do the same in the U. S.

Revue stars comedienne Christiane Jaquier, singer-actress-dancer Jenny Marlaine and comedian Sidoux, with Les Sexy Girls and Les Mannequins Nus—one of latter a delectable brunette who also showed ability with spoken lines in one scene, though sans individual billings.

Show, also a tourer, is produced by Productions Tichadel, now run by Mme. Andree Tichadel, credited with the fresh gorgeous costumes. Written by Jean Valmy, who also staged it with Jean Derville, Jean Nigoul and Andree Menvielle, its material is slight but adequate and neglects no opportunity to peel its "nus" down to a small G-string. Songs and dances are light, pleasant and briskly paced—latter under direction of Guelis, ballet master of Television Francais. Incidentally, "fauteuils" on main floor are literally armchairs and very cosy.

Backbone of the show—and even bare bosoms need a backbone's support—is good-looking, versatile brunette Jenny Marlaine. Christiane Jaquier, reminding occasionally of Nancy Walker, has mostly solo spots, handled ably if a shade heavily. Sidoux, a fat comic, is best, to North American taste, when he cleverly clowns the role of the Marshal's wife in whom Napoleon (neatly done by Marcel Tiber) is less interested than she fatuously believes.

Caught at municipally owned Palais de la Mediterranee in Nice were the Salzbourg Marionettes, the near-life-sized company of stringers, who did two nights and a matinee ("Snow White"). Their "Chauve Souris" was a delight and drew an excellent house at $3 top.

Worthy of Import

Afterwards, dancing "Au Night-Club" in the Municipal Casino was broken by a four-act floor-show, three of whose components are worthy of U.S. tv bookings. Blonde Irina Turner did a first-class ballet solo. Dolores & Kinto, after some okay accordion playing, terping and juggling, went into a dark-stage startler in which Kinto flipped flaming clubs, picking them up with his heels and keeping 'em going. A standout sight bit.

Headliners were Charly & Ruby Wlaat With Their Comedian Dog (thus billed in English). Couple just started a ballroom terp when their big deadpan canine raced on from the wings and grabbed off six of Miss Wlaat's 14 undergarments. Later he got going on her partner's garters, suspenders and tails, and at one point—having knocked them both to the floor—sat on their prostrate forms in calm majesty. Could stand improved routining, but it's a very funny turn.

Fourth act, an ordinary tapper, was unbilled. Tony Rainaud Orch played well for dancing. No cover; cognac 10 new francs. (Plenty confusion still between new and old—latter now worth one centime each in NF terms. Latter is worth about 21c U.S.).

Au Night-Club's policy had changed remarkably in a few months. In April, the show had been all nudes — "completement nues." That's something not found anywhere else, and odd for a municipally owned boite.

Only nightclub in Nice that didn't advertise "Striptease" was the Plantation—but that was all it offered, except a pair of okay magicos, male and femme. Cha Cha Club there had a standout young Spanish guitar Trio Los Aventureros, plus an exceptionally talented peeler named Dorise.

And the class spot, Maxim, had—along with a covey of barebreasts—an hilarious spoof of an opera soprano, done by a bewigged man who had some concealed contraption beneath his skirt which raised him with every succeeding high note, till by top C he was about eight feel tall.

Six Strippers—Count 'Em

Cannes was alive with American sailors. Half-a-dozen strippers were going strong, the class spot—which excluded sailors—again being yclept Maxim. Four shuckers there supported a good chanteuse named Gaby Beauvais, an attractive redhead.

Latest-hours spot in Cannes, Le Moulin Rouge Hi-Fi Club, advertised on local posters: "The Hungarian Ballet and Al Capone Jr., in Celebre Mime." Show, however, consisted of two strippers — one a sexy, dark-haired French girl with a perfect Grecian profile — plus handsome Persian "interpretive" dancer named Alexandra and a waiter who doubled well on the harmonica.

Asked about the billed acts, Mme. Bacaroni—an American married to an Italian - descended Frenchman and joint owner of the spot with him—said the Hungarian Ballet was due in next week, while Al Capone Jr., was already gone.

Marseilles' one class spot, Versailles, had a lavish, okay show, with a tall Viennese blonde named Hildegarde showing terp promise in a solo bit—otherwise working as one of a six-girl line. A backstreet waterfront "club privee" (which however required no membership formalities) was called Le Corsair—and priced according to its name, with champagne at 70 NF.

Jukebox Joints

Several jukebox joints scanned were in Grasse, a lovely town (like Nice, unlike Cannes) where the perfume factories are, and in Geneva (whose "famous" Ba-Ta-Clan boite, incidentally, had the poorest, most unprofessional big show seen anywhere during the fortnight). Neither had many disks by U.S. artists—former only Poni Tails, Brian Hyland and Betty Lou Jones; latter Presley, Domino, Billy Vaughn and "Warner Brothers Military" in a march.

Only tv caught was in an ordinary cafe on Avenue de la Victoire, Nice, where all chairs were lined up like theatre seats and the audience watched and sipped. For 45 minutes there were no evident commercials, from about 6:30 to 7:15 Sunday evening. A musical show concluded with a matinee idol, in a car, singing to and kissing a blonde repeatedly on neck, shoulder and back. Throughout it, to the final fade, she looked as though, if it was all the same to him, she'd rather have a glass of beer. Presumably that was the idea, but it seemed mighty offbeat for tv.

That was followed by half-an-hour of classical music with films and stills—a woman on a raft in the ocean, the bust of a Roman god, a fountain playing in a square, trees against the sky, a ballerina dancing in a churchyard and so on—some of it with commentary between stretches of music. It pleased this reporter and seemed to please the audience— but it was hard to imagine finding it in North American prime time, even had there been any commercials.

Spain's French Gripe

Madrid, Dec. 26.

Uniespana is asking the French-Spanish film pact commission to come up with a solution for a complaint voiced by local producers. The charge here is that French authorities will not authorize the importation of Spanish films that have been in release for over two years.

Producers feel that this restriction is hurting them commercially in the French market and have asked Uniespana to press for relief.

Globe Films, With A-I, Outlines Ambitious '62 Prod., Distrib Program

Rome, Dec. 19.

Globe Films International has revealed that more than $11,000,000 will be expended during 1962 on a 15-feature film program, both figures constituting a record. It's keyed to the company's new expansion program, blueprints for which were unveiled at recent company confab presided over by company topper Henry Lombroso.

While Globe will continue its distrib policy embracing quality films from Italy and other countries, new slant will see company engaged in coproductions on an expanded worldwide scale. Three such pix will be produced for Globe by Marcello Girosi, under a recent pact. Company is particularly anxious to enter into preproduction arrangements with Yank indie producers.

Globe currently is linked with American-International for the Italo market, and plans a big sell for the latter's "Pit and the Pendulum." Other upcomng foreign releases on the Globe slate are "Shadows"; Eisenstein's "Que Viva Mexico"; three Japanese films, and the French-made "Education Sentimentale," which Globe coproduced.

Company is currently winding production on "Warriors Five," Jack Palance starrer directed by Leopoldo Savona. American-International handles the pic outside of Italy. Among the announced productions on the Globe slate are: "The Nun of Nonza," Carmine Gallone directing; "I, Semiramis"; and "Ninive Vs. Babylon."

Globe also has set an immediate ad budget of some $560,000 for its upcoming program, in addition to which about $250,000 will go to publicity of the Globe trade mark alone. Figures are considered exceptional in this area.

DECISION DUE SOON ON PARIS LEGITERS

Paris, Dec. 19.

The city of Paris owns four legit houses which it leases out. Two seem to be doing well while two appear in trouble. Talks are now on to determine either new leasees or the future careers for the two weak sisters, the Marigny and Gaite-Lyrique. The Chatelet and Sarah Bernhardt were declared solid.

Marigny, on the Champs-Elysees, used to have the Jean-Louis Barrault Co. and then drifted through various other companies and shows till it shuttered, two years ago. Mrs. M. Volterra, who runs it, thought of turning the spot into a film theatre and had $200,000 worth of overhauling done. Then the plans fell through.

City is thinking perhaps of taking it over again as well as the operetta house, Gaite-Lyrique, which has not had a hit musical in some time. Latter is operated by Germaine Roger and has been running in the red over $20,000 a year in its attempt at keeping classic operetta alive. It may go to producer Jean-Jacques Vital, who has had some musical hits of late.

Chatelet, under Maurice Lehmann, keeps in the black with its old fashioned operettas. The Sarah Bernhardt, under Nadine Farel, has one flop and one hit this year but spends four months a year as the headquarters of the Paris Drama Festival.

International Sound Track

Continued from page 11

word is that law may be permanently abandoned as "inoperative" and too unwieldly. Legislators now considering brushing up and modernizing current law which has been in existence since 1952, giving it modifying touches prescribes by current circumstances, and applying it vigorously . . . Producer **Budd Boetticher** has been sprung from the local clink, after making good his indebtedness to the Hotel Continental Hilton. Now busy with plans to complete his bullfight story based on **Carlos Arruza's** life, but retitled "Ole," producer indicated he will wage a one-man war against the Hilton chain in general and the local hotel link in particular. Boetticher said he'll have his picture completed by February . . . The **Princess Yra, Baby Pignatori** love idyll looms as a film by **Roger Vadim,** with French producer in touch with **Cesar Santos Galindo,** head of Churubusco Studios, for use of these facilities and actual exteriors of the romance. Script to be based on **Francoise Sagan** novel . . . National Assn. of Actors has stiffened its regulations for actor-members, who must "behave" in public and private, eschew scandals, dope addiction, and conduct not "becoming" to their stature as stars. All those who continue to cavort in disapproved fashion will face stiff fines, possible suspensions. Meanwhile, for the "good little boys and girls," union plans to create merit awards . . . **Raul de Anda** and Italy's **Renato Spera** plotting to do a three-way coproduction with Hollywood, Mexico and Italy, on original by director **James Clavel.** This still in negotiating stages but de Anda and Spera have come to agreement to do "The World Has Fun," with this a four nation coproduction involving Mexico, France, Germany and Italy, along lines of the successful "Europe by Night," and depicting favorite spectacles and folklore of each country in color.

Berlin

Director **Ladislao Vajda,** a former Hungarian who lives in Madrid where he (in 1953) became a Spanish national, came to Berlin to attend the preem of his latest German film, "The Liar." It's Vajda's third picture that stars **Heinz Ruehmann.** He's planning a fourth one with Ruehmann, in which latter will play a clown. Vajda is avoiding sex in his films. He said he aims at making films that the entire family can see. Yet calls the late **Ernst Lubitsch** his favorite director. Within the past 11 years, Vajda turned out 10 films, including Spanish "Marcellino," the Spanish-Italian "Un Angelo Paso por Brooklyn," the Swiss "It Happened on Broad Daylight," "A Man Goes Through the Wall" . . .

Alain Robbe-Grillet, the author of "Last Year at Marienbad," was introduced to the local press by Constantin-Film which releases the film in Germany. Robbe-Grillet said he was surprised about this film's big commercial success everywhere. "Marienbad" believedly cost 240 million old Francs which would be around $500,000 . . . **Dr Alfred Bauer** said he wont' invite any "bosomy stars" to the Berlin Film Festival again. In 1960, press people complained that mainly male stars had come to the festival. This year (1961), he invited **Jayne Mansfield** because he (Bauer) thought the boulevard press needs such a star. Bauer: "She was a very dear and cooperative guest but Berlin is too serious a festival." Some of the press complained that it was a "bosom festival."

Federal Govt. distributed socalled feature film premiums (200,000 D-Marks each) in an attempt to help the struggling German film industry and to foster the good film. The following films were given such premiums: "Love Hangs On the Gallows," "Glass of Water," "Black Sheep," "Brave Soldier Schwejk," "The Bridge," "Faust," "Jons and Erdme," "The Angel Who Pawned His Harp," "Swindler and Dear Lord," "Judge For the Young," The Last Witness," "Rest Is Silence," "A Man Goes Through the Wall," "Factory For Officers," "Dogs, Do You Want to Live Forever," "Jacqueline," "Grand Hotel" and "Royal Game."

4 FILMS IN RACE TO REP ITALY FOR OSCAR

Rome, Dec. 19.

Final decision concerning Italy's official feature film selection for the upcoming foreign picture Oscar race again has been postponed, and now is not expected before about Jan. 10. Four feature pix are said to be in the running for the U.S. Academy nomination: "Two Women," directed by Vittorio DeSica (Ponti-Embassy); "La Notte" directed by Michelangelo Antonioni (UA); "Accattone" (Arco-Del Duca); and "Salvatore Giuliano," directed by Francesco Rosi (Vides-Galatea). The first two already have a Yank distrib.

Meanwhile, a joint industry committee here has chosen five documentaries to compete in the Oscar race. In addition, "The Great Olympiad" (Cineriz), directed by Romolo Marcellini, has been officially selected to compete in the feature documentary category.

Assoc. British Cinemas On 3d Tele Promotion

London, Dec. 26.

Associated British Cinemas, one of Britain's two big circuits, has embarked on its third major telepromotion in 18 months. At a cost of more than $150,000, the campaign is aimed at Yuletide and New Year trade in the Midlands and North and brings the total spent by ABC on video promotion to about $500,000.

New campaign uses direct sell technique as opposed to the earlier animated "Don't take your wife for granted—take her to the pictures" theme. Video exposure is being followed up by press ads.

Top U.S. Product Cashes In on Yule Aussie Upbeat; 'SP,' 'Spartacus' Tops

Sydney, Dec. 19.

Wealth of top film grossers in this keyer is tipped to spell outstanding boxoffice takes over the Yuletide-New Year period since its figured $12,000,000 daily is available for entertainment. Biz uplift, too, stems from the school vacation of six weeks.

Many cinemas are gearing product to catch the moppet trade. Longrunners such as "South Pacific" (20th), in third year; "Spartacus" (U), 53 weeks; and "Seven Wonders of World" (Cinerama), sixth month, will continue over the holiday span on hard ticket.

A terrific hit here is "The Sundowners" (WB), on two-a-day, which will stay over the festive term.

Lineup of U.S. product to the forefront includes: "Blue Hawaii" (Par), "Oklahoma" (20th), "Return To Peyton Place" (20th), "King of Kings" (M-G), "Swiss Family Robinson" (M-G), "Voyage To Bottom of Sea" (20th), "Come September" (U) and "Ladies Man" (Par).

The British will have "Carry On, Regardless" (Rank), "Double Bunk" (Rank) and "Black Tights" (Rank) coming up.

The stageshow sponsors in this key city are out to woo the payees with a variety of new productions. Tivoli has the "Ice Follies" at $3 top and assured via advance bookings of a smash run.

David Gould, in association with Harry Wren, has the "Hellzapoppin'" geared for a solid term via the old Olsen and Johnson format. Tibor Rudas brings in his panto "Snow White and Seven Dwarfs"

One of the biggest legit hits here for in a long time is Garnet Carroll's "Come Blow Your Horn."

Metro, on the lookse for additional boxoffice, will swing "Ben-Hur" and "Gone With Wind" into the suburbs at upped admissions via a new deal set with independent exhibs.

See Obligatory Shorts in Spain

Madrid, Dec. 26.

As a protective measure for producers of short subjects and documentaries, and to encourage young talent who debut professionally via this medium, the Ministry of Information is expected to rule that every full length film feature must be accompanied by a short subject or documentary in exhib programming.

As anticipated in film circles, the ministerial order will authorize obligatory screen time for Spanish shorts whenever foreign film imports are shown, and will also make it mandatory to screen foreign shorts with all Spanish features out on release.

The order is expected to become effective early next year despite opposition from exhibitors who claim they will bear the added expense involved.

Still Checking Mex Pix Fest Results

Claim 4th Show Success Promotionally But Govt. Looks to Be $192,000 in Hole

Mexico City, Dec. 26.

The Fourth World Review of Film Festivals is over, and while accountants are now checking income and outgo, general opinion in film and official circles is that the event has contributed definite promotional value not only to Mexico but the world's picture industry as well. In dollars and cents, boxoffice grosses at the Cine Playa Hornos in Acapulco and Roble Theatre here will come to around $48,000 for 13 days of screenings. Take in Acapulco was $16,000 and at the Roble about $32,000. Figures are unofficial.

The fest cost the Mexican government around $240,000 for organizational expenses, promotion, and transportation and lodging for the foreign delegations. Jorge Ferretis, head of the Film Bureau and prexy of the organizing committee this year, said this expenditure was "well worthwhile" since the press publicity alone, apart from "important contacts" with foreign production elements, is conservatively worth about $1,000,000. Ferretis also said that this year all outstanding debts incurred by the festival will be paid.

Major innovation this year was the finale in Taxco, a colonial silver mining town, whose silversmiths turn out products sold throughout the world. The token Palenque Heads, given to all pictures shown, and worth $320 for the solid gold reproduction, were given by Ferretis at an open-air theatre there. Prior to this delegates saw Mexican folklore ballet and presentation of folklore choral numbers. The Taxco windup was calculated, since the government wanted to show off its colonial tourist attractions.

U.S. Delegation Scores

Delegation turnout this year was one of the most important. While there was an absence of many top stars, the U.S. delegation had Ernest Borgnine, Van Heflin, Karl Malden and Dolores Hart. This group distinguished itself in that all, with exception of Malden, made curtain speeches in Spanish. This little touch got a great audience ovation both in Mexico City as well as in Acapulco.

There have been the customary charges and counter-charges of discrimination, inefficiency, disorganization and general air of incompetence. While some of the criticism is partly justified, especially in lack of press coordination and cooperation, in the main the fest was well-staged. As Ferretis said, it achieved its purpose in making "a strong impact not only in America but in major picture-producing nations of the world." He indicated that the fest has given Mexico a chance for closer relations with film authorities of various countries. Better reciprocal arrangements are expected with England, Japan, Yugoslavia, Germany, Czechoslovakia and Sweden, Ferretis said.

TITANUS' 'FAMILY DIARY'

Rome, Dec. 26.

Marcello Mastroianni has been set by Titanus for "A Family Diary" (Cronaca Familiare), lensing to start in January with Valerio Zurlini directing.

Pic is adapted from the book by Italo novelist Vasco Pratolini, and relates the story of his brother who died in 1945. Author himself is to do the screenplay. Only other key role is that of an aged woman, still to be cast.

'Crazy Gang' Star
Bud Flanagan
in an excerpt from his autoblog, 'My Crazy Days,' puts the accent on
When Royalty Goes to the Theatre
* * *
another Editorial Feature in the soon due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

8 New Events For Zurich Under Graf

Zurich, Dec. 19.

Eight new opera, operetta or ballet productions are planned by the Zurich Stadttheatre for the second half of the 1961-62 season, January through May. On New Year's Eve, a new Herbert Graf staging of "Fledermaus" will open, batoned by U. S. conductor Samuel Krachmalnick, with costumes by ex-Hollywood Swiss designer, Rene Hubert. Leading roles are cast with Adele Leigh, Eva Maria Rogner, Rudolf Schock, Paul Burkhard and Swiss comedian Alfred Rasser.

On Jan. 13, "La Boheme" will be staged with predominantly U. S. singers currently under a Zurich pact, including Jean Cook as Mimi, Glade Peterson-Robert Thomas alternating as Marcello and British soprano Adele Leigh as Musetta.

Swiss conductor Peter Maag, who recently appeared in Chicago and Venice, is set to conduct "Don Giovanni," Feb. 4, to be staged by Josef Gielen, from Vienna, with sets by Max Roethlisberger. As an experiment, a typical "grand opera" of yesteryear, Giacomo Meyerbeer's "Le Prophete," will be revived on Feb. 25. Two Americans will stage (Lotfi Mansouri) and conduct (Krachmalnick). Incidentally, La Scala di Milano as well as the Munich Opera also have Myerbeer revivals on their upcoming schedules, namely "Les Huguenots" and "L'Africaine."

Swiss composer Frank Martin's "Mystery of the Nativity" is skedded for a March 17 opening in its original French, with Ernest Ansermet batoning. Physical production will be a moveover from a recent Wuppertal, Germany, staging. Next on the Zurich slate is Gluck's "Orpheus and Eurydice," with U.S. contralto Sandra Warfield as Orpheus and Swiss Robert F. Denzler as conductor.

An evening of classical and modern ballets will be produced on April 30, choreographed by Michel de Lutry and William Milie, with works by Gabriel Faure, Igor Stravinsky and Robert Prince.

Finally, German-language preem of an as yet-undisclosed American musical comedy is set for May 12. Remainder of the season until end June/beginning July will be devoted to the traditional Zurich June Festival. It will consist of new works, guest troupes as well as current productions with name singers.

40 Nations at Mex Int'l Press Conclave

Mexico City, Dec. 26.

The 93 delegates, representing more than 40 nations at the recent Third International Filmed Press Congress, held in this city, unanimously agreed on several major measures. Franklin Urteaga, of Peru, proposed shooting a feature-length Continental documentary, co-sponsored pro rata by each country, and covering art and cultural progress. Another measure will try to establish laws, standards and agreements within framework of picture and tv newsreels and short subjects.

Delegates also voted for official aid, including subsidies, for the filmed press, with this also to have "the same freedom of circulation and expression as that enjoyed by the press."

Actually, the Congress was held in Mexico because of political developments in Cuba, it having been dated for Havana.

Italo Censorship Extended 4 Mos.

Rome, Dec. 19.

The much-discussed Italian censorship law, basic clauses of which date back to 1923, has been extended for four months until April 30, 1962. Both House and Senate approved the motion.

Discussion of the proposed new legislation covering censorship consequently has likewise been moved back, but government spokesman said here this week that parliamentary talks on the subject, expected to be much-debated and lengthy, would begin in January.

Originally, extension of law had been suggested for six months, through June of next year, before it was decided that the longer extension would probably also postpone discussion of a new law in this delicate sector.

Censorship, thanks to a few clamorous incidents concerning 1961-62 seasonal pix, and also to Italo leftwingers' decision to make a political (more than moral) issue out of the controversy, has thus become a major topic of this year's headlines.

Russo Director Claims West Doesn't Know Much About Modern Red Films

Paris, Dec. 19.

Western countries do not know enough about the modern Russian film according to Russo film director, Serge Yutkevitch. It is not academic but young in outlook and in creative elements, he claims, and also that 90% of the films are now made by young directors and newcomers. Of the 125 pix made this year by Soviet studios, about 100 were made by young people, he says.

Yutkevitch gave this out in an interview during the recent Soviet Film Week here. Yutkevitch points out that all those who graduate from the regular film school immediately make pix. Another school, with a two year course, allows people from other professions also to make pix. Many of the most promising pix of late have been done by the latter group.

Large W. German Film Studios Closing Dec. 31

Goettingen, Dec. 19.

West Germany's large Goettingen Film Studios will close down for good the last day of 1961, another victim of the slowdown in the film industry. The studio management revealed that in the current year only about half as many West German films were produced as in the previous year. There is currently a surplus of studio production facilities in West Germany.

The 35 fulltime technicians employed at the plant have been given their notices, since the studios have not been used for several months. Major loss on the project has been underwritten by the Vereinbank. Since the end of the last World War 95 films have been produced at the studios.

W. German Govt. Awards $1,000,000 In Premiums for Standout Native Films

Bonn, Dec. 19.

The West German government has just handed out nearly $1,000,000 in premiums to current films that the officials cited as outstanding. The money, granted by the West German Ministry of the Interior, was given to the producers of these 18 champ films at government headquarters here.

Each of the following received a $50,000 grant for its contribution to culture and knowledge: "Am Galgen haengt die Liebe" (Love Hangs on the Gallows), to Rexfilm, Bloemer and Company; "Das Glas Wasser" (The Glass of Water), Deutsche Filmhansa, Hamburg; "Das schwarze Schaf" (The Black Sheep), Bavaria; "Der brave Soldat Schwejk" (The Brave Soldier Schwejk), CCC; "Die Bruecke" ("The Bridge), Fonofilm; "Faust," Divina; "Johns und Erdme," Kurt Ulrich Films; "Der Engel de seine Harfe versetzte" (The Angel That Misplaced His Harp), Georg Witt Films; "Der Gauner und der liebe Gott" (The Thief and the Dear God), Divina; "Der Jugendrichter" (The Juvenile Judge), Kurt Ulrich Films; "Der letzte Zeuge" (The Last Witness), Kurt Ulrich Films; "Der Rest ist Schweigen" (The Rest is Silence), Dreie Film Production of Hamburg; "Ein Mann geht durch die Wand" (A Man Goes Through the Wall), Kurt Ulrich Films; "Fabrik der Offiziere" (Stuff of Which Officers are Made), Deutsche Film hans; "Hunde, Wollt ihr Ewig Leben" (Dog, Will You Live Forever), Deutsche Filmhansa; "Jacqueline," Universum Film; "Menschen im Hotel" (Grand Hotel), CCC; and "Schachnovelle" (Chess Novel), Roxy Films.

The first seven pictures cited were given an additional $12,500 each because presenting the German image successfully in other lands.

This marks the first time such premiums have been granted by the West German government to subsidize outstanding films. The aid has long been demanded by the local film industry.

Although there is considerable controversy about the films selected and the manner in which they were picked as well as the choice of government officials as judges, nonetheless the major point is that the federal government has taken this big step forward in aiding the industry. And it is expected that more premiums will be granted next year.

Spain Refuses Import Permit to 'Hot Sands'

Tel Aviv, Dec. 19.

The Spanish government has refused the import-permit to "Hot Sands" because the picture was made in Israel, according to the producer of the picture, Raphael Nussbaum. Nussbaum is an Israeli who is now in Berlin. The producer had a proper agreement signed with a Spanish distributor, but the Spaniard backed out. It was understood that the Spanish authorities were acting on the request of the Arab League's anti-Israeli setup.

The ironical point is, that the Israeli authorities declined to recognize "Hot Sands" as an Israeli picture. Nussbaum wanted to have the advantage of an Israeli law which provides subsidies for any picture made by Israeli alone or in coproduction with others since he made it in this country. Because Nussbaum was investing German money in the production, he was refused all the advantages the law provides. And now his picture is censored in Spain because it was made in Israeli.

'Life of Buddha' In 4-Wk. Record

Tokyo, Dec. 19.

Daiei's "Sakya" (The Life of Buddha) broke the house record, set by "Guns of Navarone" (Col), at Yuraku-za with over $131,000 in the coffers for first four weeks. Hefty return earned a carryover through Jan. 12, permitting it to reap the tall New Year season coin.

The film, in 70m, is Japan's most expensive at the announced figure of $1,500,000. It's extension at Yuraku-za has created furrows in brows of foreign distribs as it ties up a house usually booking imports.

Contrary to early reports, Daiei prez Masaichi Nagata did not agree to scissor the controversial rape scene. He merely told the Foreign Office that he would consider making unspecified changes.

The controversial sequence, which depicts the wife of Buddha-to-be being raped and then committing suicide, has been protested hotly by six Southeast Asian nations as being contrary to fact, and therefore blasphemous. The Foreign Office cannot interfene other than to present the matter to Nagata.

'Campo' Sets New Italo Record for Musicals Via 80-Day Rome Run

Rome Dec. 19.

Garinei-Giovannini's "Rinaldo in Campo" (Rinaldo Into Battle) has set a new Italian record for musicals via its 80-day stand at the Sistina Theatre here ending today (19). During its stay, "Rinaldo," which stars Domenico Modugno and Delia Scala, averaged a previously untopped $6,400 daily figure. The 80 days likewise is a house record.

Previous b.o. leaders in the musical sector (which in turn is the most profitable Italian theatre venture) were likewise written and produced by the team of Pietro Garinei and Sandro Giovannini: "A Mandarin for Teo," which ran 56 days at the Sistina and starred Walter Chiari, currently on Broadway in "Gay Life"; followed by "A Pair of Wings," starring Renato Rascel; and "Goodnight, Bettina," also a Chiari starrer.

Ironically, "Rinaldo" was originally supposed to open in the fall of 1960, but a sprained ankle kept Modugno from making his musical debut, and the show was postponed a year. It now heads for a lengthy stay in Milan after dates in other Italo keys.

Garinei - Giovannini meanwhile have another hit going in Milan: "Arturo '61," starring Renato Renato, which drew raves following its recent debut in the northern city.

Scot Cric Raps British Film Industry for Not Supporting Scot Fest

Glasgow, Dec. 19.

The British film industry was severely criticized here for its failure to support the International Film Festival at Edinburgh each summer.

Criticism was made by W. Allen Wright, film cric of The Scotsman, newspaper in Edinburgh. He said that at the last Edinburgh Fest there was only one British feature film.

Nobody neglected the Edinburgh Film Festival more than the London film crix, he added.

"Their sheer indifference" to it was responsible for the decline in its international prestige, and might, in the end, prove fatal to the fest.

Sez Brit. Pix Producers Stall Writer Salaries

London, Dec. 19.

Television and Screenwriters Guild has set up a subcommittee to look into an "increasing tendency" among film producers to ask writers to invest in production by taking deferred fees.

The guild is alarmed at the ever-slowing return of authors' royalties and deferred payments. It claims to have had numerous complaints from scripters who have not been paid for films which appear to have been boxoffice successes. Sub-committee report will be [illegible] before the Guild takes steps to speed up payments.

DEBORAH KERR IN JACK ("Room At The Top") CLAYTON'S

the Innocents

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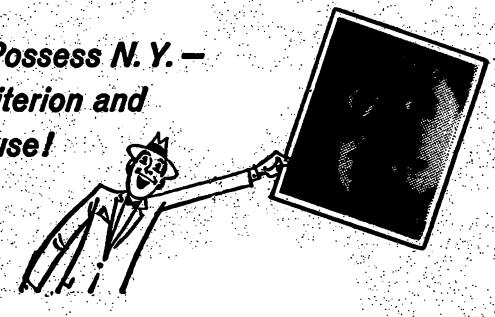

*CALL THE EL REY THEATRE FOR THE SUCCESS STORY!

Deplores Canadian Government's Failure to Aid Its Film Trade

Ottawa, Dec. 26.

"The time has come for the government to take a long look at the possibilities of Canadian film production as an exporting industry and as a vital link in our program of information abroad," wrote Graeme Fraser, v.p. of Crawley Films Ltd., in a promotional publication. Fraser reviews his company's growing export trade, then comments on government support of film makers in other countries via quotas, loans, tariff barriers, blocked funds, subsidies, others. "Canadian producers," he goes on, "do not have these supports. They lack even the opportunity of making many of our government films."

Fraser referred to the fact that in most countries the federal government was the largest single sponsor of films. In Canada, he wrote, the public-owned Canadian Broadcasting Corp. had no Canadian entertainment film series on its English-language web and many CBC filmed shows were produced by CBC itself. The National Film Board, a government agency, in the last five years contracted only 10 of its 513 new films to the Canadian film industry. "We do not believe," he wrote, "in running to the government and bleeding all over Parliament Hill. But this is not the way to foster a flourishing, competitive, representative industry."

Fraser wrote that a Canadian producer of a tv series or theatrical feature was fortunate to get 15% of his costs from the Canadian market. "If the celluloid balance of trade is to be turned and Canada is to become a significant factor on the world's tv and theatre screens, Canada's energetic film industry needs some real cooperation and on the highest level, soon."

Latest available figures show Canada has 54 companies producing or printing films with a gross revenue of $8,704,410.

Fraser's attitude is a reflection of a statement made by N. A. Taylor, top-rank figure in Canada's picture industry, in the Year Book of the Canadian film industry for 1961-62. He commented, "In the feature film field Canada is sadly lacking in the stature that befits its tradition as a large trading nation and output is minimal." He listed only two features of importance—Obeler's "One Plus One" and the Taylor-Roffman production, "The Mask." Taylor wrote, "It becomes increasingly clear that a continuity of feature film production is possible only if the government extends some sort of support."

Wanger Re 'Cleo'

Continued from page 5

mate the appeal of "Cleo," he cautioned. Everything connected with the picture has been making news, and the stream of visitors to the Rome sets, though occasionally bothersome, has also been reassuring. Some of the VIP's: President Sukarno of Indonesia, the Infanta of Spain, the King and Queen of Greece, Gilbert Miller, etc. The King and Queen of Denmark got hung up in a traffic jam and didn't make it.

Wanger also expects the pic to be in release for the next 40 years, and thus to become the first pic to be released by "21st Century-Fox."

Commenting generally on the trend towards such big and costly films as repped by "Cleo," "Ben-Hur," etc., Wanger predicted that the future of the so-called "major studios" lies in the direction of undertaking perhaps two or three such productions as year, with all the rest of the product to be furnished by indie filmmakers. His idea being that no indie, working without the "extraordinary" facilities of a major studio operation, could possibly attempt an undertaking of the size of "Cleo," whereas no major, perhaps, can turn out the intimate, lowerbudget product that requires the dominating influence of one filmmaker.

Producer returns to Rome today (Wed.).

Boston Pix Publicist

Art Moger

has an amusing treatise on those marathon films titled

My Aching Back!

* * *

one of the many Features in the soon-due

56th Anniversary Number

of

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Plus other statistical and data-filled charts and articles

Canada Gripes Not Unlike America's

By ROBERT A. McSTAY

Toronto, Dec. 26.

Attacks on poor prints, the use of worn and outdated booth equipment, the Federal (Canadian) film agencies' competing with private business, the alleged lack of trailers, and the discouragement of "film socities," came in for considerable discussion at the annual meeting of the Motion Picture Industry Council of Canada at the King Edward Sheraton Hotel here when representatives of 1,010 theatres and drive-ins from coast-to-coast heard answers to their complaints. The tiein of a public relations campaign was also recommended.

Chaired by Frank H. Fisher, veepee and g.m., Odeon Theatres (Canada) Ltd., he said that the 1960-61 season was "truly exciting" but not as profitable as was hoped. Asking if the film industry was "dead," he claimed that "about 2,000,000 people in Canada go to the movies weekly, or in other words, every man, woman and child goes to the movies 7½ times a year."

On the "poor prints" charge, distributors explained that they can only screen six prints out of about 20 so that checking was difficult but that a certain raw stock European import might be at fault. Reports urging modernization of obsolete sound and projection equipment had been followed in few instances by MPICC delegates, with distributors and exhibitors admitting alike that damaged sprocket holes and other harm to prints originated with bad equipment.

Government agencies now account for more than half of the total film production and laboratory volume in Canada, it was stated in a report to the Industry Council by Frank Young, Toronto, who labelled the Government's action as "creeping claustrophobia."

"In general, we support film festivals," said Fisher of Odeon, in that customers see art films; but festivals were condemned by several delegates as protection of industry interests.

In the election of MPICC officers, all were returned. Frank Fisher is chairman; Peter S. Meyers, Toronto, g.m., 20th Century in Canada, and Harry Prygrocki, Winnipeg independent exhibitor, were named vice-chairman. H. C. D. Main is secretary-treasurer and Arch Jolley executive secretary.

Outmoded Distribs

Continued from page 3

tributed foreign imports, noted this field has hit the top chiefly because of product shortage and said the indie distrib's business has grown from 65 firms in 1958 to 81 today. In 1961, 130 new pix will be released by these indies, he said.

Chief argument for distribution methods remaining on the massive levels is the attention demanded today for individual treatment for pix, with Norris and Ritchey both recommending more specialized people be put to work on "streamlined" campaigns to sell pix on a fully individual basis.

Zone Managers Rally At Stanley Warner, N.Y.

Stanley Warner zone managers have been in weeklong powwow for the annual yearend review-preview at the circuit's N. Y. home office.

Zone chieftains on hand included Herb Copelan, Milwaukee; Frank J. Damis, Philadelphia; Harry Feinstein, Pittsburgh; Pat R. Notaro, Hollywood; Charles A. Smakwitz, Newark; and James M. Totman, New Haven.

The Gotham exec list included prexy S. H. (Si) Fabian, Samuel Rosen, Nat Lapkin, Harry M. Kalmine, S. W. McDonald, Nat D. Fellman and Bernard H. Rosenzweig.

Twice-&-Thrice

Continued from page 5

Haymes. The new project stars Pat Boone.

To be made independently, but as a 20th-Fox release, is Robert L. Lippert's "Caligari," based on the 1919 UFA German production "Cabinet of Dr. Caligari." Roger Kay is producing and directing the Glynnis Johns and Dan O'Herlihy starrer.

Now on a third time around is Ross Hunter's "Back Street," the Fanny Hurst property which was first brought to the screen in 1932 and again in 1941, the latter starring Margaret Sullivan, Charles Boyer and Richard Carlson. Universal released all three versions. Hunter's film stars Susan Hayward and John Gavin. On tap for Universal are "Dark Angel," another by Hunter, which will star Rock Hudson. John Lee Mahin has just been signed to script. The earlier version was made by Samuel Goldwyn and starred Merle Oberon, Fredric March and Herbert Marshall. Studio is now filming "Phantom of the Opera" in England as a Hammer Films coproduction, with Herbert Lom and Heather Sears for producer Anthony Hinds and director Terence Fisher. It was filmed in 1925 as a famed Lon Chaney starrer and again in 1943 toplining Claude Rains, Nelson Eddy and Susanna Foster.

Other Repeaters

United Artists' contribution to updating includes "Pocketful of Miracles," now in release. The Frank Capra film, with Glenn Ford and Bette Davis, is a remake of a 1933 Damon Runyon comedy then titled "Lady For a Day," (also Capra directed which starred Warren William, Guy Kibbee, May Robson and Glenda Farrell. Also in release is "The Children's Hour," William Wyler's repeat of the 1936 Samuel Goldwyn production "These Three," which Wyler directed in both instances. Audrey Hepburn, Shirley MacLaine and James Garner play the roles originally done by Merle Oberon, Miriam Hopkins and Joel McCrea. Frank Sinatra's "Sergeants Three," is a reworked version as a Western of the 1939 RKO release "Gunga Din." Cary Grant and Victor McLaglen starred in the first film, with Sinatra, Dean Martin, Peter Lawford, Sammy Davis Jr. and Joey Bishop toplining "Sergeants." Now in production is "Kid Galahad," which the Mirisch Co. bought from Warner Bros., who made it in 1937 with Edward G. Robinson and Bette Davis. David Weisbart is producing the new Elvis Presley starrer, with Phil Carlson directing.

Disney's entry is the new musical "Babes in Toyland," with Ray Bolger, Tommy Sands and Annette Funicello in top roles. Operetta first was done in 1934 with Laurel and Hardy.

Less definite, but contemplated by Ray Stark and James Woolf is a re-do of Somerset Maughan's "Of Human Bondage" with Laurance Harvey. Film starred Leslie Howard and Bette Davis for RKO in 1934. Britisher Raymond Stross is also planning a biopic of Benvenuto Cellini. Previous bio of the famed goldsmith was made in 1934 with Fredric March and Constance Bennett and released by UA under the title "Affairs of Cellini."

"Tom Jones," first made in 1918, is now being set by England's director Tony Richardson from a John Osborne script. Albert Finney will do the title role.

'Boccaccio's' Mathematical Thesis; Commitments May Equal Cost; Levine Sees Another Italo Coup

N.Y.U.'s Drama-TV Dept.

Prof. Robert Gessner

dwells on

The Moving Image and Young Talent

* * *

another interesting Feature in the soon-due

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Joseph E. Levine, the Embassy Pictures panjandrum, thinks the arithmetic of parceling out the "Boccaccio 70" distribution can more than recoup the cost of he Carlo Ponti production even before it plays a single date anywhere. That could be unique in filmbiz annals, but equally arresting is the triumph it would represent for the presentday Italian cinema elite on the global marts.

It's this last point—the chemistry of names, of Ponti, Federico Fellini, Vittorio De Sica, Luchino Visconti, Sophia Loren, Anita Ekberg, Romy Schneider—that is cueing unusual "buy blind" efforts, at both the distribution and exhibitor levels.

As far as is known, reps from only one distrib have yet seen a print—that was in Rome recently, since Embassy won't have one for stateside showing until about mid-January. Meanwhile, Levine and Len Lightstone, his sales chief, have set their first releasing deal—on a sight-unseen basis—with Europa Films for W. German-Austrian playoff at a reported $300,000 guarantee.

It furnishes vivid contrast to note Europa's previous high of $250,000 to take on "Lolita" (via Seven Arts) in the same territory plus Switzerland. The "Boccaccio" guarantee is indicative of what Levine figures he can swing on the distrib marts in order to recoup the film's estimated $2,500,000 negative cost even before the first ticket is sold anywhere.

While Ponti retains the release for Italy, France, Belgium and Switzerland, Embassy owns it for all other territories, but will itself distribute only in the U. S. Embassy, however, is stipulating it must control the various territorial launchings, meaning it will originate and oversee campaigns for all kickoffs. Company is gunning for as many hardticketed first-runs it can get, and where feasible to roadshow intends the three-segment pic on a two-intermission basis. (Film, in color, runs to over three hours.)

In terms of the remaining distribution markets, Levine has been overtured by at least two U. S. majors, in addition to foreign outfits. It's emphasized that to date only the Europa deal for mittel-europa has been inked.

So far no booking in Manhattan, and a theatre probably won't be set until after a print is screened. But in any case, the plan is to commence the Gotham engagement around Easter.

The Levine penchant for showmanship will be brought to bear for "Boccaccio," albeit attuned to a class attraction vice those spear-and-sandal epics. Advertising-exploitation budgeting is too nebulous at the moment for reference to hard figures, but on an earlier public occasion it's recalled that Levine spoke of some $2,000,000. No one blanched.

Typifying Embassy's promotional gestures, 100 outsized "brochures" (for lack of better nomenclature) gift-wrapped and perfumed—at a cost of over $30 apiece—are going out shortly to exhibs (only one to a circuit), and sometime this week a billboard—one of those Broadway mazda spectaculars—will be operational. The billboard, says Levine, is to tantalize exhibs, but the consumer value is not lost on anyone.

Incidentally, the aforesaid perfume bit owes to the "Boccaccio" theme—love.

Des Moines Okays Self-Censorship

By R. W. MOORHEAD

Des Moines, Dec. 26.

The City Council has agreed to a plan for "self-regulation" proposed by Des Moines theatre operators. The council had previously indicated a desire to establish a local censor board but set this indicated move aside after hearing a plan from the theatre industry.

Sherwin Markman, attorney for the exhibitors, presented a self-regulatory plan he said has been agreed to by all houses operating in the metropolitan area and under the plan the operators agree not to show films unless they have been approved by either the Production Code Administration of the Motion Picture Assn. of America, the Film Estimate Board of National Organizations, or the N. Y. State Education Dept. Markman said local theatre operators also agreed to use only advertising approved by the Hollywood film industry's regulatory office.

Approximately 50 persons, including several ministers, appeared at the council meeting this week to protest films and their ad-copy, but did not mention specific releases considered objectionable. However, one minister asked Markham, "Why is censorship good if it's by the people from New York and not good if by the people of Iowa?" Markman said he considers all censorship bad and in violation of the U. S. Constitution. He said the New York board and the two national boards were selected "in trying to give ourselves some standards." He said, "we tried to pick organizations that would protect the public." He said the proposed self-regulatory plan was an adaptation of a recently-passed Florida law.

Other ministers at the city council meeting alleged they had known of past regulatory plans proposed by the picture industry that were "good only as long as the heat was on," adding, "let them (the movie operators) be on the alert and let us be watchful." Mayor Carlson commented: "The Des Moines movie industry is to be commended, but it's rather sad they didn't do it voluntarily and a long time ago."

He'd Climb the Highest—

Chicago, Dec. 26.

Allied Artists district manager Nat Nathanson and publicist Danny Newman engineered a promo coup here last week when they had a 10-foot-high "El Cid" sign placed on one of the twin towers of the new Marina City apartment building under construction near the Loop.

Circular construction of the 62-story buildings (claimed to be world's tallest apartment building) has made them a standout attraction for sidewalk superintendents. "El Cid" opened at the Cinestage theatre last Thursday (21).

Haggerty Chairs Pension

Hollywood, Dec. 26.

Don Haggerty succeeded Ted Leonard as chairman of Motion Picture Industry Pension Plan board of trustees, with Paul "Buddy" O'Bryant elected vice-chairman.

Other new officers are Norman Pottle, secretary; Eugene Anstein, vice-secretary. Mark Bushner is administrator.

Little Messages To Film Producers

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Usual Advertising Rates Prevail

One Reel In Focus, One Out: Fair?

Glen Oaks, N. Y.

Editor, VARIETY:

Century's Meadows Theater is located on the edge of a large shopping center in Queens. There is an abundance of parking, and it is easy to get to by car. The house is fairly large, very clean is rarely frequented by noisy delinquents. The final miracle—until recently—was that when the projectionist changed reels, you could actually see him change focus! Yes, the boys in the booth went so far as to check their focus when they started a new reel.

But, as I said, until recently.

When I saw "The Huster" at the Meadows, one projector was consistently out of focus, but I excused that. There were many shots in the film that had been photographed out of focus, and perhaps the projectionists had simply given up. After all, if the producer made a film in which exterior shots included a kick from the sun bouncing off the windshield of an automobile, why expect perfection from the guy running the projector?

I did sigh a bit when a glaring white frame-line was visible across the top of the screen during the showing of "Spartacus"; and it was corrected immediately when I notified the manager. [I was directed to his office by an usher who stood at the rear of one aisle, contemplating the white line with laconic indifference.]

Then came "The Guns of Navarone!" I mustered my small brood of children and my wife and off we went, still loyal to the Meadows, on a rainy afternoon. The wide Cinemacope screen offered a three-shot of Anthony Quayle, James Robertson Justice and Gregory Peck. Quayle, on the left, was fairly sharp. Peck, on the left, was soft and fuzzy. Justice, in the middle, was completely out of focus. At this stage of the game, I'm getting old and tired. The walk back to the manager's office looms longer as the years go by. My son is an energetic ten years old, so I took advantage of my parental power and made him go back and tell them it was out of focus. He came back with the information that it wasn't out of focus . . . it just looked that way because it was a "night scene." [We live and learn. I've been in this business for over twelve years, and have worked my way up from assistant editor through full editor, writer and director without ever learning that night scenes can not be made in focus!]

Boys Are Human

So . . . back I went. And I have to report that the manager of the Meadows is a conscientious fellow, sensitive to the feelings of his patrons. He did not, as 90% of his fellow managers do, tell me that my eyes are bad, or that color movies cannot be very sharp. No, he was warm and friendly—even letting me in on trade secrets.

"You can't expect perfection . . . the boys in the booth are human, just like you and me. You see we've got three projectionists. One is a good man, always checking. The other guy is fair. The third is pretty careless—but what can we do? If we got rid of him we might get somebody worse than he is. But we always want to please. Anytime you notice that it's out of focus, you come right back and tell us, and we'll ring the booth. I can talk to the booth anytime, and I won't hesitate to tell them."

He was so charming, and so verbose, that I didn't have the heart to inform him that I had every right to expect perfection of him, just as he had every right to expect me to pay the full admission price in good, American money. And could I be so cruel as to tell him that it was HIS job to see that the projection was correct, and that I am paying for the privilege of sitting comfortably and looking at the film, not for the honor of making several trips back up the aisle so that he could pass my critical words upstairs to the booth.

Actually, I would be that cruel word in edgewise. He smothered me with smoothness, and the minutes were ticking by. As he spoke, I was missing more and more of the film. In desperation, I gave up quietly and returned to my seat. And—miracle of miracles—the picture was crystal clear, for they had changed reels while we were talking. It went soft again when the next changeover came around, and I saw the rest of the film in a fashion which has become the standard of the average motion picture house: One reel in focus, one reel out of focus.

Paul Caster.

5th Ave. Cinema's Casual Boothman

An exhibitor can put up a spanking new marquee, lay wall-to-wall carpeting in the lobby, buy new seats, serve Colombian coffee in the lounge, book the world's best attractions and charge fancy prices, but it all comes to nothing without the cooperation of a projectionist who is at least mildly interested in his job.

Last Wednesday night (13), patrons at Rugoff Theatres' posh Fifth Avenue Cinema, watching Brandon Films' Japanese import, "Throne of Blood," were treated to an impromptu intermission in the course of the picture. At the end of one reel the screen went suddenly white, and stayed that way for about four minutes. The projectionist finally entered from the lobby, ambled back to the booth with a container of coffee and switched to the other projector.

Leer Brings Law

Continued from page 3

picture groups, also urged that the County government arouse the public to patronize only those productions which uphold high standards of morality.

Committee, formed last September by the Supervisors when it appeared that the growing number of nude-and-lewd pix shown locally was getting out of hand, reached its conclusions after listening to reps of all county and city law enforcement agencies at the last meeting report they have virtually no authority to halt the films in question. The Supervisors were specifically requested, in first recommendation:

To seek the cooperation of Calif. Gov. Edmund Brown in placing before the next special session of the State Legislature (Jan.) a proposal to strengthen that section of the Penal Code relating to obscenity in films as well as in printed matter.

With its two recommendations and its objective reached—viz., coming up with suggestions to control showing of objectional films in the L.A. area—committee plans no further meetings. Freeman noted, however, that various committeemen had pledged the continued support of their organizations and groups in the fight against objectionable product.

Runaway? Ya Gotta!

Continued from page 3

American industry has put on production."

Where "El Cid" cost $6,000,000 in Spain, picture would have required $20,000,000 if it had been made in Hollywood, he declared.

Director also pointed out the great differential between stage production in the U. S. and abroad. He reported he is prepping a play for a London opening next Spring, which he said he can stage for $10,000. A similar production on Broadway, he declared, would cost at least $100,000.

Theatre in London is for the masses, Mann said, with tickets at $2.80 top. The American theatre is "only for the rich."

Mann will start direction of Bronston's "Fall of the Roman Empire" in Spain next Fall. Film also is budgeted at $6,000,000, same as "El Cid." Director has a percentage of producer's gross, as he has in "El Cid."

You Can Have It

Calgary, Alta., Dec. 26.

A Calgary man accused of pushing his ticket stub down the front of a movie usherette's blouse was acquitted in district court on a charge of indecent assault.

The usherette told court the man was angry because he had been asked to show his ticket stub several times by different usherettes prior to the incident.

The judge said there was no evidence the man had any intention of committing indecent assault.

Pix $1.5 Billion

Continued from page 1

slight downbeat from 1959-60 in employment in the overall industry and exhibition as well as in total wages dispensed. Labor Dept. estimates, it said, placed the film industry payroll at $766 million in 1960 with 184,000 workers compared with $771 million received by 190,000 the year before. The summary gave no 1961 figures. In the exhibition end, 132,000 workers were counted, earning $290.3 million in 1960, while 1959 saw 137,000 employed in theatres but making less—$289.9 million.

At the beginning of 1961, film theatre census stood at 16,991, of which 4,700 were ozoners. The drive-ins, according to the Government estimators, probably proliferated during the year and number about 5,000 now. They rake in over 25% of the overall receipts.

Foreign film influx accelerated its pace in 1961 and is likely to gather more steam in 1962. About 500 houses are said to be regular showcases for foreign fare, and more are expected to join next year. Agents of the foreign pix, the summary opined, have hiked distribution of their wares "by promoting high-quality films."

On the other hand, the foreign mart for U.S. product — accounting for about 53% of the industry's revenue—is not expected to rise significantly, if at all, when the final 1961 figures are in and no forecast for a hike is made for 1962. The overseas take was placed in the $215-$220 million range for the past two years and about the same is forecast the upcoming year.

Although the foreign penchant for U.S. films continues, lack of big gains in overseas wickets is attributed to tv inroads—particularly in Western Europe—as well as the old problem of restrictions on Yank product.

A heartening statistic, albeit 1960, was the calculated 285 out of 1,000 between five and 74 years of age who went to a picture theatre at least once weekly that annum. This represented a 5.9 increase over two years before, although the number of people in this age group rose only about 3% since 1958. It should be noted, as Commerce didn't, that 1958 was a slump economic year, however.

In its own words, Dept. had this to say about the New Year's prospect: "The 1962 outlook is promising. More feature films will probably be available, and many will probably have long runs at higher prices. Reportedly, about 60 features will be ready for distribution by the eight major film companies in early 1962. Foreign trade should also be favorably affected in 1962 by the increased number of features. The foreign market for U.S. films is expected to be as good as or better than in 1961."

Shirley MacLaine Says No More Film Pacts

Frankfurt, Dec. 19.

When her current contract with Producer Hal Wallis expires next year, Shirley MacLaine never again will sign a pact with anyone, the actress said here. Miss MacLaine, on a trek through Europe to bally her upcoming Paramount pic, "My Geisha," said: "The contract will be over next year and I will never sign another as long as I live. You have no freedom. I have been lucky in the last two years, but generally that isn't true."

She is committed to three more films, "Two for Seesaw," "Irma la Douce" for Billy Wilder, and then one more commitment for Hal Wallis. After that, she plans to form her own production company with husband Steve Parker and make films for that group exclusively.

Sophia Loren's 'El Cid' Billing Inferior to Heston; She Goes to Law

Dismayed by her unequal "El Cid" billing as billboarded on Broadway, Sophia Loren last week sought in N.Y. Supreme Court an injunction to prevent her name from being used in promotion for the Allied Artists roadshow release.

Besides the distrib, suit names producer Sam Bronston, his production firm, and Stanley Warner circuit. Film is currently at the SW flagship Warner in Manhattan. A hearing on the complaint, before Justice Vincent A. Lupiano, was adjourned to Jan. 5 to give the defendants time to marshal rebuttal.

Miss Loren claims her contract, as negotiated by Music Corp. of America, stipulated she was to receive equal second billing above the title in all advertising. Sign in question, at Broadway and 47th St., puts her name under co-star Charlton Heston.

A N.Y. spokesman for Bronston would only say, "We went according to a contract approved by MCA. Somebody missed the boat someplace."

Buzz in the trade suggests that disparate billing is only a minor thorn to Miss Loren, that she's not particularly happy with her part in the pic.

INSIDER BUYS & SELLS TO NOV. 10

Washington, Dec. 26.

Big buys by Metro-Goldwyn-Mayer insiders are notable in latest stock transaction summary by Securities & Exchange Commission covering Oct. 11-Nov. 10 purchases of MGM common stock: Nathan Cummings, 700 shares, making a total of 38,800; George Killion, 400 shares, for a total of 11,000; Robert Mochrie, 1,200 shares, for a 1,850-share total; and Joseph Vogel, 12,000 shares for a 12,578-share total.

In other show business transactions (in common stock unless stated otherwise):

ABC Vending Corp. — Melvyn Berman acquired 100 shares for a total of 322. An acquisition of 1,000 shares for a total of 6,626 was listed under his name as a co-trustee. Lawrence E. Brinn bought 100, raising his personal holdings to 308. Purchases totalling 300 shares were listed under his name.

Allied Artists Pictures — Roger W. Hurlock upped his holdings to 26,000 shares through a 400-share purchase. Additionally, he added another 100 shares of 5½% Cumulative Convertible Preferred securities for total holdings of 1,650.

ABC - Paramount Theatres—J. L. Brown exercised option on 127 shares, giving him 1,249 all told.

Buckeye Corp. — Mass. Mohair Plus Co. disposed of 15,000 shares, leaving it with 1,010,871.

Cinerama Inc.—Nicolas Reisini, through Robin International, a company listed under his name, bought 500 shares for a total of 250,050 shares held thereby. He was credited with 350,000 held directly.

Collins Radio Co.—Max W. Burrell disposed of 304 shares, leaving him with 3,066.

Columbia Pictures Corp.—M. J. Frankovich exercised option on 1,878 shares, hiking his total to 7,507.

Filmways Inc.—Robert C. Winkler bought 100 shares, giving him 520 in all.

Movie Lab Film Laboratories—Harry Brandt bought 300, giving him 1,100 in all.

RCA—John L. Burns sold 17,443 shares, holding onto 4,000. Elmer W. Engstrom sold 1,797, leaving him with 6,102.

Reeves Broadcasting & Development Corp. — Dolores J. Russell acquired $20,000 worth of 6% Convertible Sub. Debs.

20th Century-Fox Film Corp.—Spyros Skouras made two acquisitions — 4,240 shares in August and 615 in October—bringing his total at the end of the reporting period to 81,760.

Ad-Copy Pressure

Continued from page 5

recent movie ads that violate basic standards of good taste."

In addition to pointing out that the film industry is a legitimate business and entitled to consideration as such, the published "editor's note," the reply to the PTA board, also explained in detail the policy in regard to movie ads. This, incidentally, is a policy which local exhibitors consider too strict and has had angry theatreowners' complaints against what they label as "unfair censorship" of ads.

"Our advertising department comments as follows," the published "editor's note" replied. "We have carefully watched all advertising for motion pictures for many years. In fact, 10 years ago we were among the first newspapers to institute their own code of advertising acceptance for motion pictures.

"We maintain an advertising acceptability committee which reviews any questionable advertising that is submitted for publication. We have in our files more than 300 motion picture advertisements which have been declined or which have been accepted only with changes requested."

Best 'Image' of U.S.

Continued from page 1

shows, which are exported, American films are not supported by paid advertising from "vested interests." The very candor which American films are free to indulge in makes them the more valuable as ambassadors from a working democracy.

Wanger recalled that during World War II he had fought governments attempts to prevent the export of John Ford's "The Grapes of Wrath," a poignant appraisal by an American filmmaker of a strictly internal social-economic problem. There was talk then about the "proper American image." Wanger said he countered that argument by asking whether "our allies are to be treated like ignorant, second class citizens," incapable of understanding the compassion and honesty of the film. He felt they should'nt be.

This candor and honesty has contributed to Hollywood's international appeal, he said, and the increasing use of overseas locales for Hollywood films has continued that appeal.

The debate about runaway production clearly irritates the producer, who describes "Cleo" as a Hollywood production on location abroad. After shooting in Rome and in Egypt, the pic will wind up with many of the interiors and all the special effects stuff being shot in Hollywood. If there are runaway productions, "Cleo" isn't one of them. In fact, Wanger believes that 20th prexy Spyros P. Skouras deserves some sort of special commendation for encouraging and approving the foreign location work on the pic because, as a result, it will problably earn more foreign exchange for the U.S. than any other film in history, as well as adding to the nation's prestige.

The producer also finds it ironic that so many elements in Hollywood today should have become "nationalistic" in their point of view, just at the time when the industries in Italy, France and England have turned more "international." It's not only an attempt to turn back the clock, but it's ignoring one of the prime secrets of Hollywood's earlier success.

The great pioneers of the American film industry—the Marcus Loews, Carl Laemmles, etc., said Wanger, are usually thought to have been ignorant, crude businessmen who just by chance struck it rich. Actually, however, it was because they were "intellectually international" in their approach to filmmaking—hiring the best of talent and buying the best of stories, no matter what the origin, that Hollywood gained the preeminent position it enjoyed for so long.

In Wanger's opinion, any attempt to guide story content (with an eye to preserving a flattering American image) or to prescribe [illegible] and how much a producer can shoot abroad, will simply hasten a decline and fall of Hollywood.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 7
This Date, Last Year 8

"REPRIEVE"
(Kaufman-Lubin Prod.)
Prod.—Ronald Lubin
Dir.—Millard Kaufman
Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Rod Steiger, Ray Walston, Broderick Crawford, Dodie Stevens, Vincent Price, Robert Blake, Eddie Albert, Tim Carey, Roland LaStarza, Susan Silo, Tom Gibson, Jack Kruschen, Naomi Stevens
(Started Nov. 6)

AMERICAN INT'L

Starts, This Year 7
This Date, Last Year 5

"POE'S TALES OF TERROR"
(Nicholson-Arkoff Prod.)
Prod.-Dir.—Roger Gorman
Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Maggie Pierce, Joyce Jameson, Leona Gage, David Frankham
(Started Nov. 28)

COLUMBIA

Starts, This Year 25
This Date, Last Year 15

"JASON AND THE GOLDEN FLEECE"
(Shooting in Italy)
Prod.—Charles H. Schneer
Dir.—Don Chaffey
Todd Armstrong, Nancy Kovack, Gary Raymond, Laurence Naismith, John Cairney, Nigel Green, John Crawford
(Started Sept. 13)

"THE WAR LOVER"
(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley Ann Field
(Started Oct. 9)

"THE INTERNS"
Prod.—Robert Cohn
Dir.—David Swift
Cliff Robertson, Michael Callan, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm, Stefanie Powers, Buddy Ebsen, Telly Savalas, Katherine Bard, Kay Stevens, Ellen Davalos, Brian Hutton, William Douglas, Marla Lynn, Angela Clark, John Banner
(Started Nov. 1)

"REQUIEM FOR A HEAVYWEIGHT"
(Paman Production)
(Shooting in New York)
Prod.—David Suskind
Dir.—Ralph Nelson
Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Spivy, Danny Daton, Stanley Adams, Stan Ross, Cassidy Clay
(Started Nov. 6)

"ZOTZ"
(William Castle Prod.)
Prod.-Dir.—William Castle
Tom Poston, Julie Meade, Jim Backus, Fred Clark, Cecil Kellaway, Zeme North, Mike Mazurki, Margaret Dumont, Carl Don, James Millhollin, Elaine Martone, Jimmy Hawkins
(Started Nov. 29)

WALT DISNEY

Starts, This Year 5
This Date, Last Year 2

METRO

Starts, This Year 20
This Date, Last Year 8

"WONDERFUL WORLD OF THE BROTHERS GRIMM"
(George Pal Production)
(Shooting in West Germany)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Yvette Mimieux, Russ Tamblyn, Walter Slezak, Tammy Marihugh, Brian Russell, Oscar Homolka, Terry-Thomas, Buddy Hackett, Jan Wolfe, Walter Brooke
(Started July 31)

"TWO WEEKS IN ANOTHER TOWN"
(Shooting in Rome)
Prod.—John Houseman
Dir.—Vincente Minnelli
Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Claire Trevor, James Gregory, Bahalia Lavi
(Started Oct. 2)

"BOY'S NIGHT OUT"
(Embassy-Kimco Filways Prod.)
Prod.—Martin Ransohoff
Dir.—Michael Gordon
Kim Novak, James Garner, Tony Randall, Howard Duff, Janet Blair, Patti Page, Jessie Royce Landis, Oscar Homolka, Fred Clark, William Bendix, Jim Backus, Ruth McDevitt, Howard Morris, Anne Jeffries, Larry Keating
(Started Oct. 23)

"RIFIFI IN TOKYO"
(Cipra Production)
(Shooting in Tokyo)
Prod.—Jacques Bar
Dir.—Jacques Deray
Karl Boehm, Charles Vanel, Barbara Lass, Keiko Kischi, Michel Vitold, Dante Maggio
(Started Oct. 23)

PARAMOUNT

Starts, This Year 10
This Date, Last Year 17

"A GIRL NAMED TAMIKO"
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—John Sturges
Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Michael Wilding, Miyoshi Umeki, Lee Patrick, Steve Brodie
(Started Nov. 20)

20th CENTURY-FOX

Starts, This Year 28
This Date, Last Year 36

"THE LONGEST DAY"
(Shooting in France)
Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wicki, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Red Buttons, Irina Demich, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien
(Started Aug. 28)

"CLEOPATRA"
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"HEMINGWAY'S YOUNG MAN"
Prod.—Jerry Wald
Dir.—Martin Ritt
Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach, Diane Baker, Dan Dailey, Ricardo Montalban, Arthur Kennedy, Jessica Tandy, Juano Hernandez, Simon Oakland, Edward Binns, Fred Clark, James Dunn, Michael Pollard, Corinne Calvet
(Started Sept. 25)

"THE LION"
(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden, Trevor Howard, Capucine, Rafer Johnson, Pamela Franklin
(Started Oct. 30)

"MR. HOBBS TAKES A VACATION"
(Jerry Wald Production)
Prod.—Jerry Wald
Dir.—Henry Koster
James Stewart, Maureen O'Hara, Fabian, Marie Wilson, Lili Gentle, Mel Blanc, Reginald Gardiner, Michael Burns, Lauri Peters, Natalie Trundy, Jonathan Winters, Valeria Varda, Minerva Urecal, Richard Collier, Peter Oliphant, John McGive, Josh Reine
(Started Nov. 21)

"NINE HOURS TO RAMA"
(Red Lion Prod.)
(Shooting in New Deli, India)
Prod.-Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

UNITED ARTISTS

Starts, This Year 26
This Date, Last Year 12

"TARAS BULBA"
(Harold Hecht Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—J. Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ibra Windish, Daniel Ocho, Mickey Fine
(Started Oct. 12)

"POINT BLANK"
(Larcas Production)
Prod.—Stanley Kramer
Dir.—Hubert Cornfield
Sidney Poitier, Bobby Darin
(Started Nov. 20)

"THE THIRD DIMENSION"
(Anatole Litvak Prod.)
(Shooting in Paris)
Prod.-Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins
(Started Dec. 15)

UNIVERSAL

Starts, This Year 10
This Date, Last Year 12

"THE UGLY AMERICAN"
(Shooting in Thailand)
Prod.-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando
(Started Aug. 9)

"FREUD"
(Shooting in Munich)
Prod.-Dir.—John Huston
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eric Portman, Fernand Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalie Crutchley
(Started Sept. 11)

"PHANTOM AT THE OPERA"
(UI—Hammer Prod.)
(Shooting in England)
Prod.—Anthony Hinds
Dir.—Terence Fisher
Herbert Lom, Heather Sears
(Started Nov. 20)

WARNER BROS.

Starts, This Year 12
This Date, Last Year 12

"ACT OF MERCY"
(Cavalcade-Concorde Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

INDEPENDENT

Starts, This Year 36
This Date, Last Year 35

"GAY PURR-EE"
(UPA Prod. for Warners Release)
(Animated Feature)
Prod.—Henry G. Saperstein
Dir.—Abe Lexiton
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

"THE QUARE FELLOW"
(Pathe-American Prod.)
(Shooting in Dublin)
Prod.—Anthony Havelock-Allan
Dir.—Arthur Dreyfess
Patrick McGoohan
(Started Dec. 4)

"TERMS OF TRIAL"
(Remus Prod. for Warners)
(Shooting in Dublin)
Prod.—James Woolf
Dir.—Peter Glenville
Laurence Olivier, Simone Signoret, Terence Stamp, Sarah Miles, Roland Culver
(Started Dec. 11)

BRITAIN

ANGLO AMALG

Starts, This Year 17
This Date, Last Year 12

"THE SHAREOUT"
(Anglo-Guild Prods.)
Prod.—Jack Greenwood
Dir.—Gerard Glaister
Bernard Lee, Moira Redmond, William Russell
(Started Dec. 1 at Merton Park studios)

"SEVEN KEYS"
(Independent Artists)
Prod.—Julian Wintle and Leslie Parkyn
Dir.—Pat Jackson
Jean Carson, Alan Doble, Delphi Lawrence
(Started Nov. 27 at Beaconsfield studios)

"A KIND OF LOVING"
(Vic Films)
Prod.—Joseph Janni
Dir.—John Schlesinger
Alan Bates, June Ritchie
(Started Nov. 3 on location in Manchester; now Shepperton studios)

BRITISH LION

Starts, This Year 13
This Date, Last Year 16
(plus Bryanston Films)

"THE BARBER OF STAMFORD HILL"
(Ben Arbeid Prods.)
Prod.—Ben Arbeid
Dir.—Casper Wrede
Megs Jenkins, John Bennett, Maxwell Shaw
(Started Nov. 27 at Shepperton studios. Off the floor Dec. 12)

"MRS. GIBBONS' BOYS"
(Byron Prods.)
Prod.—Henry Halstead
Dir.—Max Varnel
Diana Dors, Kathleen Harrison, Lionel Jeffries, Frederick Bartman
(Started Nov. 13 at Associated Artists, Elstree. Off floor Dec. 19)

COLUMBIA

Starts, This Year 10
This Date, Last Year 12

"IT'S TRAD, DAD"
(Amicus Prods.)
Prod.—Milton Subotsky
Dir.—Dick Lester
Helen Shapiro, Chris Barber, Acker Bilk, Kenny Ball, Chubby Checker
(Started Dec. 6 at Shepperton studios)

"LAWRENCE OF ARABIA"
(Horizon Pictures (GB) Ltd.)
Prod.—Sam Siegel
Dir.—David Lean
Peter O'Toole, Maurice Ronnet
(Started May 15 in Jordan. Filming in Spain from Dec. 18)

20TH-FOX

Starts, This Year 5
This Date, Last Year 7

WARNER-PATHE

Starts, This Year 8
This Date, Last Year 4

"THE POT CARRIERS"
(Associated British Prods)
Prod.—Gordon L. T. Scott
Dir.—Peter Graham Scott
Paul Massie, Ronald Fraser, Carole Lesley, Campbell Singer
(Started Nov. 20 at Associated British studios Elstree)

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	141	21⅝	19¼	21	+ ¾
61⅞	41¾	Am Br-Par Th	87	46¼	44	45	—1¼
27¾	17⅛	Ampex	428	20⅞	20	20⅛	— ¼
42⅜	81½	CBS	227	39⅜	38½	39¼	+ ⅞
35⅜	21⅜	Col Pix	69	30	29⅛	29⅞	+ ¼
47½	32	Decca	112	41½	39¾	40¼	—1¼
46½	26⅝	Disney	†26	38⅛	36¾	36⅞	+ ¾
119¾	97½	Eastman Kdk.	225	110	106½	108¼	—1½
7⅝	4¾	EMI	382	6⅛	6	6	..
17½	12½	Glen Alden	480	13½	12¾	12¾	— ⅛
45⅞	15⅞	Loew's Thea.	352	46½	44	44½	..
83¼	36⅜	MCA Inc.	22	80½	78	80⅜	+1⅜
70⅜	41½	Metro GM	†230	52¾	49¾	52	+2⅞
41⅜	25¾	NAFI Corp.	248	32¾	30⅝	32¾	+2⅛
9⅛	5⅛	Nat. Thea.	174	6⅝	6¼	6⅜	..
26¾	16⅝	Outlet	‡2680	26	24¾	25¾	— ½
85¾	53⅜	Paramount	103	57⅜	55¾	56⅛	— ⅝
238½	175	Polaroid	157	216¾	206¼	215	+ ¼
65⅝	49½	RCA	513	54⅛	52⅜	52⅝	—1½
18¾	10¾	Republic	68	12⅞	11½	12½	+ ⅞
22	14¾	Rep., pfd.	8	16½	16⅛	16½	+ ¼
42⅜	26¼	Stanley War.	182	42⅜	40⅝	41⅝	+ ⅝
34¼	27¾	Storer	16	29	28¾	28⅞	— ⅛
85¼	29⅝	20th-Fox	133	37	35¾	36⅛	— ⅜
40¾	29½	United Artists	128	32⅝	30½	32⅛	+1¼
94¾	52¾	Warner Bros.	10	82	81	81	—2
82¾	62⅝	Zenith	243	74⅞	70	70½	—2¾

American Stock Exchange

8⅛	4½	Allied Artists	119	6⅛	5⅜	5⅝	— ⅝
15¼	6½	BalM'nt GAC	11	7⅞	7⅜	7⅝	+ ⅛
24⅜	9¾	Cap. Cit. Bdc.	52	20⅜	17¼	20⅜	+1⅞
22½	4⅝	Cinerama Inc.	242	20⅜	19⅛	19¼	+ ⅛
16⅞	7⅜	Desilu Prods.	54	8¼	8	8	..
9⅝	4⅞	Filmways	11	6	5⅞	5⅞	..
25¾	8¼	MPO Vid.	79	14	11½	14	+2⅛
18	12½	Movielab	12	12¾	12½	12¾	+ ¼
5¾	2¼	Nat'l Telefilm	144	2½	2	2½	+ ½
10⅛	3¾	Reeves Bdcst	64	4⅞	4½	4½	— ⅛
10½	6	Reeves Snd.	269	6½	6	6⅛	+ ⅛
27	20	Screen Gems	3	23⅜	23	23¼	— ⅛
42⅜	11¾	Technicolor	337	28⅜	25⅞	26	—1⅞
31	9¾	Teleprompter	64	17	15¼	15¼	—1¾
6¼	2⅝	Tele Indus.	38	2⅞	2¾	2¾	— ⅛
25¾	14½	Trans-Lux	84	17	15¾	17	+ ½

* Week Ended Mon. (25).
† Ex-dividend.
‡ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	+ ⅛
Four Star Television	20¾	22¾	—1
Gen Aniline & FA	.245	273	..
General Drive-in	13	14⅜	— ¼
Gold Medal Studios	⅛	⅜	..
Magna Pictures	3	3½	..
Metromedia Inc.	15	16⅛	+1⅛
Official Films	2½	2⅞	— ⅛
Sterling Television	3¼	3⅞	— ¾
U. A. Theatres	6⅜	7¼	— ⅛
Wometco Enterprises	27¾	29⅞	+1¼
Wrather Corp.	7⅛	7⅞	— ½

(Source: National Assn. of Securities Dealers Inc.)

Church Pushes Chicago's Mayor

Continued from page 3

this unseemly haste." The Corporation Counsel for the city sent the proposal directly to the Finance Committee instead of following the usual procedure of submitting it to the full Council first and having it assigned to a committee.

One alderman said privately that Mayor Richard J. Daley was fulfilling a pledge to church groups to have a censorship ordinance in action before the year's end.

The fifth ward alderman consistently badgered pro-ordinance witnesses during the subcommittee meeting for definitions of the terms in the bill ("experienced," "educated"). But the mood of the subcommittee (and the full committee rubber stamp action the next day) was clearly: "Let's get this over with." It quickly vetoed Despres-introduced amendments that would have exempted newsreels, limited the censor board to screening pictures for children under 17, and prevented the banning of any films for adults.

Exhibitor representatives got in a few licks, but it was apparent from the start that they were fighting a losing battle. An attorney for the Motion Picture Assn. of America pressed the point that if a film was obscene it was "obscene" for all ages. Arthur Goldberg, a Balaban & Katz veepee, said that he could see no reason why motion pictures should be singled out for censorship when other media (radio-television, newspapers and magazines) were exempt. Oscar Brotman, representing a group of ozoner owners, said that the adult films would be played in the out-of-the-city drive-ins and suburban theatres.

Brotman's testimony before the subcommittee brought out the fact that the major exhibitor chains (B&K, Allied Theatres of Illinois, and others) used the Legion of Decency rating as a "guide" in booking pictures. To which point a Catholic alderman present asked: "Isn't that inflicting the Church's standards on all your patrons?"

The subcommittee also heard testimony from Joel Sprayragen, counsel for the Illinois Division of the American Civil Liberties Union, who reviewed the history of film censorship in Chicago and the U.S. Sprayragen asserted the U.S. Supreme Court decision on "The Miracle" was so couched as to acknowledge the constitutionality of prior restraint without particularly encouraging it.

Despres said that he would fight the ordinance on the Council floor tomorrow, but he is expected to receive little support from the administration-controlled body which usually votes 48 to 2 for legislation that the mayor wants.

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THEY NOW GOOF BY THE NIGHT

TV Rediscovers World War II

Two clearest program trends emerging for '62-'63 were, first, the wide array of new medico stanzas, and, now, World War II subject matter. Suddenly, there are at least five pilots in the latter vein.

There is a series called, "Combat," an hour telefilm completed within the last two weeks by Selmur Productions. ABC-TV financed the pilot, said to be worth a cool $250,000, with Bob Pirosh producing. Pirosh, by the way, was the man who did the successful feature, "Battleground."

In addition to "Combat," out of Selmur, "Battle Zone" is another pilot. Warners announced recently that it had started shooting it and that Roland LaStarza, the ex-pug, was fronting and Dick Bluel producing. Jack Webb is putting together an anthology based on True mag, with emphisis on war stories.

For sometime now, Bob Stabler, over at Filmaster has been working on "Big E," the story of the aircraft carrier Enterprise. Fritz Goodwin recently finished extensive research, but there probably won't be a pilot, rather a presentation film based on never-seen Navy footage. Fifth—and probably not last—is a CBS-TV financed job called "APO 923" out of Screen Gems, with Hawaii as background for Pacific stories.

Where this war story trend began is anybody's guess. Unlike the larger batch of hospital and doctor films, which grow out of the successes of "Ben Casey" and "Dr. Kildare," World War II fiction yarns haven't any network tv circulation.

But like most tv trends, the WW II gang-up these days is believel to have a root, which is the successful (at least critically) but non-fiction, "Valiant Years," based on Winston Churchill's war memoirs. Other non-fiction piece upcoming, with presumed hooks to the fighting 16 years ago, are documentaries based on FDR and on Eisenhower.

CBS' Daniel Schorr Describes TV Boom in Iron Curtain Countries

By MURRAY HOROWITZ

In most countries beyond the Iron Curtain tv is enjoying a tremendous boom, according to Daniel Schorr, CBS News correspondent. Schorr, who reports on Iron Country developments for the web, said tv has become the fad.

He is here from his post in Bonn and Berlin to edit an upcoming "CBS Reports" show on East Berlin and to participate in the web's annual yearend show of foreign correspondents. Picture that Schorr conveyed of tv in the Soviet part of the world is that it's drab, controlled, politically orientated, and propagandistic. Pure entertainment shows are the exception and spontaneity in a show is rare.

Schorr, prior to his post in Germany, had been the web's Moscow correspondent. From his perch in Germany, he reports on east Europe, occasionally travelling to Poland, Hungary, and Czechoslovakia. Constant crisis in Berlin in recent past has severly limited his travelling. It has given him more time, though, to watch East Berlin television. Schorr said of all the Iron Curtain countries, tv in Communist East Berlin is the most aggressive and technically the most proficient. Why? There's the competition of West German television, limited competition but competition nevertheless.

Rivalry, according to Schorr, is severly limited because vigilante parties in East Germany harass

(Continued on page 26)

Paar Nixes SBI Award

Chicago, Dec. 26.

Jack Paar, angered by the magazine's recent profile of him, last week turned down an award by Show Business Illustrated as "TV Personality Of the Year." Paar wired SBI editor and publisher Hugh Hefner: "Having read through your two-part story on me in recent issues, I can't believe I deserve your award. Therefore I will not accept it."

The award to Paar, in the form of a small gold owl (the mag's symbol), said of the teevee personality: "At whatever cost, he infused life and controversy into a sodden season, and established the kind of rapport for which tv was designed: instant, emotive communication with a live (if sleepy) audience."

NBC Raincheck On Mary Martin TVer

Because she doesn't want to hold to a tight schedule, plus the fact that a format acceptable to her has not yet been completed, Mary Martin will probably delay her already much-delayed NBC-TV spec for several more months—more than likely into next season.

NBC-TV and Richard Halliday, Miss Martin's husband, have been working over show ideas for months, but nothing yet has clicked into place. "Our estimate now is a show for next season," said a spokesman for the actress, "unless there is an inspiration soon." Meanwhile, Dick Linkroum, hired by NBC to produce a 60-minuter for her (Westinghouse is set to go along as sponsor), is working on a treatment for "Red, White & Blue," themed patriotically.

NBC, for awhile, sought Irving Berlin to appear in the "Red, White & Blue" one-shot, but the songwriter is now unavailable.

Bing & Astaire In Alternating ABC Dramas

In the latest schedule reshuffle to be dealt in the 1962-63 season, ABC-TV's Monday and Tuesday nights will have the following look:

On Mondays, "Ben Casey," which has been the web's big click of the current season, is being moved up one hour into the superior 9 to 10 p.m. slot. It will be followed by one-hour dramas in two alternating anthology series, a new one hosted by Bing Crosby (out of the Crosby Productions shop) and the other by Fred Astaire who'll continue the current "Alcoa Premiere" format.

On Tuesday nights, the new Gene Kelly series, "Going My Way," based on the old Crosby pic, has been slotted for 8:30 p.m.

'Decide for Yourself' As Berle-Stone Package

Milton Berle has become associated with comedian Harvey Stone and his wife Lois Stone in the production of a daytime strip, "Decide for Yourself" which has been assigned to the Frank Cooper office.

It's a discussion type show with a panel to be selected from among Virginia Graham, Walter Kiernan, Lilo, Carol Bruce, Dennis James, Denise Darcel, Patrice Munsel.

WHOLE EVENINGS DOWN THE DRAIN

By GEORGE ROSEN

Time was when a television network chant went something like this: "What are we gonna do about Tuesday night at 8, or Wednesday night at 10, or Friday at 7:30?" But that no longer pertains. Today the thinking and the masterminding encompass the much broader vistas of an entire evening.

As CBS-TV looks to '62-'63, the lament is: "What are gonna do about Thursday night?" Similarly at NBC the target is a big broad 7:30 to 11 Friday night. And in the case of ABC it's not only what to do about rectifying a single night, but a whole weekend.

Within the next couple of weeks all three networks will have blocked out their schedules for next fall, fairly certain as to which shows will be cancelled and which new shows will go into the sked. (A couple of years back such finality wasn't established until as late as May.)

But virtually all the accent at the moment is being directed at correcting entire evenings. Filling in the occasional hole here and there is, by comparison, kid's play, that can and will be taken in stride when the time permits.

At CBS Oscar Katz and his program dept. associates literally have to start from scratch in remedying what is being called "the Thursday disaster," starting at 7:30 and running clear through to 11. (The setting aside of 10 to 11 as a Paley-Stanton "must" for "CBS Reports" has of course been a factor in the Thursday rating downgrading but best guess at the moment is that next season the pubaffairs program will be rotated on different nights.) At NBC program chieftain Mort Werner faces the difficult task of redoing the whole of Friday night (similarly labelled a disaster) and probably Wednesday night as well, now that the network will be losing "Wagon Train." (There are doubts about Joey Bishop without such a strong lead-in as "Wagon Train"; Perry Como, it's estimated, won't want to work every week, and the Bob Newhart show doesn't figure to be around next season.)

ABC's program problems are much more acute than the other two networks. The problems spread out over each night of the week, but chiefly it's Saturday-Sunday that represents the major aggravations. Both nights are due for complete refurbishing, top to bottom.

Almost Anytime You Look (If It's WNEW-TV) There's Sandy Becker

A lot more of Sandy Becker and a hike in public affairs shows will top the agenda for WNEW-TV, N.Y., at the outset of the new year. Becker, who now is riding with a 90-minute morning kid show daily, is being assigned an additional one-hour daily segment starting at 6 p.m.

Becker's new series is slated to start early in January as an entertainment show with some "community awareness" overlay involving interviews with local policemen, firemen, child guidance experts, etc. WNEW-TV is currently dickering for a juve program expert to produce the show.

A new public affairs show, revolving around New York, New Jersey and Connecticut local and state affairs. Titled "Public Office," Alan Edwards is heading this continuing examination of local politics. It kicks off Jan. 7 in the 8 p.m. slot.

A similar show with a national orientation is also due for a regular Sunday night berth in January. Titled "Opinion In The Capitol," show will be headed by Mark Evans and Martin Weldon as the interviewing team.

Minow Dares Industry to Give One Example of FCC Curbing Freedom Of Expression in Answering Critics

San Francisco, Dec. 26.

Federal Communications Chairman Newton Minow managed to get in his Yule gift to his critics (two especially) just under the wire. Although Saint Nick might raise an eyebrow, Minow dispensed what he received—a sort of figurative knuckle sandwich.

Minow's speech to the Commonwealth Club in San Francisco did not have the same swashbuckling, angry-young-man air of his wasteland address. However, it demolished, temporarily at least, the image of a "new Minow" — not exactly benign but showing traces of incipient amiability.

More than a little ire was evident as he countered the attacks on his helmsmanship by NBC Board Chairman Robert Sarnoff and CBS prexy Frank Stanton. The cuts by the web heads perhaps were all the crueler for his having given (in his interview with VARIETY a day before the Sarnoff-Stanton assault) a purely gratuitous eulogy of the better job the television industry has been doing.

Without naming names, Minow hurled a challenge for industryites who charge FCC with stomping on freedom of expression.

"Be specific. Be precise. Give an example in which the government has interfered or is interfering with the fullest freedom of expression."

The bitterness of Minow's reaction to the CBS-NBC blitz was most apparent as he continued: "It is curiously ironic that these attacks on the FCC come in this season when broadcasting is doing a better job than ever before in discussing public issues, public affairs, controversial problems."

He added: "More stations than ever before are editorializing on the air. This is with the active encouragement of the FCC. The networks and stations are presenting more documentaries and commenting on social, economic, political problems. This is precisely what is needed: that broadcasting use its voice."

For the 189th time since assuming office, Minow denied censorship allegations against FCC.

"The alarms about censorship are false alarms. Where is the intrusion on free expression? If there are no examples to document charges of censorship, I suggest that broadcasters stop defending against any enemy who is not there.

"Instead of spending strength on windmills, it would be better to

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Scots Got a Ness, Too

Inverness, Dec. 26.

Now television is joining in the hunt for—Scotland's far-famed Loch Ness Monster.

Associated TeleVision, the London commercial company, is putting up a sum of $4,300 towards the cost of a Loch Ness Monster expedition, which will spend a week on the shores of Loch Ness from Jan. 7.

Attempts to find the monster will be filmed for showing later on television network.

Howard K. Smith In ABC-TV Deal? Shows Shuffled

Demise of the Steve Allen show on ABC-TV, opening up the Wednesday 7:30 to 8:30 periods effective next week, has cued a reshuffling of the network schedule and the earmarking of the 7:30 to 8 period for a news program. A top news man has been chosen to helm the program. (Although the network ain't saying, it's understood to be Howard K. Smith, CBS-TV's former Washington bureau chief who ankled that network as result of a policy hassle.) The new program will premiere Feb. 14.

Going into the 8 to 8:30 Wednesday slot will be "Straightaway" in a moveover from its present Friday 7:30 period. Going into the Friday period will be the animated "Top Cat" series in a switchover from Wednesday at 8:30, and taking over the Wednesday 8:30 period will be the new "Room for One More" half-hour series.

Effective Jan. 24, a new half-hour comedy series "The Human Thing To Do," will be installed in the Saturady at 8 period starring Woody Woodbury, who made considerable noise down Fort Lauderdale way and subsequently became a disk click.

Tony Romano Claims 'Ben Casey' Hurt His Esteem; Asks Damages

Hollywood, Dec. 26.

• Singer Tony Romano claims he has lost "esteem" through a Nov. 6 telecast of a "Ben Casey" segment tabbed "Sound Of Laughter," through program using a singer by the same name in a uncomplimentary manner who was a "physically and mentally sick individual."

Consequently Romano has filed a $1,500,000 damage suit against ABC, Bing Crosby Enterprises and Bing Crosby Productions, latter two producers of program. As a result of telecast, which allegedly made continued reference on program to singer's lack of character, integrity and talent, Romano said he had received many evidences of loss of esteem.

Chi 'Patterns In Music' Gets NBC-TV Sun. Slot

Chicago, Dec. 26.

"Patterns In Music," installed by NBC-TV last fall as a time filler following the American Football League games, has earned itself a berth in the new programming cycle. The orchestral music show will be beamed to the full network as a half-hour entry in the 3:30 p.m. Sunday slot and for the first time is being offered for sale.

CBS to Lead Off At FCC Hearings

Washington, Dec. 26.

The FCC has notified the television networks when each is to appear at the forthcoming round of hearings.

Originally, the Federal agency announced that the tentative starting date for the sessions would be Tuesday, Jan. 23. This is apparently confirmed, with CBS-TV designated to open the hearings that day. Next in line is NBC-TV, which has been told to prepare for its appearance Monday, Jan. 29. ABC-TV will rap it up, if the schedule holds, beginning Monday, Feb. 5.

Major points to be covered with each of the webs, according to a recent notice from the FCC, are (1) news and public affairs programs; (2) network program control; (3) the relationship of the webs and the talent agencies; (4) methods of program selection (5) ratings and their influence; (6) sponsor "censorship"; (7) the kind and degree of affiliated station participation in the "program process."

British Com'l TV Has Its Program Shuffle Problems, Just Like U.S., As BBC Moves Into Hot Contention

London, Dec. 26.

The Switching Hour is here! The time of year when tv program planners take advantage of the holiday and the new year ahead to repair creaky schedules and to plug any holes where the competitor's coming through. Particularly tough this time is the commercial tv program slotter's job for he has to patch up a format shot to ribbons by the actor's layoff and a fist full of audience-grabbers aired by BBC-TV.

Consequently, program juggling in the independent's camp has extended beyond just a switch in hours to a change of days. Prime example is Associated-Rediffusion's "Gunsmoke" which shifts from its Monday night slot at 8:30 p.m. (where it opposed BBC-TV's current affairs program "Panorama") to Fridays at 7:30 p.m., where it will have a head start on the click "Dr. Kildare." "This Week," A-R's answer to "Panorama" moves out to let "Gunsmoke" in, goes to Thursdays at 9:15 opposite BBC's big O.B. spot.

A-R has also switched two quiz games "Double Your Money" and "Take Your Pick" which take each other's slots. The former, more of a hit than "Pick," now has the Friday 7 p.m. hole and goes back to back with "Gunsmoke."

Associated TeleVision has retrieved "Bonanza" from its late Sunday status and scheduled it in Saturday primetime to clash with "Dixon of Dock Green" on the BBC channel. Other ATV shufflings include: "The Time, The Place And The Camera" and "Sir Francis Drake" which get new timeslots on Sunday p.m. Other weekend indie contractor, ABC-TV shifts "Tempo" (it alternates with "Time, Place . . .") and domestic comedy "Our House" which used to alternate with ATV's "Jo Stafford Show." Granada-TV, last of the majors, moves its click comedy "Bootsie and Snudge" from Friday to Thursday where it will take on a BBC drama spot.

But, as commercial web spring-cleaning sets out to stop BBC's big grab of toprated shows, the Corporation is shaping a schedule nearer to an indie's format than ever before. Example: "Compact," a twice-weekly skein with woman-appeal is inked for 7:30 p.m. on Tuesdays and Thursdays, is being compared to Associated TeleVision's "Emergency—Ward 10" programming pattern.

And BBC is plumping for a fat helping of hourlong and 45-minute shows in prime time, exactly in line with its competitors.

Schick & Schlitz NBC Winter Buys

Between them last week, Schick and Schlitz gave NBC-TV a Xmas gift about $2,000,000 in winter sales.

Schick Inc. picked up 21 participating spots in three nightime NBC-TV stanzas, "87th Precinct," the Saturday movies and "Outlaws," and the payoff to the web will be nearly $700,000. Schlitz is also going the 21-spot route, with the money being divvied between the feature film show and "Laramie."

But the nighttime Schlitz participating buy is only half of what the brewery plans to spend after the first of the year on NBC-TV. It's bought half sponsorship in half of the Senior Bowl game on Jan. 5 ($55,000), 26 weekly minutes in professional basketball (another $390,000), and a third sponsorship ($250,000) of the NBC-TV Emmy telecast on May 22.

NBC-TV has booked $8,171,455 in daytime money over a two-week sales period—the best fortnight in the company's pre-dark history, the weg says.

This was the tally handed in last week, in which are included previously reported sales to Colgate, Lestoil, Fels, Jergens, Helena Rubenstein, O'Cedar, Simoniz, Whitehall, Procter & Gamble, Kenner Products, Speidel and Upjohn.

'BUD' GRANT'S NEW NBC PROGRAM SLOT

Donald (Bud) Grant has become manager of nighttime program operations for NBC-TV, filling the void made when Tom Madigan shifted to the Ted Bates agency a few weeks back.

Grant, who will report to nighttime program operations director Joe Cunneff, comes to his new post after serving as an NBC-TV unit manager.

Meanwhile, it's understood Mort Werner, NBC-TV program topper, is still looking for another "heavyweight" to add to the department in an all-around program capacity. If he finds one, the new man'll be the second top level exec hired under Werner, who recently signed on Grant Tinker, formerly of Benton & Bowles, as a departmental veep.

NBC-TV Can't Lick Baseball Blackout But Games Stay

NBC-TV almost let go of its version of the professional baseball "Game Of the Week" next spring after four-years of providing weekend coverage. But now web has changed its mind.

As with everyone else, NBC-TV has been having trouble getting a large enough station hookup because of the widespread pro baseball blackout problem. Not only does baseball darken the tv coverage in major league markets but in the minor league areas too. That eliminates a good part of the nation's important merchandising area. NBC had a meeting late yesterday (Tues.) and changed its mind about dropping the sport.

CBS-TV looked as though it were going to drop its Saturday and Sunday baseball coverage as well, but recently that network came up with with what is tantamount to a stunning series of sales. (Baseball games at CBS-TV are thirteen-sixteenths sold, with Falstaff in for eight minutes, Philip Morris for three, Texaco and General Mills for one apiece, leaving three minutes still to be sold.) Plus the blackout problem, afflicting CBS as much as NBC, the CBS boys figured they'd have to let go of baseball after several years of covering it because the production cost was getting prohibitively high, but the web figured out a solution.

One of the chief reasons for the high cost was that the web always televised a standby game, in case of rain at the preferred site. This required a second crew. Web decided to drop the second game and, in case of rain, turn instead to reruns of the old "Sports Spectacular" weekend series. However, the "Sports Spectacular" banner is being dropped, since Schlitz—a clear competitor to baseball sponsor Falstaff—was the advertiser, and feeling is there might still be identification between Schlitz and the title.

CBS-TV will be riding with baseball for 25 Saturdays and Sundays next spring and summer.

NBC's Bowl Runneth Over

NBC-TV has happily mixed its own metaphor: sponsors, the web says, have pumped coin into the old pigskin to a point where there is virtually no vacuum left in the football classics, to be shown by the network in the next couple of weeks.

Sellout games: the Jan. 1 Rose Bowl, with Gillette and Chrysler Corp. co-sponsoring; the East-West Shrine (Dec. 30) with Colgate, R. J. Reynolds at a quarter apiece, and Savings & Loan Foundation taking the rest; Blue-Gray (Dec. 30) also SRO to Gillette and Chrysler; the Pro Bowl (Jan. 14) with Liggett & Myers for a half, and United Motors (GM) and Carter Products for quarters.

Sugar Bowl (Jan. 1) is seven-eighths sold to United Motors, Wynn Oil, Brown & Williamson, each for a quarter, and Colgate for an eighth.

Senior Bowl (Jan. 6.) is also seven-eighths sold. Schlitz, has a half, United Motors a quarter and Colgate an eighth.

VARIETY's Annual

Estimated Weekly Talent Cost Chart

will be one of the many informative Features in This Year's

56th Anniversary Number

of

VARIETY

Sen. Case Carries Torch for Jersey In Fresh TV Bid

Washington, Dec. 26.

Federal Communications Commission should launch a special inquiry to find out how New Jersey can be given a commercial television assignment to replace WNTA, Sen. Clifford P. Case (R-N. J.) suggested that if this can't be done right away, a New York or Philadelphia station should be charged with giving "substantial coverage" of New Jersey events.

In a letter to FCC Chairman Newton Minow, Case said the FCC inquiry should be "specifically directed toward finding ways by which New Jerseyans may be lifted from the category of second-class viewers."

Commenting on the switch of WNTA (Channel 13) from Newark to New York where it becomes a teach-vee outlet, Case said:

"Your Commission showed effective initiative in demonstrating its interest in the development of educational tv for the New York area. I now suggest the desirability of exercising the same leadership toward providing a commercial tv station for New Jersey and its people."

Case, ranking GOP member of

(Continued on page 26)

Gen. Sarnoff Sees Improved RCA Profit Picture for 1962

The year-end statement by RCA chairman David Sarnoff was bullish, holding out hope to stockholders that in 1962 the profit picture "can improve markedly."

This in part will be due to the prospect RCA has of reducing by half the losses incurred in 1961 in building costly data processing machinery, he said. General Sarnoff declared RCA is staying in the data processing field.

Sarnoff called 1961 a year of "conspicuous success," particularly in broadcasting (NBC), color tv and the other consumer products. NBC, he said, achieved an alltime profit record this year, and the RCA consumer products unit had its most profitable 12-monther since '55.

That RCA's 1961 profit picture won't see any marked change from last year's $35,100,000 is due, he said, to the launching of the data processing operation.

The RCA chairman noted that last November the sale of color tv sets at RCA surpassed for the first time the dollar sales on black-and-white sets.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Robert Reed, co-star of CBS-TV's "The Defenders" spending holidays on Coast . . . **Groucho Marx** arrived in town with his wife to promote his new CBS-TV series starting Jan. 11 . . . **Teresa Wright** and **Arthur Hill** signed for CBS-TV's "U. S. Steel Hour" drama, "The Big Laugh" Jan. 25 . . . **Laurence Hugo** gets running lead in CBS-TV soaper, "Edge of Night" succeeding **John Larkin** who recently left cast . . . **Alfredo Antonini** was a busy CBS maestro Sunday (24) doing the music for four shows . . . **Hank Warner**, director of CBS-TV press info, back from North Carolina where he spent the Christmas holidays . . . **Johnny Carson** and **Gisele MacKenzie** will be **Garry Moore's** first guests of the New Year Tuesday (2) . . . **Saverio Saridis**, the singing New York policeman, will be on "Ed Sullivan Show" Sunday (31) . . . **Burgess Meredith** set as guestar in "Westinghouse Presents" drama "Footnote to Fame" on CBS-TV Feb. 3 . . . CBS newsman **Walter Cronkite**, host of the web's "Twentieth Century" program, has written his first script for the series. Cronkite, a sports car enthusiast, has written Sports Car: The Rage to Race," to be presented Jan. 14 . . . **Kay Thompson** has been signed to serve as special assistant to producer-director **Norman Jewison** on the upcoming CBS-TV **Judy Garland** special, Feb. 25 . . . **Robert Di Mattina** has been named sales service manager for WCBS Radio. He replaces **Jim McQuade** who is assuming new responsibilities as manager of financial and administrative services, effective Jan. 1 . . . **Lester Zimmerman** has rejoined CBS Radio publicity department. He replaces **Peter Fischer** who has moved to pubaffairs unit of CBS-TV press info . . . **Philip D. Reed**, retired chairman of the board of General Electric, has been named a member of the board of directors of the National Educational Television and Radio Center.

Mortimer Becker, national counsel for the American Federation of Television & Radio Artists and the American Guild of Musical Artists, is due back today from a four-day golf vacation at Hot Springs, Va. . . . **Lewis M. Marcy**, with the ad agency since '59, named veep of McCann-Erickson's M-E Productions, shop's radio-tv division . . . **Jay Barney** doing "True Story" and "The Lonely Woman," latter an NBC-TV "Woman" special . . . Mr. and Mrs. **Donald K. Epstein** (he's senior writer for NBC-TV program sales presentations) parents of daughter born Dec. 15 . . . **Jeff Rose**, onetime CBS press staffer, to Arthur P. Jacobs flackery.

"Twist Along with Dorothy and Dick" will be a New Year's Eve WOR-TV special featuring **Dorothy Kilgallen** and **Dick Kollmar** . . . **Billy Nalle**, background organist for the soaper, "Young Dr. Malone," has an article in Sigmund Spaeth's Music Journal mag (Jan. issue) titled, "Music for TV Drama" . . . Mutual Broadcasting and RKO General's KHJ, Los Angeles, have upped their affiliation date from Jan. 29 to Feb 1 . . . Mutual web has taken on nine new affiliates this month . . . WPIX-TV will carry the National Foundation's March of Dimes variety hour featuring **Buster Keaton** and **Ed Wynn** (paired for the first time in their long careers) Tues., Jan. 2, at 9 p.m.

Comedian **Jackie Mason** guesting on **Joe Franklin's** "Memory Lane" show on WABC-TV tomorrow (Thurs.) . . . **Darren McGavin** will host the Jan. 15 stanza of WABC-TV's "Expedition, New York," showing the influential factor of young buyers . . . **William S. Dallman** named manager of Metropolitan Broadcasting Co.'s newly created National Sales office in Philadelphia . . . **Renee Rosenwasser**, formerly of TV Bureau, has joined the WABC-TV publicity department . . . **Bing Crosby** will host the WABC-TV "The Christophers" presentation Sunday (31) . . . **James Noble**, actor in the CBS-TV series, "As the World Turns," joining the cast of "Two By Saroyan," the off-Broadway show at the East End Theatre in which **Milt Kamen** is star . . . **Mrs. Jane Kalmus**, wife of public relations counsel **Allan H. Kalmus** and radio-tv director of N.Y. City Mayor Robert F. Wagner's 1961 primary and election campaigns, named director of Wagner's new administration.

IN CHICAGO . . .

Dorsey Connors is leaving WGN to return to WNBQ with a femme interview stanza in the noon period, opposite **Lee Phillip's** on WBBM-TV. **Ted Ziegler's** kidshow, "Tedd's Time," gets axed to make room . . . **Joel Sebastian** exiting WIND for a berth at WXYZ, Detroit . . . **Bud & Jim Stewart's** "The Gloveables" goes off WBKB in January to accommodate a film strip. They play on with "Here's Geraldine," however . . . **Stan Brightwell**, asst. program manager at WNBQ who's due to get married shortly, will honeymoon with his bride in Nigeria. He's going there along with 15 other NBC execs for the network's International Division . . . WAAF and WAIT cut off the commercials on Christmas Day, their annual gift to their listeners . . . Internal Revenue Dept. asked WNBQ for a screening of its recent documentary on the Chicago crime syndicate . . . **J. Karl Schnepper**, veteran WBBM Radio engineer, retires at the year's end . . . WIND commissioned Chi composer, **B. G. Gross**, to write a Christmas oratorio. It was performed live on the station Christmas Eve.

IN LONDON

Independent Television News, BBC's video news competitor, has now consolidated on one floor of TV House, London. Previously split between the second and the eighth floors, the department often lost precious minutes through crowded elevators . . . Click domestic funnyman **Ken Dodd** features in his first commercial next month, which has been filmed by producer-writer-director **John Simmons**, who claims he has now chalked up over 2,000 filmed ads . . . **Emile Littler** resigned as Westward-TV program controller but keeps his seat on the board . . . BBC-TV gained five out of nine honors for newsfilm in the Britannica Awards . . . Associated-Rediffusion presents a concert in conjunction with the Halle Concerts Society on Jan. 18 featuring the Halle Orch under **Sir John Barbirolli**. Proceeds will go towards forming a Music Foundation for Guilford Cathedral . .

IN PHILADELPHIA . .

Mayor Richardson Dilworth signaled the official start of broadcasting by WIP from its new offices and studios on Rittenhouse Sq., Dec. 22 . . . **James Krayer** has been appointed producer for WCAU-TV's department of public affairs . . . WCAU Radio's **Ed Harvey** and **Tom Brookshier** will co-host the station's third annual Bermuda golf tourney, Jan. 17-21 . . . **Thomas J. Swafford**, vice president, CBS Radio, has been named chairman of the radio & tv division of the Philadelphia Fellowship's Commission enrollment drive . . . **Tommy Roberts**, Garden State track (N.J.) announcer, is handling the weekly racing telecasts from the Florida tracks—Tropical Park, Hialeah and Gulfstream, for the third consecutive year . . . NBC's panel of nine foreign correspondents has been set for a forum meeting in the Academy of Music, Jan. 10, under the sponsorship of the Philadelphia World Affairs Council and the WRCV stations. **Edwin Newman** will be moderator.

IN MILWAUKEE . . .

Leland Stewart now doing "Thoughts in Music," Sundays 8 a.m. to 8:15 a.m. on WAUX (Waukesha) . . . WRIT expanding "Bulletin Board of the Air," public service gesture covering current events of area organizations, motion picture theatres and legit . . . WAWA has two new programs, "Rocking with Leroy" and "Silver Gosper Hour," with

(Continued on page 34)

ADULT COSTS BUMP KID SHOWS

The New Nielsens: CBS In the Lead

(First Dec. Report)

CBS-TV has moved into the forefront in the three-network competitive rating race, based on the Nielsen early December report. On the Top 20 listings, CBS has 13 of the entries, NBC six and ABC one. On average audience ratings for prime time hours during the week, here's the standing: CBS 20.4; NBC 19.2; ABC 16.5. CBS took five of the seven nights on half-hour wins, with NBC getting the other two—Wednesday and Thursday.

Here are the Top 20:

Wagon Train (NBC)	31.2
Bonanza (NBC)	31.1
Gunsmoke (CBS)	30.1
Hazel (NBC)	29.9
Perry Mason (CBS)	28.7
Red Skelton (CBS)	27.6
H'wood Golden Years (NBC)	27.4
Defenders (CBS)	26.0
Candid Camera (CBS)	25.9
Garry Moore (CBS)	25.7
Andy Griffith (CBS)	25.7
Dennis The Menace (CBS)	25.6
Rawhide (CBS)	25.5
Lassie (CBS)	25.5
Danny Thomas (CBS)	25.1
Mr. Ed (CBS)	25.1
Perry Como (NBC)	25.0
My Three Sons (ABC)	24.7
Dobie Gillis (CBS)	24.2
Car 54 (NBC)	24.1

Time Inc. in Bid for Editorial TV Impact Via O'Seas Documentaries

Time Inc.'s overseas television ambitions moved in a fresh tangent this month when the American publishing company signed a co-production deal with a German publisher-printer, M. DuMont Schauberg. In a very real sense, this makes clear Time's ambitions to have an editorial effect on the foreign market via tv, since the pact calls largely for documentary work.

Plan is to make video stanzas, in particular the documentaries, for sale in German-speaking countries, including Austria and parts of Switzerland.

It's Time's first joint production venture outside the United States. Time international tv exec Sig Mickelson, former CBS News topper who made the deal, said the tieup with DuMont is a natural because the German outfit's publishing activities are "not dissimilar to Time's."

Deal with DuMont, based in Cologne, is the third international tv step taken by Time in the past few months. Time now holds a minority interest in two tv channels in Beirut. Mickelson also arranged a compact with a tv investment company in Southern Rhodesia to seek out video investments throughout Africa.

According to Mickelson, Germany is a rapidly growing tv market.

Time Inc.'s international publishing interests (particularly via Time mag's foreign editions) have been established for a long time, but the American company's aim, apart from its financial interests in stations, to make an editorial impact abroad via tv production is brand new.

TV Comedy Shows Fetch Big Ratings

The newest Nielsen report offers ample evidence why the television networks have upbeated their yen for half-hour comedy shows in prepping next season's schedules. The answer is to be found in the new Top 20 listings—which show that about half of the entries (nine to be specific) are in the comedy genre.

NBC-TV's "Hazel" is in fourth position with a 29.9. CBS' Red Skelton is sixth with a 27.6. Others include Andy Griffith 25.7; "Dennis the Menace" 25.6; Danny Thomas 25.1; "Mr. Ed" 25.1; "My Three Sons" 24.7; "Dobie Gillis" 24.2 and "Car 54" 24.1.

CRENESSE RETURNING TO FRANCE FOR RTF

Pierre Crenesse is quitting his post as North American director of the French Broadcasting System. At his own request, the Gallic web is taking him back to France, but his new post hasn't been selected yet. Jacques Sallebert, former Radio-Television Francais correspondent in London, will replace him here.

Crenesse has been in New York since 1948. He came, at age 28, to take over the new French broadcasting mission in the northern hemisphere. He was instrumental in setting up the International Goodwill Network here, described by RTF as "a symbolic radio web comprising over 350 stations carrying transcribed musical, cultural and news programs."

FILMED ENTRIES DWINDLE TO FEW

Filmed television shows for the moppet market are going the way of "The Lone Ranger"—into the dusk, over the hill and fadeout. A onetime staple of the network schedules, the filmed kid shows now have dwindled down to a hardy few which have been able to hold out against the zooming production costs and the high-cost-per-thousand statistics.

The groan from the producers may have been heard before, but now the squeeze between the harsh budgetary realities and the limited time slots available on the networks is really on. Proof of the pudding is that no pilots for new filmed kid shows are thus far in the works. And some of shows that are currently on, such as "National Velvet," are facing tough sledding next year. It is posible that the networks may be willing to buy the filmed kid shows as snappy loss leaders into the prime time schedule, but apparently no producers are banking on that.

Five years ago, a half-hour filmed kid show could be brought in for about $30,000. At that price, even the limited audiences around during the children's hour from 6:30 to 7:30 p.m. on the networks made them an acceptable buy. But at $50,000, and more, per stanza, these filmed shows cannot justify their costs with the available share of audience.

The only time slot open where the share of audience is big enough to warrant a half-hour filmed kid show is Sundays from 7 to 8 p.m.

(Continued on page 26)

'MY 15 BLOCKS' AS N.Y. COP SERIES

Producer-director Sheldon Leonard was in New York recently to work on a proposed situation comedy series called "My 15 Blocks," about a New York cop.

Among others, the Hollywood-based Leonard, who has since returned home, was reportedly talking to Jan Murray for the front role.

2 Sets to Family: N.Y. Commonplace; Boosts Viewing to Five Hours Daily; Major Increases Shown by Sports

Two television sets to a family, which is becoming a commonplace in the New York area, has boosted tv watching time in Gotham homes to a current average of five hours and 20 minutes daily. This is a 6% increase above last year's average daily viewing of about five hours, according to Nielsen rating information.

The metropolitan area easily leads the rest of the country in number and proportion of families with more than one tv set with 25% of the total, or 1,100,000 homes, owning more than one set.

The biggest increase in tv viewing, according to Nielsen, is the afternoon hours where 20% more viewing occurs. During the prime nighttime hours of 7:30 to 11 p.m., 8% more viewing taking place this year than last.

A possible indication of the heightened public interest in the critical world situation is spotlighted by viewing figures for tv newscasts. Nielsen shows that viewing 11 to 11:15 p.m., where news is the main bill of fare, is up a substantial 13% over 1960.

Sports shows have had the top viewing increase. NCAA football, on WABC-TV, drew 10% more viewers than the similar collegiate schedule last year. Even greater gains were made by pro football. National Football League games on WCBS-TV and American Football League games on WABC-TV registered gains of about 40% in viewing.

'Years of Crisis' Coin

CBS-TV anni "Years of Crisis," wrapup of the world situation by CBS News correspondents, has been bought for sponsorship by Listerine, Menley-James and American Home Products.

Telecast, from Chicago, will be tomorrow (Thurs.) from 10 to 11 p.m.

McCann-Erickson $13,000,000 Stake In Daytime TV

The new year will see McCann-Erickson in a big swing to daytime television. Agency's sunshine billings on the three webs in '62 will be close to $13,000,000, a 250% increase over network daytime expenditures in 1960.

M-E Production execs have been pitching daytime to various clients via a special presentation, and several during the last few months have seen the light. Agency's daytime sponsors include Corn Products, Nestle, Nabisco, Del Monte, Adolph's Meat Tenderizer, Golden Grain macaroni (handled through McCann's Coast office), U.S. Borax and Buick (which has been in and out).

Among the three webs, CBS-TV would appear currently to have the edge, mainly through Nestle's recent placement of $3,500,000. A McCann spokesman says a couple of more clients are on the verge of daytime buys.

The activity has seen the appointment of a special exec to handle daytime business. George Newi, with M-E Productions since 1960 as a tv program exec, has been named director of daytime programs.

'PM East' Format Switch; Daytime?

When "PM East" is expanded into a 90-minute layout early next year with the demise of its sister "PM West" show, some basic format changes are slated to take place. Mert Coplin, "PM East" producer, said the show will probably try varied sequences for each show rather than continue with the integrated themes which has marked the one-hour show. Rolling with one idea over 90 minutes may prove to be too tough to hold audiences, hence the switch to 12 to 15-minute segments is being seriously considered.

Another radical shift in thinking about "PM East" may find the show being aired as a daytime stanza. A test of such an exposure has begun in Los Angeles at KHJ and execs of Westinghouse Broadcasting Co., which producers the "PM East" show, are looking closely at the idea of selling the show in afternoon time slots. Coplin said: "We think it's a mistake to think about daytime or nighttime shows. A good show should be able to make the grade at any time."

B&W'S 'BEN CASEY' LONGRANGE TV BUY

Brown & Williamson cig company, via Ted Bates agency, has jumped the starting gun on the video buying season with a long-range participation in ABC-TV's hospital drama, "Ben Casey."

Firm 52-week contract will carry B&W from Oct. '62 through Sept. '63 with a minute a week. Three Bates clients are currently bankrolling the medico hour—Warner-Lambert, Mobil and American Chickle.

Bart McHugh to McC-E

Vet broadcast exec H Bart McHugh Jr. returns to the agency business, joining McCann-Erickson's tv production wing, M-E Productions, as a program executive.

During a long broadcast career, McHugh was most recently at J. Walter Thompson as a veepee and associate director of radio-tv.

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20th-Fox in Timid Syndie Bid, But O'seas It's a Big Splash

Twentieth-Fox's tv division has taken on the distribution of a package of pix, putting the tv wing in the syndication biz. Division also has been handling the two off-network hour series, "Hong Kong" and "Five Fingers" on the market-by-market level.

At this point, 20th-Fox is doing the syndie job with three men, headed by Charles Goit in the east, and sales execs in Chicago and Atlanta. A few other salesmen will be added as the need requires, 20th-Fox's tv topper George Shupert reports.

Company at this point just is dangling its feet in the syndie pond. Whether it'll go for a fuller plunge depends on domestic syndie market conditions. In any event, it'll have more pix product to handle, as well as off-network properties coming down the pike.

While company is dangling its feet in domestic syndication, there's a big splash in the foreign field. Company reports that its gross for the year ending in foreign tv distribution is between $2,300,000 and $2.500,000. In the foreign field, 20th-Fox has a backlog of shows, including "Flicka," and new properties such as "Adventures in Paradise," "Bus Stop," and "Follow the Sun." About three quarters of the company's foreign gross is derived from telefilms, with the remainder coming from the sale of pix product.

New package being offered by 20th has been selected from the 100 pix originally licensed to National Telefilm Associates, but returned by NTA to 20th. NTA, prior to the return in order to reduce its financial obligations to 20th, had sold some of the pix in some markets. Out of the 100, 20th culled 26 pix, which now makes up the "Starlit 26" package, all of which are pre-'48's. Titles include: "A Tree Grows in Brooklyn," "Winged Victory," "Rose of Washington Square," and "Return of Jesse James."

As soon as the current tv season expires, the 20th-Fox pix that have been carrying NBC-TV's Saturday night cinematic showcase will be returned to 20th. Syndie wing then will utilize them, along with 18 other post-'48 pix, to form new packages for the market-by-market route. Twentieth-Fox has sold many of its post-'48's to NTA and Seven Arts Associated.

On the network level, video arm now is pitching possible vidfilm properties. This season out, 20th accounted for four hours of program weekly, "Dobie Gillis," "Margie," "Adventures in Paradise," "Bus Stop," and "Follow the Sun." In the sure renewal column at this stage is "Dobie."

WCBS-TV 'Views Press' In Its Three-Part Study Of O'seas Publications

WCBS-TV's, N.Y., "Views the Press" will go international the next three Sundays starting this week (31). David Schoenbrun will open the three-part study of the foreign press with a report on French news publications. He will be followed by a report on the London press by Alexander Kendrick, and a report on the Moscow press by Marvin Kalb.

Regular commentator for the Sunday quarter-hour series at 12:15 p.m., Charles Collingwood, is busy with web specials and other biz. He will be out from the WCBS-TV series three weeks. Schoenbrun is here to take over as chief of the Washington bureau for the web. Kendrick and Kalb are here for the traditional anni CBS-TV special and tour, "Years of Crisis."

'ASPHALT JUNGLE' SET FOR WPIX RUN

New York independent WPIX has bought the MGM-TV off-web hour series, "Asphalt Jungle," and will preem the cop show Thursday (28) at 9 p.m.

Series, with Jack Warden as a police commissioner supported by Matt Gower, Arch Johnson and Bill Smith had a spring and summer run on ABC-TV before the new season this year.

WIOS License Yanked

Washington, Dec. 26.

Federal Communications Commission has jerked the license of Roger S. Underhill for AM station WIOS, Tawas, Mich.

Underhill had waived a hearing on the March 15 directive to show cause why his license shouldn't be revoked. In taking the action, FCC cited "misrepresentations, lack of candor and other disqualifications" in connection with Underhill's application for a new AM station in East Lansing, Mich.

WNTA-TV Finally Goes Educational

The transfer of New Jersey's Channel 13 from the ownership of National Telefilm Associates to Educational Television for the Metropolitan Area (ETMA) was finally locked up last week, ending several months of cliff-hanging negotiations. The curtain came down Friday (22) at the offices of the First National City Bank, N.Y. where certified checks totalling $6 200,000 was paid by ETMA to NTA.

Clearance of final roadblocks in the negotiations came when creditors of NTA agreed to give the releases required by ETMA. Latter outfit had already instituted court action to implement its contract and the creditors were apparently persuaded that ETMA was bound to get the station sooner or later.

Channel 13 is now going dark for about three months in preparation for daily programming. Richard Heffner, acting general manager of ETMA operation, is still building his staff. In the meantime, over 100 persons on WNTA-TV's payroll received their final and long-expected pink slips.

Churchills' Surprise Exit From Buff WKBK

Buffalo, Dec. 26.

Because of a disagreement over company policy, Dr. Clinton H. Churchill and his son, Clinton D. Churchill, have announced their resignations and the severance of all connection with the new ownership of WKBW radio and tv. The stations were recently purchased by Capital Cities Broadcasting Corp. Churchill Sr., has been a director and his son v.p. of Capital Cities. The new owner announced that the Churchills' move was unexpected.

Capital Cities took over operation of the stations on Dec. 4, paying a reported $14.000.000 for the facilities. Harmon Duncan, general manager of WTVD, Raleigh-Durham, N.C., will become active manager of the Buffalo stations.

Goodyear Renews On Central American TV

Goodyear Tire & Rubber Co., one of the first advertisers on the Central American Television Network, has renewed its contract for 52 weeks. The network is part of the ABC International Television hookup.

Goodyear has bought into "King of Diamonds," a Broderick Crawford starrer, on the Central American web which comprises stations in Guatamala, El Salvador, Costa Rica, Honduras, Nicaragua and Panama.

'Everglades' Sales

Ziv-UA's "Everglades" added a half a dozen clients in this week's compilation, including a new regional sale embracing two Oklahoman markets.

Red Bud Food Stores in Oklahoma City; and KOTV, Tulsa. Other clients buying the show include: Gustafson Dairy, WFGA, Jacksonville, Fla.; Northeast Motors and Master Craft Homes, KNOE, Monroe, La.; WTVJ, Miami, and KXTV, Sacramento.

'Supercar' to WPIX

"Supercar," a kidvid science fiction series produced by ATV and A. P. Films, Ltd., London (distributed by ITC), will debut on WPIX-TV, N.Y., Jan. 6.

The half-hour weekly series, half sold to Drake Bakeries via Young & Rubicam, will be slotted Saturdays at 6:30 p.m.

Characters in the show are life-sized marionettes, presented through a process called "super marionation" which allows for natural movement. Producer is Gerry Anderson. Scripts are by Hugh and Martin Woodhouse.

Labor Congress Hits CBC for Selling Shows To Strike-Bound Brit. TV

Ottawa, Dec. 26.

Canadian Labor Congress blasted the Canadian Broadcasting Corp. for selling shows to the British ITV television web which is involved in a strike by performers. CBC sold its "Playdate" and "Parade" stanzas to ITV and CLC claims sales were in form of "strike-breaking" and "bound to be construed as partisan action in favor of ITV and CBC."

Complaint was in a letter from CLC pres. Claude Jodoin to CBC pres. J. A. Ouimet.

TCN, AUSTRALIA, BUYS 10 MAJOR U.S. SHOWS

Sydney, Dec. 26.

TCN, key Aussie commercial tv station, has bought 12 programs for 1962, comprising five one-hour shows and seven half-hours. Several of the shows bought are already listed in the Top 10 programs in the U.S.

Shows pacted include :The Dick Powell Show," "Follow The Sun," "Bus Stop," "Gunsmoke," "87th Precinct," "Hazel," "Father of the Bride," "Mrs. G. Goes to College," "Straightaway," "Ripcord," "Shannon" and "Everglades."

Buy was signatured in N.Y. by TCN representatives and is understood to be the highest figure yet paid for a series of top U.S. shows, according to Ken G. Hall, TCN's g.m. here.

Ruth Lyons Xmas Fund Hits Record $350,000

Cincinnati, Dec. 26.

The 20-year-old Ruth Lyons Christmas Fund, a standout radio-tv charitable endeavor, zoomed to a record near $350,000 this season, increasing a steady supply of toys and receiving sets for 52 childrens' hospitals in Ohio, Indiana and Kentucky.

The fund is unique in that all monies contributed, in response to appeals on the Lyons weekday 90-minute "50-50 Club" show carried on WLW radio and Crosley tv-ers in Cincy, Dayton, Columbus and Indianapolis, are utilized. Supervision is by a board of civic leaders and Miss Lyons. Crosley covers incidental expenses other than for volunteer services of staffers.

Fund was started by Miss Lyons on WKRC, before she joined WLW in 1942, and kicked off with $1,000.

The Lyons music and interview participating show, named for its audience limitation of 50, is reserved several years in advance, mostly for femme groups throughout the tri-state area.

'Parlons Francais' Educ'l Course on 43 Stations

"Parlons Francais," the televised course in conversational French, has just added WUTV, the new educational tv station in Charlotte, N.C., to its roster, bringing the total number of stations carrying the program to 43. Series is distributed by Louis de Rochemont Associates.

Of the 43 stations carrying the program, WUTV will have the greatest exposure for each lesson. Station, starting in January, will telecast each lesson nine times during the day, allowing schools and home-viewers greater flexibility in scheduling their French classes.

'55 Gets WMPS Playback

Memphis, Dec. 26.

WMPS flagship station of the Plough (pharmaceutical manufacturer) radio chain, literally rocked Memphis into orbit here with a barrage on its sixth anniversary of its introduction of the music, news and station jingle format to this area. Harold Krelstein, prexy of the web, skippered WMPS as the first radio outlet in Memphis to kick off the "stylized type of programming," during the Christmas week back in 1955. The Krelstein style of programming started WMPS and Memphis "jumping" six years with the format getting contagious overnight.

And not to be outdone again, Krelstein flipped the clock back six years with another unique stunt by using the station log of the week of Dec. 25, 1955, and repeating the exact same platters for the entire week, including such oldies of '55 as Carl Perkins "Blue Suede Shoes." It was just about then that Memphis's own Elvis Presley was also headed on "Highway Orbit" in the record biz. In addition to playing the same disks of six years ago, Krelstein also had his news department highlight the top news events of '55 and other special events of that time.

Station's smart promotion gimmick racked up beaucoup "ink" in the dailies and also scored heavily with the natives and the Midsouth area who wanted to "remember when."

More Stations Hop Aboard Tint TV With Total Now Standing at 371

Four additional stations by year's-end joined the lineup of 367 network programs, bringing the grand total in the network colorcast tally to 371 stations.

The four additional stations are KSTP, Minneapolis-St. Paul; KBTV, Denver; KSL, Salt Lake City; and KWTV, Oklahoma City. Minneapolis-St. Paul's KSTP, an NBC affil, is equipped not only to colorcast network programs, but it now has equipment to originate "live" color, telecast color film, and color vidtape.

ABC's affil, KBTV, Denver, in addition to being equipped for network colorcasting, also can colorcast film. Same situation holds true of KSL, Salt Lake City, and KWTV, Oklahoma City, both CBS-TV affils.

Of the 520 stations in the country, 371, or almost three-quarters of them, are equipped for network color. One hundred sixteen stations, or almost one-quarter of the stations in the country, are equipped to originate local color, in some form. One hundred and eighty NBC affils and satellites can rebroadcast network color, compared to 154 CBS affils and 133 ABC affils. Fifty-four affil stations can originate color.

KSTP-TV's Upbeat

Minneapolis, Dec. 26.

Sales of color tv sets in this area have been soaring to record-breaking proportions ever since Stan Hubbard's KSTP-TV (NBC affiliate) installed color tv equipment and began televising its own five-days-a-week quiz, interviews and entertainment "Treasure Chest" program in color. With the Twin Cities RCA dealers as the sponsor the station also produced a Thanksgiving day color spectacular of its own.

What's more, the Hubbard station has let it be known that it's even planning eventually to tele-

(Continued on page 26)

CBS Films Irish Sale

CBS Films sold a roster of series to Irish Television Service, which is due to start its tv service in Dublin the first of the year.

Skeins sold include "Have Gun, Will Travel," "Twilight Zone," "Honeymooners," Red Skelton, "Robert Herridge Theatre," "You Are There," "Our Miss Brooks" and selected public affairs shows.

Alex Dreier as Chi Image for Enco

Chicago, Dec. 26.

Enco gasoline, the Humble Oil brand in this region, has tapped newscaster Alex Dreier as it corporate personality in Chi. Through McCann-Erickson, New York, the company bought the Dreier news strip at 5:50 p.m. on WBKB for a firm 52 weeks and has first refusal rights to a 10 p.m. newscast with Dreier if and when the network news show, sponsored by Sun Oil Co., should relinquish the period.

Dreier's late newscast is now back-to-back with the Sunoco entry, so Enco isn't able to buy it.

Oil companies seem to be favoring news programs generally. Sun has the ABC-TV strip, Texaco the Huntley-Brinkley report on NBC-TV, and Standard is the longtime sponsor locally of the toprated Fahey Flynn-P. J. Hoff newsweather stanza on WBBM-TV.

'You & Your Doctor' As Scourby NET Series

Actor Alexander Scourby will host a new National Education Television network show, "You and Your Doctor," dramatizing the role of the family physician.

Show will be presented in two half-hour vidtaped stanzas and is being bankrolled by the American Medical Assn. and produced for NET by the Troy-Beaumont Co., N.Y., at WHYY-TV, Philadelphia's educational station.

Format of the show is similar to "Our Town," with Scourby strolling from house to house and doctors office.

More Tintprint Sales On 'Silver,' 'True Adventure'

Teledynamics Corp. reports sales of its syndicated series "Long John Silver" or "True Adventure" in three new markets for colorcasting.

Both "Silver" and "Adventure" will be tintcast in Springfield, Mass., by WWLP-TV, and WJBQ-TV, Detroit, has just bought the latter for colorcasting Sundays at 6:30 p.m., and WNBQ-TV, Chicago, starts "Silver" colorcasts Jan. 7.

Syndie firm, which specializes in color series, reports other stations colorcasting one or the other include WNBC-TV, New York; KRON-TV, San Francisco; WSAZ-TV, Huntington; WFIL-TV, Philadelphia; and WNHC-TV, New Haven.

FCC Okays Station Transfer But Warns Of Closer Scrutiny

Washington, Dec. 26.

Federal Communications Commission relaxed its stiff stance a little and okayed the transfer of WJPB-TV, Weston, W. Va., by J. P. Beacom to Thomas P. Johnson and George W. Eby.

The transfer, a stock deal, had been challenged on grounds that WJPB-TV had been negligent in fulfilling reporting obligations to FCC.

As a result of hearings on the matter, the Commission authorized the transfer, concluding that mitigating arguments by the station were "sufficiently persuasive." Commission, however, added this warning:

"In taking this action we do not detect from the gravity of the matters raised in this proceeding. On the contrary, the performance of the station under its new ownership will be closely scrutinized. Any substantial departure from the standards expected of broadcast licensees, taken together with the matters of record in this proceeding would raise most serious questions as to the basic qualifications of the station's owners."

EUROPE'S TREND TO COM'L TV

TV's Yen for Pix Adaptations

Hollywood, Dec. 26.

Approximately 20 new teleseries based on or adapted from properties which originally were theatrical films are projectel by the vidfilm industry. TV execs like a good film property for transference to home screen because not only does it give them a good presold element but sometimes enables the studio to sell a series without a pilot.

Most notable success of new shows stemming from theatrical films is metro's "Dr. Kildare." Latest pix-to-tv deals include "The Virginian," "The Road To—," "African Queen," "Farmer's Daughter," "Blondie," "Andy Hardy," "Going My Way," "Bachelor and Bobby Soxer," " Mr. Smith Goes To Washington," "Designing Woman," "Woman of the Year," "Boom Town."

Latino Rumbles Cue Fineshriber, Corkery Swings Into Major Markets

Rumbles in the Latino market will take two key execs of the Motion Picture Export Assn., Bill Fineshriber and Bob Corkery, down for a Latino swing. Corkery, who lives in Mexico, will be joined in February by Fineshriber coming in from N.Y. Both will visit Argentina, Brazil, Venezuela and Puerto Rico.

In Brazil, the sharply restrictive decree of resigned President Quadros is no longer held to be a threat. New moves are afoot to present to President Goulart a new decree replacing the Quadros decree. Main provisions of the proposed decree are: 50% of the entire playing time of any station may be devoted to films. Of that 50%, 20% might be national films or video-taped national shows, while the remaining 80% of the time is available for any foreign films, with no further limitations.

It was noted in a report from Brazil to MPEA that "Obviously this would provide foreign films with as much time or more than the stations so far can afford to buy. Furthermore, the entire 50% devoted to films could be used if desired during the prime hours between 7 and 11 p.m."

In Argentina, a suggestion that progressive quotas for Argentine dubbing be established as the local industry expands its dubbing facilities, is now being backed by private tv channels as a substitute for the extreme provisions of the still-pending Guzman Bill. Another proposal would set up quotas by type of programming, and administrative control of program content by a council comprising representatives of tv, education, artists associations, church groups, et al.

MPO Still Angling For Blurb Merger

MPO Videotronics, public commercial production company, has for the last few months been trying to negotiate a merger with another major blurb producer.

Merger talks with VPI, which recently came to an unsuccessful conclusion, were started last August, and word is MPO has also undertaken merger talks with Ty Graphics and more recently Sarra. It's believed MPO, which last week declared a dividend of 10c per share on Class A stock, figures it would bump the price of stock by increasing annual billings via merger. Merger with VPI, for instance, would up MPO,s reported annual net of $6,000,000 by another $2,250,000 or so, therefore boosting the company's position on the exchange, as well as strengthen its position in the blurb industry. Feeling is that without merger, it would be extremely difficult to increase the annual take on commercials and industrials.

Lowe's SG Post

Marvin Lowe was made sales manager of Screen Gems north central division office. He'll base in Detroit.

Lowe, formerly veep of NTSB and central division manager for NTA, replaces Art Greenfield in the Detroit telefilm sales job.

Desilu Going 'Live'

Hollywood, Dec. 26.

Desilu, which turns out telefilms and has announced plans for feature production, will expand into live tv programming. Outfit has set up a new division for this purpose, following in wake of Screen Gems and Four Star which already have disclosed intent of entering live, and named Ralph Andrews and William F. Yagemann to head up operation.

Two daytimer game shows, "Zoomar" and "Focus," are already in the works and producers are auditioning for emcees.

NBC Int'l 500G Canada Deal To Lever & Miles

Relative to the standards of the new Canadian commercial tv market, NBC International made a sizable program sale north-of-the-border, Web sold the E. Roger Muir-Bob Nicholson participationer, "A Kin to Win," to Lever Bros. and Miles Labs, on a network deal amounting to nearly $500,000, NBC reports.

"Kin to Win" has been showing locally in Montreal on the commercialer there, but with the move to full network, Lever is picking up a daily half-hour strip and is sharing the tab with Miles on a once weekly nighttime version of the same stanza.

Locally, the stanza was 6 to 6:30 p.m., but "Kin" will take an earlier-in-the-day slotting when it starts its web run soon. Muir and Nicholson were signed to a deal by NBC International last fall.

BISHOP SHEEN TV'ER GOES SYNDICATION

Chicago, Dec. 26.

Bishop Fulton J. Sheen's weekly "tv column," a half-hour stanza in which he discourses on aspects of contemporary society, is going into syndication via the firm of Burns, Cooper & Golan. BC&G is the outfit that produced and distributed "Winter Cuban Baseball" a few years back, until Castro revolution snuffed it out.

Bishop Sheen, who bases in New York as the national director of the Society for the Propogation of the Faith, is flown to Chicago every week to do the localer live on WGN-TV for sponsor Magikist Rug Cleaners. As per the sponsor's wishes, it's aired in prime time in Chi, 9:30 p.m. Mondays. Sponsor had cast around earlier this year for a local station that would give Bishop Sheen a prime time berth.

The shows tend to be moral, rather than religious, in nature. Bishop Sheen turns over his earnings from the program to the Society he heads.

100% ALLEGIANCE IS SEEN BY 1965

A dramatic expansion of commercial television in Europe, with some kind of commercial tv forecast by 1965 in all non-Communist countries, is predicted in a yearend report of the Motion Picture Export Assn.

The report, which covers all the significant west European markets, will be welcomed by American program exporters whose troubles in domestic syndication is matched only by growth in the foreign field.

MPEA's "Christmas Cheer" report noted that now only six countries on the Continent allow advertising today. That situation will be markedly altered, the report went on, predicting some kind of commercial tv for all countries outside the Soviet camp by 1965.

American exporters stake in commercial tv is that introduction of advertising supported tv abroad results in more pure entertainment shows being bought, more dollars being paid for shows, and perhaps the opening of competing, new channels.

These are the factors which, according to MPEA, are stimulating commercial tv on the Continent: The overlap in coverage between commercial and non-commercial countries, the rapidly growing agitation for tv advertising on the part of influential businessmen and the mounting costs of maintaining a sustaining tv service which can favorably compare to an advertiser-supported service. The enlargement of the European Common Market with a consequent growth in international trade should further speed these development, the MPEA added.

Breakdown

Here is a country-by-country analysis of the situation, made by the tv division of the MPEA, which is helmed by Bill Fineshriber.

West Germany: The nine VHF state-owned tv stations of the First Channel now cover over 90% of the Federal Republic. They operate as a network between 8 and 11 p.m. every night except Sundays and holidays. No sponsorship of programs as such is allowed, but spot messages of 15, 20, 30 and 60-second durations are inserted during three periods each weekday evening, for a total of 12 minutes per station per day. A one-minute spot on all nine stations costs about $12,000. Ad revenues during the first six months of 1961 amounted to $27,500,000—a gain of 65% over the same period in 1960. The ad revenue tv total for '61 is estimated to reach $60,000,000.

The Second Channel (UHF) in Germany is scheduled to begin full time operation in July, 1962 (it is now on the air only three hours daily and carries no commercials). Pressures are building up for commercials on both these channels, and there is growing agitation for daytime tv, including time for advertising on the First (VHF) Channel. The set count in Germany is expected to reach 6,000,000 early in 1962, and to continue growing at the rate of 100,000 monthly.

Italy: Second largest tv country among Europe's free nations is Italy. Its network, owned and operated by the government controlled corporation RAI, is nationally directed rather than by regional groups in Germany. Unique commercial system on RAI limits advertising time to four brief periods. Second channel in Italy, also operated by RAI, is on the air only two to three hours daily between 9 p.m. to midnight. It now reaches about half of the population areas, but repeater stations are being built rapidly and some 70% coverage is scheduled by the end of 1962. During its initial period, no commercials are allowed. This policy may well be changed later.

Luxembourg and Monte Carlo: Both of these small countries have completely commercial tv systems. Their significance for the future lies more in their coverage beyond

(Continued on page 32)

ITC Acquisition of Ashley-Steiner Tossed Into SAG's Lap on Waiver

Negotiations for Independent Television Corp. to acquire control of two Hollywood agencies, Ashley-Steiner and Famous Artists, have already reached the point that Screen Actors Guild has been approached to render a ruling on its position in event a production waiver is sought should such a deal go through.

It's reported that ITC is seeking to acquire A-S and in another maneuver A-S would buy out Famous Artists. This means that of transaction is finalized the two agencies would be owned by Britain's Associated Television Ltd., parent company of ITC. ATV is a production company, while ITC is actie principally in distribution. Reported ITC offer for A-S is approximately $1,000,000.

ITC deputy board chairman Mike Nidorf is handling talks for his outfit. In regard to possible SAG waiver, Guild has no jurisdiction over production in Europe, but if ATV or ITC plan any production in Hollywood or elsewhere in the U.S., a SAG waiver would be required.

'62 Premieres

These are the countries which are due to open up tv services during 1962: Ireland, Korea, Formosa, Trinidad, Chile, Malta, Tanganyika and possibly Ethiopia.

Additional tv stations are slated for Australia (13 country stations, of which three already are open), in the Philippines, in Norway, in Lebanon, West Germany and Japan.

Transfilm Ankles Com'l Prod.; Many Go With Klaeger

Following administrative upheavals during the last couple of years, Transfilm-Caravel has reportedly closed down its commercial production.

Robert Klaeger, who had been in and out of the Buckeye Corp. blurb subsidiary, recently left to open his own shop again while Transfilm-Caravel reportedly released more than a score of production people. Some landed with the new Klaeger org, which has studios in the Transfilm bldg. in midtown. A few went with other blurb companies, Film-X for one.

Klaeger had returned to T-C earlier this year, first as head of studio pix operation, and later as president with William Miesegaes moving up to chairman of the executive committee.

Under Buckeye Corp., Transfilm absorbed Caravel a few years ago. Buckeye, which has several subsidiaries, including Flamingo Films in syndication and the long inactive Pyramid Films in production, was recently suspended from the American Stock Exchange.

Transfilm-Caravel was one of the companies named a few months back by Ted Bates agency when the ad shop reallocated its commercial business. Bates' business would reportedly have grossed the participating production companies about $500,000 a year each. It's believed the new Klaeger firm will get much of the work originally designated for T-S.

TAC'S PUBSERVICE SHOWS ROLL IN JAN.

Station subscribers of Television Affiliates Corp. will start telecasting TAC library programs in January. TAC, an affiliate of Trans-Lux, is the industry organization functioning on behalf of broadcasters as distribution clearing house for locally produced informational, cultural and educational programs.

In the two weeks, TAC has won four new subscriber stations. They are: KCRA, Sacramento; WFLA, St. Petersburg, Fla.; WFBM, Indianapolis; and KOMO, Seattle.

At the same time, films from seven producer stations have been accepted for inclusion in the TAC library for '62. These producer stations are WBNS, Columbus, O.; KFMB, San Diego; WTVJ, Miami; KGO, San Francisco, WRAL, Raleigh; KBTV, Denver; and WBKB, Chicago.

PIAZZA PLUGS

Houston, Dec. 26.

Opera singer Marguerite Piazza has signed a one-year contract to make television commercials for the Richard L. Minns Advertising and Public Relations Agency here.

First assignment was a series for Blue Ribbon Rice Products.

CBS 'Defenders' Sold to BBC-TV

"The Defenders" has been sold to the BBC and will start broadcasting some time in January, bringing the total number of hour shows sold in England by CBS Films to four. The other hour vidfilm series are "Perry Mason," also on BBC, and "Rawhide" and "Gunsmoke" on the commercial stations.

CBS Films also has eight half-hour series playing in England. "Defenders," which was bought in Canada last fall, also has been sold this past week in Australia, Sweden, and the Philippines. Also sold in Australia were "Ichabod and Me," "The Alvin Show," and "The Investigators."

These sales, coupled with a multiplicity of other new business made this December the biggest December in the history of the international division of CBS Films. Foreign topper Ralph Baruch said bookings were up two-and-a-half times over last December.

WQXI's Bob Mann, Thanks To a Good Memory, Nabs Con Man—In Studio Yet

Atlanta, Dec. 26.

Bob Mann, WQXI spieler who moderates Esquire station's "Open Line" program, has a keen memory and it resulted in the capture of a confidence man wanted in six states on counts of forgery, cheating and swindling.

Furthermore, Mann helped set the trap for him and he was arrested right in the WQXI studios.

Mann received a call from a person who identified himself as John Haverty, who said he was a lieutenant colonel in the army medical reserves and wanted to discuss fallout and radioactivity on the "Open Line" show. Mann made an appointment with him.

Mann remembered that three months ago he had written a story about a John Haverty who was wanted for cheating and swindling.

Announcer got in touch with Atlanta police, who confirmed fact that a John Haverty was wanted on some 51 counts.

A trap was set and Atlanta detectives and sheriff deputies from three counties formed a reception committee at WQXI.

Suspect finally showed and Mann took him into WQXI studios which had been bugged by station engineers. While two were discussing "Open Line" procedure Sgt. R. P. McGee, head of Atlanta Metropolitan Vice Squad, came in with two witnesses, who identified Haverty

17.9 17.

(ABC-TV) (Net

Tie,

Nielsen, as though displaying seasonal good will toward all networks, came up with a dead heat for the last week of its first December report.*

Significantly, these statistical sentiments were expressed where they carry the most significance—the 50-market areas where the offerings of *all* 3 networks can be seen (or not, as the viewers choose).

Tie, we win? Yes, we win with *Ben Casey*, top new show of the season. We win with such time-period winners as *Naked City*,

'9 17.9

Y) (Net Z)

we win.

The Flintstones, Bachelor Father, Hawaiian Eye, Rifleman, 77 Sunset Strip, Target: The Corruptors, Margie, and the very special *Yves Montand on Broadway.*

Well, Gentlemen, that ties it off for the first quarter of the 1961-62 season.

Now, let's see who breaks the tie.

ABC Television

*Source: Nielsen TV Index 50 Market Ratings—Week ending Dec. 3rd, 1961. Average audience of common commercial time periods, Monday thru Sunday, 7:30 to 11 PM.

Daniel Schorr

Continued from page 19

and beat up people whose antennas in the Soviet sector may be aimed to catch West German tv shows.

Only Albania and Bulgaria in the Communist camp do not have tv. Poland, Czechoslovakia, Hungary, East Germany, and Rumania, all have one tv channel. There are two tv channels in the Soviet Union, according to Schorr.

CBS' Iron Curtain correspondent called Poland the "maverick" nation in the Communist camp, a quality which is reflected in its tv programming output. There, he said, the program schedule is a little freer, a little less political and less stylized. There are shows done for entertainment purposes alone and the rarity of a "live" spontaneous interview show can be found. What may happen when a show is not safely edited and embedded in a film can was related by Schorr. The incident, which happened in Moscow, makes the control of American tv by Madison Ave., network ratings, FCC, and other forces seem mild.

Tale of the Moscow spectaculer which found the tv manager there unceremoniously ousted can wait. Schorr had more to say about tv, Red styled. The key is control. Television execs in Poland, Schorr said, because of their relative freer spirit are constantly called down by Communist Party officials and told to watch their step. Indicative of the growth of tv in Communist countries is the increase of the set count in Poland, which grew from about 5,000 in '56 to 500,000 in '61. Television programming for the most part is confined to evening hours during the week and perhaps a sports show Saturday afternoons and all-day programming on Sundays.

Positive side of the Communist tv establishment is that in Russia for example, motion pictures are shown about a week after pix have played in theatres. There are cultural shows. According to Schorr, though, East German tv, for example, even in its variety shows can't seem to stay away from the political knife. One night there will be a Cuban variety show with a rhumba number, "Cuba Si, Yanki No" spotlighted.

What happened in Moscow in '57 is illustrative of the fears of "live" tv in the Soviet camp. Schorr related how the Moscow manager of tv had visited London and had come back with a show idea, which resulted in "An Evening of Merry Questions." Show, according to Schorr, had elements of a variety format, a "Truth and Consequences" twist, and an accent on audience participation. It didn't last very long. The emcee told the home audience at one point in the show that the first three people who came dressed in winter apparel at the studio would be given prizes. This was in mid-October when, Schorr recalled, the weather was pretty mild.

watching "An Evening of Merry Questions" that "live" tv night, Schorr said, a number of things began to happen after the emcee made the offer. First there were off-stage noises, then a crowd of Muscovites dressed for winter broke into camera range on stage, then "due to technical reasons" the screen went blank, then the picture flashed on again, the stage in an uproar of people, and over the melee a shout was heard.

"What do you expect with Nikita running things?" That was the shout heard by Schorr and all Moscow homes tuned in.

Nikita happened to be the first name of the emcee.

Kid Shows

Continued from page 21

and in this hour, "Lassie" and "Dennis The Menace" have been romping for CBS-TV ratingwise. Week-days, however, the early evening network hours cannot foot such a bill.

With the decline of the filmed series, there has been a burgeoning of the cartoon shows. Significantly, however, cartoon shows such as "Top Cat," "Calvin and The Colonel," "Bulwinkle," "The Alvin Show" and "The Flintstones," are not strictly kiddie shows. In order to earn back their costs, which are as great as the filmed stanzas, the cartoons have been straddling both the kiddie and the adult market. The fact that most of the cartoons have fallen on their face between the two stools is another mater.

Atlanta—Atlanta Chapter of Sigma Delta Chi, professional journalism society, initiated eight new members, including three from ranks of Atlanta television stations, in ceremonies at Variety Club in the Atlantan Hotel. TV workers initiated were John S. Palmer and Don Stewart, newscaster for WSB-TV; and Lynn R. Westergaard, news editor of WLW-A.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition an competitive ratings also are highlighted.

New Orleans • STATIONS: WWL, WDSU, WVUE • SURVEY DATES: OCT. 15 - OCT. 28, '61

WDSU Average Rating: 6 Average Share: 55

MONDAYS 11:15-12:45

Program: SPOTLIGHT MOVIE

Oct. 16 "CHINA"
Loretta Young, Alan Ladd, William Bendix
1943, Paramount, MCA, Repeat

Oct. 23 "LADY IN THE LAKE"
Robt. Montgomery, Lloyd Nolan, Audr. Totter
1946, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Big Movie 11:15-12:00	WWL 3
Jack Paar 11:15-12:00	WVUE 5

WDSU Average Rating: 6 Average Share: 50

TUESDAYS 11:15-1:00

Program SPOTLIGHT MOVIE

Oct. 17 "THE INFORMER"
Victor McLaglen, Preston Foster, Wallace Ford
1935, RKO, C&C, Repeat

Oct. 24 "GOING MY WAY"
Bing Crosby, Rise Stevens, Barry Fitzgerald
1944, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Big Movie 11:15-1:00	WWL 3
Jack Paar 11:15-12:00	WVUE 6

WDSU Average Rating: 14 Average Share: 35

WEDNESDAYS 9:30-11:00

Program: PATIO PLAYHOUSE

Oct. 18 "THE LADY HAS PLANS"
Roland Young, Paulette Goddard
1942, Paramount, MCA, 1st Run

Oct. 25 "RANGERS OF FORTUNE"
Fred MacMurray, Patricia Morison
1940, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Steel, Circle 9:00-10:30	WWL 24
Best Of Post 10:00-10:30	WWL 11
News, Sports, Weath. 10:30-11:00	WWL 7
Naked City, Season of Youth 9:30-10:00	WVUE 16
News, Sports, ABC-News 10:00-10:30	WVUE 1
Jack Paar 10:30-11:00	WVUE 8

WWL Average Rating: 4 Average Share: 40

THURSDAYS 11:00-12:45

Program: BIG MOVIE

Oct. 19 "YELLOW SKY"
Gregory Peck, Anne Baxter
1948, 20-Fox, NTA, Repeat

Oct. 26 "THE WHIRLPOOL"
Jose Ferrer, Gene Tierney
1949, 20-Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Reporter, Sports 11:00-11:15	WDSU 6
Spotlight Movie 11:15-12:45	WDSU 3
Jack Paar 11:00-12:00	WVUE 5

WWL Average Rating: 5 Average Share: 50

FRIDAYS 11:00-12:45

Program: BIG MOVIE

Oct. 20 "THE ABDUCTORS"
Victor McLaglen, Fay Spain
1959, 20th-Fox, NTA, 1st Run

Oct. 27 "GOD IS MY CO-PILOT"
Dennis Morgan, Dane Clark
1945, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Reporter, Sports 11:00-11:15	WDSU 5
Spotlight Movie 11:15-12:45	WDSU 4
Jack Paar 11:00-12:00	WVUE 3

WDSU Average Rating: 28 Average Share: 41

SATURDAYS 8:00-10:00

Program: WDSU SATURDAY AT THE MOVIES

Oct. 21 "THE DESERT FOX"
James Mason, Cerdric Hardwicke
1951, 20th-Fox, (Network Origin)

Oct. 28 "THERE'S NO BUSINESS LIKE SHOW BUSINESS"
Ethel Merman, Donald O'Conner, M. Monroe
1954, 20th-Fox, (Network Origin)

COMPETITION

PROGRAM	STATION & AVG. RATING
Defenders 8:00-8:30	WWL 19
Gu1 Will Travel 8:30-9:00	WWL 21
Gunsmoke 9:00-10:00	WWL 24
Fight 8:00-9:00	WVUE 19
Lawrence Welk 9:00-10:00	WVUE 19

WDSU Average Rating: 6 Average Share: 67

SUNDAYS 11:00-12:45

Program: COMMAND PERFORMANCE

Oct. 15 "MIGHTY JOE YOUNG"
Terry Moore, Regis Toomey, Ben Johnson
1949, RKO, C&C, Repeat

Oct. 22 "MR. LUCKY"
Cary Grant, Laraine Day, Charles Bickford
1943, RKO, C&C, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Sunday Spectacular 10:15-12:00	WDSU 5
Channel 13 Theatre 11:00-11:30	WVUE 3

Tint Stations

Continued from page 22

vise in color all or its own shows and programs, including news, weather and sports. And this, too, is believed to have prompted sets' purchases in a number of instances, dealers learned.

While the rise in consumer income undoubtedly is the main reason why the number of tv color sets in this area's homes has more than doubled during the latter part of 1961, rising to an estimated 15,000, the emergence of more color programs, including KSTP-TV's own, is considered by dealers to be at least an important factor. Credit for the increasing interest in color tv also is given by local dealers to improved tint shows promotions, an increase in 10 in the number of color sets manufacturers and better demonstrations by dealers.

Laconia, N.H.—Radio station, WLNH, founded here in 1921 and operated for the past 15 years by the Northern Broadcasting Corp., has been sold to the Richard F. Lewis interests of Winchester, Va., which now operate six radio stations in Pennsylvania, Virginia and West Virginia. Actual transfer of management will await approval of the transaction by the FCC, which is expected in mid-spring of 1962.

Minow

Continued from page 19

spend creative talents and voices building programs of vision the people can enjoy and admire."

He accused his (and the Commission's) detractors of wishing FCC "to stand mute and be alert enough only to rubber stamp license renewals every three years. And Minow went on: "They would like us to see no evil, hear no evil, and speak no evil."

Then he posed the intriguing argument that he and his Commission colleagues are entitled to free speech too, the broadcasters appear bent on doing their own muzzling job. He said:

"I will continue to speak out, to nudge, to exhort, to urge those who decide what goes on the air to appeal to our higher as well as our lower tastes. And I won't stop telling the public it can insist on holding the standards high. The broadcasters will no more censor the FCC than the FCC will censor broadcasting."

On the subject of his abortive suggestion for a joint web effort in the field of children programming, Minow hardly succeeded in hiding his disappointment, but insisted he was not trying to cram anything down the throats of the industry.

"I am sorry they dropped it (the "children's hour" concept), for I still think children's programs can be improved. But it is not the government's business to improve them—it is the broadcasters. What we at the FCC can do is suggest need for improvement, and I intend to continue to make suggestions—and hope you will too."

Again, underlining his intent to carry on his crusade, Minow averred :"I say to you with the utmost earnestness television will not improve unless the public demands that it improve. I personally, intend to stick to my guns—and at least there are some signs of arms control on television with a few less killings, shooting and beatings each night."

He had high praise for LeRoy Collins, prexy of National Assn. of Broadcastetrs. Both Collins and the Assn., Minow said, "are contantly, vigorously, and successfully persuading the industry to adhere to high tandards." Minow added:

"And we are doing all we can to create an atmosphere in which the industry can fulfill its potential contributions to this nation.

"And public opinion is arising. There is growing recognition that the people own the air and have the most powerful voice in use. And they are making their voices heard."

Waxing evangelical, Minow suggested that too much has been said about "the wasteland of television."

"What of the promised land—the second decade of nationwide television. Not even the sky is the limit."

"We will move into international tv through the scientific marvels of communications satellites in space. We will see worldwide tv."

Sen. Case

Continued from page 20

the Senate Communications Subcommittee, said his state, lacking a commercial tv outlet, will be shortshrifted in many areas. He said: "Our public events, our concerts and other cultural activities, our governmental and political life, indeed, all public matters of particular concern to the people of New Jersey will continue in a virtual blackout in comparison with the tv exposure given similar events to the people of our neighboring states. Our sports events, which New Jersey audiences want to see, will continue to be ignored by out-of-state television."

Case noted a thesis Minow constantly expounds, declaring: "Ever since you took office you have rightly emphasized that the airways belong to the people. Surely, you would not mean to exclude the people of New Jersey."

Milwaukee—An announcer for The Milwaukee Journal stations, WTMJ-TV and WTMJ-Radio, John Drury has resigned and in January assumes new duties as staff announcer for WBBM-TV (CBS) in Chicago.

Foreign TV Reviews

GILBERT AND SULLIVAN
With Alan Wheatley, Ernest Clark, Lyndon Brook, Mary McKenzie, Mairhi Russell, Helen Horton, John Law, David Chivers, Blake Butler, Roddy Hughes, Cristopher Steele, Dennis Thorne, Roger Maxwell, Owen Brannigan, Hervey Alan, Andrew Gold, Jean Allister, Stephanie Voss, Tedence Cooper, Sylvia Eaves, David Watson, Iona Jones, George Mitchell Singers, London Philharmonic under Eric Robinson.
Producer: Graeme Muir
Writer: Michael Voysey
60 Mins.; Sun., 9 p.m.
BBC-TV, from London

With the expiry of copyright in the Gilbert & Sullivan operas, thus putting them in public domain, BBC-TV has seized the occasion to mount three ambitious programs to run through the facts of their joint lives, sprinkled with excerpts from their work. But the musical contribution to the series doesn't tamper wtih the traditional by-play established by the D'Oyly Carte family. The skein is more a pious tribute to the past than a foretaste of things to come.

Subtitled "The Immortal Jesters," the programs are heavy with cliche. The one caught scampered through the middle period of their collaboration, and took in Sullivan's knighthood, his liaison with Mrs. Ronalds, Carte's opening of the Savoy to house the operas, and the squabble between G. & S. when S. thought his musical gifts were being wasted on G.'s lightweight librettos. Michael Voysey's stiff script was predictable and rarely came within noddy distance of the inner men. Gilbert, with his gruff repartee, came out of it better than Sullivan, who remained a disembodied phantom throughout. The eager peace-making of D'Oyly Carte was also described rather than explored.

But the program had its nostalgic merits for those who think the world stopped with Nanky-Poo. Extracts from "Pirates of Penzance," "Patience," "Iolanthe," and "The Mikado" were adequately sung and played, with Owen Brannigan and Stephanie Voss scoring a couple of hits. No attempt was made to set the tunes in their context, so those coming to the operas afresh would have much at sea.

The thesps struggled manfully with the stiff-jointed dialog, which too frequently asked the obvious question and got the stupid answer. In fact, it was impossible to distinguish the trees from the wood, except in the case of Ernest Clark, who made a forceful figure of Gilbert, and of Alan Wheatley, who sketched in a neat thumbnail of Carte. It looked as if Lyndon Brook was miscast as Sullivan, but he had little chance to remedy the error anyway.

to provide authentic reconstructions, and Graeme Muir produced smoothly. But the result was more like an autopsy than an entertainment for non-addicts. *Otta.*

FACES OF ASIA
With Roderick MacFarquhar, Kukrit Pramoj, U San Win, Khalil Zewari, Yunus Said, Munier Chowdhuri, Pran Chopra
Producer: Derek Holroyde
70 Mins., Tues., 9:25 p.m.
BBC-TV, from London

First of a couple of lengthy documentaries about the five Asian countries that fringe China, this half was content to sketch in background and tradition in the chosen countries with some indication of the economic changes in progress. As such, it was a disappointing enterprise, repetitive and smacking of the travelog. It didn't dig deep either in picture or commentary, and the fascination inevitable from exploring unfamiliar territory like Thailand and Afghanistan was only fitful.

The program was ably linked by journalist expert Roderick MacFarquhar, but, maybe the theme was too thin or loosely-defined, he said little that stuck in the memory. Each slice of film was explained by an inhabitant of the country, and tended to follow a pattern of showing old customs rubbing up against modern technology. Thus Burmese pagodas were contrasted with big-city bustle, and it was constantly reiterated that the effort should be to import the new without destroying old faiths and arts.

India's Radhakrishnan gave a set speech on Hinduism, and other appropriate local celebs discoursed on such matters as education in Thailand and rivers in East Pakistan. But the whole thing was diffuse, garrulous, and only mildy instructive to the unitiated. Derek Holroyde's production was leisurely. *Otta.*

Foreign TV Followup

Play of the Week

Granada TV picked an intriguing item for this segment of "Play of the Week." Leonid Zorin's "The Visitors" had a short run in Moscow after the death of Stalin, when there was more latitude in the arts. Its candid implications and criticisms led to withdrawal and a reprimand for the author, but the play had been printed, and Michael Glenny, who gave it a taut and sinewy translation, found a copy in the British Museum.

After a sluggish start, it increased its grip as it proceeded and the theme took shape. Said theme was the universal one of the dangers of too much bureaucratic power. Pyotr (Peter Dyneley) was a high official in Moscow and had helped to rig the trial of an innocent woman who might otherwise spill the beans about her liaison with an even higher Red official. On a visit to his honest revolutionary parents and the son he'd discarded when he married again, Pyotr's misdemeanors came to light. Trubin (Walter Brown), a journalist, smelt something fishy, and continued sniffing till reached the source of the stench. But Pyotr was still powerful enough to suppress the truth, and the play closed, not with his discomfiture, but by a promise that his day would come. As, no doubt, it did.

This central situation was clad by Zorin with acute observation of character—even though many of the personages wore their patriotism like a wound. Pyotr's second son was a typical product of the new class system that was arising in Moscow, dining at the best restaurants and playing fast and loose with the girls. On the other side were the more dedicated members of Pyotr's provincial family, the father who'd been quite a man in 1917 and the sister whose life was devoted to good works without thought of material reward.

Thus the cunning division between self-interest and self-denial was shrewdly drawn, and the main fault of the piece was a tendency to overdraw the youngsters. Pyotr's two sons seemed somewhat overwrought as played by Neil McCallum and Alan Tucker—but this might have been a wrong emphasis in Vladek Sheybal's direction, which was also too obvious in its attempts at Russian atmosphere. Peter Dyneley made a striking figure as Pyotr, and strong support came from Leslie French, as the lawyer who knew the truth and was victimized because of his knowledge, Mary Morris, as Pyotr's sister, and Zoe Hicks, as his wife.

In fact, writer Zorin almost succeeded in combining the play of ideas with the play of character. Unfortunately, it might have got him to Siberia. *Otta.*

DILLION SWAPS CHI EXEC PRODUCER SPOT

Chicago, Dec. 26.

WBKB is creating a post that WBBM-TV is eliminating—and what's more is using the "eliminated" person to fill it.

Don Dillion terminates with the CBS o&o at the year's end and joins the ABC o&o on Jan. 2 as executive producer, same title he had held at WBBM-TV. He'll report to program manager Dan Schuffman. It's understood that initially he will concentrate on upgrading production values.

LIGHT FROM LAMBERENE
With Mark Evans
Producer: Mel Baily
Director: Arthur Forrest
60 MINS.; Mon. (25) 9 p.m.
PARTICIPATING
WNEW-TV; WTTG, Washington

Taking the ingredients separately and out of context, Metropolitan Broadcasting Corp.'s Christmas offering might appear to skirt the fringes of sacrilege. It's devoted to a confessed agnostic, who's sometimes accused of liking animals more than people, and contains some harrowing closeups of the ravages wrought by such unpretty ailments as elephantiasis and leprosy. In fact, one of the highlights is the traditional Christmas pageant performed by lepers in a steaming jungle.

The program, "Light from Lambarene," was a distinct departure from the usual Yule fare of Santa Claus, jolly singing, tinsel, or the solemn, traditional church services. But by giving a graphic account of the man Albert Schweitzer, his work, beliefs, and surroundings, Metropolitan's documentary conveyed a very meaningful message for all sects and those who adhere to none. All thoroughly in key with the way Christmas should be observed, but often isn't.

The program, originating from both New York and Washington outlets of Metropolitan, was ably narrated by Mark Evans, of WTTG-TV, Washington, who made the trek to Lambarene and shot most of the footage at the Schweitzer settlement.

No attempt was made to gloss over the controversiality of the man, with the point brought out early that Schweitzer is not convinced of the existence of God, much less the divinity of Christ. Also, the criticism of what some regard as his slightly eccentric fondness for animals was noted and even documented to some degree.

For the viewer who's managed to remain relatively ignorant of the incredible man, the program did an excellent and moving reporting job, dispelling the skepticism naturally felt by the uninitiate toward the seemingly supernatural virtuosity of Schweitzer (a skepticism undoubtedly generated by those who all but have defied the man and become quasi-religious cultists). Which brings up the weakest segments of the program, those dealing with his followers and past helpers in this

(Continued on page 34)

WALTER LIPPMANN: YEAR-END
With Walter Cronkite
Exec Producer: Fred W. Friendly
Producer: Gene DePoris
30 Mins., Thurs. (21) 10 p.m.
PARTICIPATING
CBS-TV (tape)

Whether or not one is willing to agree with everything he has to say, Walter Lippmann is a man of rare discernment and intelligence whose sober reflections on the state of the world and what makes it that way must always command respect. His rare appearances on tv (through the good offices of CBS) are welcome indeed, as they should be. Last Thursday night (21) he gave Walter Cronkite a half-hour year end summation on problems domestic and global in a condensed version of "CBS Reports," and if the program was only half as good as on his two previous CBS appearances, it was only because it was half as long.

Lippmann talked about Khrushchev, Kennedy, the Berlin wall, DeGaulle and France, testing, the Congo, the radical right and the radical left, and of the common market and its ability to project the United States into a new sphere of global preminence and prestige. Whatever he had to say, it was clear and forthright, with direct answers that never once resorted to political double-talk and was never evasive. If he thinks that Cuba must inevitably return to the American community because "Castro is a demented man" and so can't win; if he thinks that the common market problem and the necessity for negotiating over Berlin have been the pivotal points for Kennedy to move ahead decisively; if he feels that the other Mr. K's position has been shaken in contrast to two years ago and that the French situation is of far more serious consequence than Berlin, at least these are the conclusions of a man who has spent a lifetime evaluating, listening, thinking and then writing on all the vital economic and political matters, and whatever his persuasion may be, it is never based on emotional or high-handed reasoning.

Cronkite took over the interviewing role from Howard K. Smith. He was excellent, completely at ease and with a warm and natural manner. He queried in a conversational tone and listened to the answers with the same avid interest as the viewer. *Rose.*

THE ENCHANTED NUTCRACKER
With Carol Lawrence, Robert Goulet, Pierre Olaf, Linda Canby, Peter Gumeny, others
Producer Marlo Lewis
Director: Jack Smight
Writers: Sam & Bella Spewack
Music & Lyrics: Sol Kaplan, Edward Eliseo
60 Mins., Sat. (23), 7:30 p.m.
WESTINGHOUSE
ABC-TV (tape)

(*McCann-Erickson*)

Sam and Bella Spewack, who should know better, tampered with Tchaikovsky and fantasy and came up a loser on last Saturday night's (23) "Enchanted Nutcracker" 60-minute Yuletide season musical, presented as a Westinghouse special on ABC-TV.

This Marlo Lewis production, starring such accomplished performers as Carol Larwence, Robert Goulet and Pierre Olaf, was intended as a "free" adaptation of Tchaikovsky's "Nutcracker Suite," and boasted such other enticing production credits as Carol Haney to stage the dances and Jack Smight as director. Unfortunately they not only took license with Tchaikovsky but threw the license and the composer away.

Somewhere toward the close of the special in a brief five-minute or so sequence, there was a pretense toward doing some justice to Miss Lawrence's front-center and Miss Haney's background talents and to the Tchaikovsky ballet. Otherwise the "adaptation" ventured far afield, arriving at its destination at various times by way of "Peter Pan," "Babes In Toyland" and (in the case of one song) "Oklahoma."

Basically what went wrong was in the failure of "Enchanted Nutcracker" to capture that elusive quality of illusion, for it was laid on with a trowel, plus a mawkish, maudlin story continuity by the Spewacks, the sequences awkwardly strung together. For the most part it failed to create any enchantment and too much of what emerged was trite, uninspired.

It took much too long to set the stage as it told about little Clara left behind at school during Christmas because her show biz parents, a ballerina (Miss Lawrence) and a cowboy singer (Goulet) are separately "on stage" far away. Her French teacher (Olaf) gives her an enchanted nutcracker. It seems if you put it under your pillow you dream beautiful dreams. But what she dreamt and how they were interpreted were as far removed as Xmas and Arbor Day.

Miss Haney's choreographic patterns were hardly of the inspired variety. Goulet and Miss Lawrence sang well and Olaf tried, mostly in vain, to inject some element of humor into a thankless role. *Rose.*

WE ASK YOU
With Frank Shakespeare
Exec Producer: Ned Cramer
Director: Robert Goodman
30 Mins., Sat., 3 p.m.
WCBS-TV, N.Y. (tape)

WCBS-TV on Saturday afternoon (23) inaugurated a once-a-month half-hour series vox popping the man (and the woman) on the street on what they think about television. Frank Shakespeare, general manager of the station, helmed the initial segment. It's extremely doubtful that anything constructive came out of it.

Shakespeare made much of the fact that was a strictly adlibbed, unrehearsed, uncut q & a. But therein lies the program's weakness. Certainly nothing new or startling at this stage of the game is to be gleaned from what the man (or the kid) on the street thinks of tv. Too much research, motivational or otherwise, has long since gone down the drain. The type of "thinking on the spot" which must inevitably come from such vox popping can only be of minor consequence, unless properly screened. (There was, for example, the woman who could think of nothing more devastating than the fact that feature films are shown too late at night ("I have to get up very early.") Another gave the impression that he wished he hadn't been asked about the FCC and Minow but managed to talk his way through it. ("Let's keep it the way it is.")

Studied, reflective thinking on the subject of tv is always welcome. The mere fact that a program is stripped of deceit by being put up uncut or unrehearsed is not necessarily of itself a virtue, unless the interviewee has something intelligent to say. *Rose.*

Tele Follow-Up Comment

Perry Como Show

The Christmas mood was firmly established last Wednesday (20) when Perry Como with his traditional holiday salute on NBC-TV. As in the past, Como brought it off with the taste and simplicity that befits the occasion.

Once again the carols were sung with an appealing joy and his "Ave Maria" closing brought proper reverence to the whole hour. Complementing the host's casual air in song and patter were singers Kaye Ballard and Sandy Stewart. The Peter Gennaro Dancers had some lively sequences and the Ray Charles choir gave Como full-bodied vocal support.

Added fillips were the puppets from the Broadway legituner "Carnival" under the aegis of Tom Tichenor, and the introduction of the children of members of Como's production staff. The kids had plenty of charm as did the whole show. *Gros.*

Expedition: New York

WABC-TV's monthly New York seg of "Expedition: U.S.A." featured a half-hour comedy by a local high school student last Monday (25). The playwright was David Gingold who was the winner of the flagship station's "Youth TV Writers" competition earlier this year. His script proved thin, however, and "The Amazing Mr. Budd" came off more as a tv version of amateur summer stock than anything else.

Lou Volpicelli directed the comedy about a hospitalized stock market player who discovers that his fellow bed mate's daily checkup statistics (temperature etc.) are an advance tipoff to a particular stock's activity on the market. His staging was frantic, as he seemed to be pushing for more comic values than the script contained. The overall production was, in fact, skimpy physically and overdone in the thesp department.

John McMartin was wild and occassionally amusing as the broker and Joe Bova, although given to excessive muggin., was okay as the guy with the helpful statistics. A hospital staff which also got into the stock market act was made up of Thelma Pelish, who overplayed to the hilt, and Dorothy Greener and Alice Beardsley — as nurses. The latter was not much of an asset and the former did credibly most of the time. Jon Richards as a hospital exec who also got involved was bland.

It might have been a nice Christmas present for the 17-year-old Gingold to have his script aired but not one that will give him any lasting satisfaction. His ideas show a flair for comedy and with some more technical training he could have a better outing next time. *Kalt.*

Ed Sullivan Show

Ed Sullivan on Sunday (24) had a lively entertainment in his first show in 14 years designed especially for kids. The outing probably also had the liveliest and most responsive studio audience—all kids—in its near decade and a half.

And according to that response, of special intrigue to the theatre full of kids (who dug everything) were the fine animal acts, Burger's Animals, a horse and dog group with a comic yet, and the Hammond Birds, whose meller performance in a rescue and putting out a fire reflected anything but bird brains.

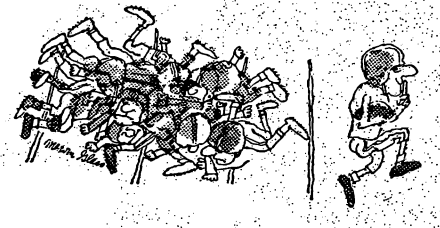
Show had cap-V variety, with a comedy range from the wild fares of the Amln Bros. to the sophistication of puppeteer Shari Lewis; songs from the Korean Orphans to teen fave Linda Scott; and derring-do from the Hanne-

(Continued on page 34)

A Tale of Five Cities

Weather forecast for the New Year's week-end: A record shower of post-season football games, followed by gales of glee from victorious rooters and windy alibis from high-pressured coaches.

But no matter how the upcoming contests are resolved, NBC audiences have to come out on top. For, in getting the chance to watch five title games in three days—yes, five in three days—they'll be party to another broadcasting "first." Never before has so much prize-winning football been offered by any network in so concentrated a period.



Even a straight-armed, unadorned account of this week-end's precedent-shattering schedule (all the games are on radio as well as TV) should be enough to draw gasps from veteran football observers. Have a look:

Back-to-back on Saturday afternoon are the Blue-Gray all-star engagement from Montgomery and the East-West Shrine game from San Francisco. Sunday brings the National Football League title match between the Giants and Packers in Green Bay.

And the following afternoon—known in hangover circles as "the afternoon-after"—we'll be carrying New Orleans' Sugar Bowl set-to between Alabama and Arkansas and the UCLA-Minnesota meeting in Pasadena's Rose Bowl.

This quintet of attractions is far from the complete story of NBC's post-season football coverage—the most extensive of any network. Already behind us, of course, is the Dec. 16 telecast of Philadelphia's Liberty Bowl game. But still ahead—beyond next week-end, that is—are the Senior Bowl, the U.S. Bowl and the

Pro Bowl contests—from Mobile, Washington and Los Angeles respectively.

However, it's this coming New Year's weekend—football, si!, highball, no!—that's of immediate interest. All five games are expected to draw tremendous audiences. But it will surprise no one (least of all NBC sports director Tom Gallery) if Sunday's pro championship from Green Bay attracts the largest viewing public of all.

Which brings to mind Gallery's observation that the turning point in the public's overwhelming acceptance of play-for-play football could well have been this network's TV and radio coverage of the 1958 title engagement between the Giants and the Baltimore Colts.

The game—played at Yankee Stadium—is still talked about as one of the most thrilling of all time. Certainly no contest has ever generated so much suspense in an NBC camera crew; for, with the score tied 17-17 in the final seconds, several uninhibited bleacherites chose to swing onto the field via the TV cable that had been tied to the fence above our mobile unit.

The cable couldn't have been dislodged at a more pivotal moment. The picture was lost for almost two minutes (we filled in with audio) and before it could be restored, the game was in sudden-death overtime. Soon afterward, the Colts came through with the winning touchdown. "But far more important than the score," says Gallery, "is that many millions of viewers who may never have been sure of their feelings toward pro football were now irrevocably hooked."

Of course, the televiewer's affinity for the post-season *college* game goes back much further than that. This New Year's Day, for example, will mark the 11th straight time that NBC cameras have covered the Rose Bowl contest.

Of all the bowl-game sites, Pasadena still gets the lengthiest TV coverage, for the New Year's morning "Tournament of Roses" parade—with its lovely flora and even lovelier fauna—is a very special treat for winter-weary eyes. NBC-TV will be carrying the procession for two and a quarter hours, all but the first 15 minutes of it in rich color. Not incidentally, the game itself will also be televised in color—for the first time in Rose Bowl history.

Just one final point: We occasionally read or hear some careless reference to the Rose Bowl classic as the "daddy" of the bowl games. That isn't quite correct. It is the "granddaddy" of the bowl games. We don't like to carp, but the very least you can do for a cliche is to keep it accurate.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: OCTOBER 15-28, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Candid Camera (Sun. 9:00-9:30)	WBBM	36	1. Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	16	39	Report; CBS News	WBBM	15
2. Red Skelton (Tues. 8:00-8:30)	WBBM	35	1. Manhunt (Wed. 9:30)	WGN	Screen Gems	16	23	Brink. Journals	WNBQ	23
3. What's My Line (Sun. 9:30-10:00)	WBBM	34	2. Death Valley Days (Wed. 9:00)	WGN	U.S. Borax	14	20	Bob Newhart	WNBQ	27
4. Untouchables (Thurs. 9:00-10:00)	WBKB	33	3. Third Man (Fri. 9:30)	WGN	NTA	13	22	Target	WBKB	24
5. Andy Griffith (Mon. 8:30-9:00)	WBBM	32	3. Yogi Bear (Tues. 6:00)	WGN	Screen Gems	13	31	Report; CBS News	WBBM	16
6. Hennesey (Mon. 9:00-9:30)	WBBM	31	4. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	12	28	Report; CBS News	WBBM	15
7. Garry Moore; Westinghouse (Tues. 9:00-10:00)	WBBM	30	4. Suspicion (Fri. 8:30)	WGN	MCA	12	19	77 Sunset Strip	WBKB	28
8. Danny Thomas (Mon. 8:00-8:30)	WBBM	29	5. Brave Stallion (Sat. 4:00)	WGN	ITC	11	38	Tugboat Annie	WBKB	9
9. Flintstones (Fri. 7:30-8:00)	WBKB	28	5. Pony Express (Sat. 3:30)	WGN	NBC Films	11	41	NCAA F.B.	WBKB	10
10. Bob Newhart (Wed. 9:00-9:30)	WNBQ	27	6. Mr. Magoo (Wed. 7:00)	WGN	T.P.L	10	17	Wagon Train	WNBQ	27
10. Gunsmoke (Sat. 9:00-10:00)	WBBM	27						Joey Bishop	WNBQ	22
10. Wagon Train (Wed. 6:30-7:30)	WNBQ	27	6. Sea Hunt (Tues. 7:00)	WGN	Ziv-UA	10	18	Dick Van Dyke	WBBM	16

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: OCTOBER 15-28, 1961.

1. 77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	36	1. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	21	38	Michigan Outdoors	WWJ	17
2. Wagon Train (Wed. 7:30-8:30)	WWJ	35	2. Assign. Underwater; Mr. Ed (Mon. 7)	WJBK	NTA	20	36	G. Pierrot	WWJ	17
3. Dick Powell (Tues. 9:00-10:00)	WWJ	33	3. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	19	42	News; Sports		
								Huntley-Brinkley	WWJ	15
3. Perry Mason (Sat. 7:30-8:30)	WJBK	33	4. Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	18	39	News; Sports		
								Huntley-Brinkley	WWJ	18
4. Cheyenne (Mon. 7:30-8:30)	WXYZ	32	5. Sea Hunt (Tues. 8:00)	WJBK	Ziv-UA	16	25	Bachelor Father	WXYZ	22
5. Bonanza (Sun. 9:00-10:00)	WWJ	31	6. M Squad (Sat. 7:00)	WWJ	MCA	15	38	Death Valley Days	WJBK	12
5. Candid Camera (Sun. 10:00-10:30)	WJBK	31	6. Third Man (Fri. 8:00)	WJBK	NTA	15	23	Hathaways	WXYZ	26
5. Untouchables (Thurs. 10:00-11:00)	WXYZ	31	6. Three Stooges (Mon.-Fri. 5:00)	WXYZ	Screen Gems	15	50	George Pienot	WWJ	7
6. Flintstones (Fri. 8:30-9:00)	WXYZ	30	7. Cannonball (Fri. 6:30)	CKLW	ITC	14	34	News; Sports		
								Huntley-Brinkley	WWJ	16
6. Target (Fri. 10:00-11:00)	WXYZ	30	7. Dangerous Robin; Groucho (Wed. 7:00)	WWJ	Ziv-UA; NBC	14	33	Dick Van Dyke	WJBK	12

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Andy Griffith (Mon. 8:30-9:00)	WREC	32	1. Highway Patrol (Mon.-Sat. 6:00)	WRFC	Ziv-UA	23	33	News; Weather	WMCT	11
								Huntley-Brinkley	WMCT	13
2. Red Skelton (Tues. 8:00-8:30)	WREC	31						Dance Party	WHBQ	14
3. Gunsmoke (Sat. 9:00-10:00)	WREC	29	2. Ripcord (Wed. 7:30)	WMCT	Screen Gems	20	36	Checkmate	WREC	22
3. Sing Along With Mitch (Thurs. 9-10)	WMCT	29	3. Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	19	49	News; Weather	WREC	17
4. Candid Camera (Sun. 9:00-9:30)	WREC	28						CBS News	WREC	18
4. Perry Mason (Sat. 6:30-7:30)	WREC	28	4. Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	18	50	News; Weather	WREC	12
4. Rawhide (Fri. 6:30-7:30)	WREC	28						CBS News	WREC	15
5. Bonanza (Sun. 8:00-9:00)	WMCT	27	5. Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	17	53	News; Weather	WREC	13
								CBS News	WREC	14
5. Danny Thomas (Mon. 8:00-8:30)	WREC	27	6. Deputy Dawg (Fri. 5:30)	WMCT	CBS Films	16	52	News; Weather	WREC	11
								CBS News	WREC	12
5. Have Gun, Will Travel (Sat. 8:30-9)	WREC	27	6. Meet McGraw; Maverick (Sun. 6:00)	WHBQ	ABC Films	16	33	Lassie	WREC	21
5. Route 66 (Fri. 7:30-8:30)	WREC	27	7. Popeye (Sat. 10:30)	WHBQ	UAA King	15	10	Roy Rogers	WREC	17
5. Untouchables (Thurs. 9:00-10:00)	WHBQ	27	7. Science Fiction; Maverick (Sun. 5:30)	WHBQ	Ziv-UA	15	34	Matty's Funnies	WMCT	17
			8. Tombstone Territory (Sat. 5:30)	WREC	Ziv-UA	12	36	Dance Party	WHBQ	15

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Candid Camera (Sun. 9:00-9:30)	KRLD	37	1. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	17	40	News; Weather	WBAP	12
								Huntley-Brinkley	WBAP	15
2. Gunsmoke (Sat. 9:00-10:00)	KRLD	34								
3. What's My Line (Sun. 9:30-10:00)	KRLD	33	2. Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	15	33	Movie; News	WBAP	17
			3. You Asked For It; Pro FB (Sun. 4:00)	WFAA	Crosby Brown	14	67	Kids Matinee	KTVT	4
4. Rifleman (Mon. 7:30-8:00)	WFAA	32	4. Two Faces West (Wed. 9:00)	WBAP	Screen Gems	13	27	Naked City; Youth	WFAA	18
4. Wagon Train (Wed. 6:30-7:30)	WBAP	32	5. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	12	31	News; Weather	WBAP	13
								Huntley-Brinkley	WBAP	18
5. Have Gun, Will Travel (Sat. 8:30-9)	KRLD	31	6. Wyatt Earp (Tues. 7:30)	KTVT	ABC Films	11	18	Dobie Gillis	KRLD	21
			7. Three Stooges (Mon.-Fri. 5:15)	KTVT	Screen Gems	10	48	Action 5	WBAP	5
6. Andy Griffith (Mon. 8:30-9:00)	KRLD	30	7. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	10	23	News; Weather	WBAP	13
								Huntley-Brinkley	WBAP	18
7. Bonanza (Sun. 8:00-9:00)	WBAP	29	8. Amos & Andy (Fri. 6:00)	KTVT	CBS Films	9	26	News; Weather	WBAP	11
								Huntley-Brinkley	WBAP	14
7. Perry Mason (Sat. 6:30-7:30)	KRLD	29								
8. Untouchables (Thurs. 9:00-10:00)	WFAA	28	8. Ripcord (Mon. 6:30)	WBAP	Ziv-UA	9	16	Cheyenne	WFAA	25

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: OCTOBER 15-28, 1961.

1. Perry Mason (Sat. 7:30-8:30)	WTVJ	47	1. Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	27	55	Inter. Showtime	WCKT	12
2. Defenders (Sat. 8:30-9:30)	WTVJ	34	2. Brothers Brannigan (Sat. 7:00)	WTVJ	CBS Films	22	44	Inter. Showtime	WCKT	15
2. Ed Sullivan (Sun. 8:00-9:00)	WTVJ	34	2. Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	22	45	Ripcord	WTVJ	21
3. Price Is Right (Mon. 8:30-9:00)	WCKT	33	2. Sea Hunt (Fri. 7:00)	WTVJ	Ziv-UA	22	42	Hollywood Spec	WCKT	24
3. Wagon Train (Wed. 7:30-8:30)	WCKT	33	2. Shotgun Slade (Mon. 7:00)	WTVJ	MCA	22	38	Monday at Movies	WCKT	28
4. Perry Mason (Wed. 9:00-10:00)	WCKT	32	3. Highway Patrol (Mon-Fri. 6:15)	WCKT	Ziv-UA	19	41	Sports; Weather	WTVJ	18
5. Dick Powell (Tues. 9:00-10:00)	WCKT	30						Renick Reporting	WTVJ	30
5. Gunsmoke (Sat. 10:00-11:00)	WTVJ	30	3. King of Diamonds (Wed. 7:00)	WTVJ	Ziv-UA	21	42	Yogi Bear	WCKT	21
5. Lassie (Sun. 7:00-7:30)	WTVJ	30	3. Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	21	35	Big Show	WTVJ	33
6. Checkmate (Wed. 8:30-9:30)	WTVJ	28	3. Ripcord (Thurs. 7:00)	WTVJ	Ziv-UA	21	43	Huckleberry Hound	WCKT	22
6. Dennis The Menace (Sun. 7:30-8:00)	WTVJ	28	3. Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	21	42	King of Diamonds	WTVJ	21

SEVEN ARTS' "FILMS OF THE 50's" MONEY MAKERS OF THE 60's

So far, Volume 1 has been purchased in 118 markets, Volume 2 in 83 markets. Volume 3 will be available to stations at the Seven Arts offices on January 2nd, 1962.

SEVEN ARTS ASSOCIATED CORP.

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Radio Reviews

TROUBLE IN TRANSIT
With Joe O'Brien
Producer: Roger W. Turner
Director-Writer: Martin Plissner
30 Mins.; Thurs., 10:30 p.m.
WMCA, N.Y.

The background of the threatened shutdown of New York's subway system on Jan. 1 was examined in this radio documentary which blended fact and editorialization into a well-designed public affairs stanza. In focus were the new demands of Mike Quill's Transport Workers Union in the areas of a four-day work week, higher wages and guarantees about automation.

Joe O'Brien, as narrator, presented the pro and con arguments for the transport workers in brisk style. His talk was periodically punctuated by taped inserts of the voices of Quill, the Transport authority execs and Mayor Robert F. Wagner, who seemed to be caught between his political debt to Quill and his election pledge to hold the line on the 15c fare.

In a frankly labelled editorial stand, O'Brien presented the views of WMCA's management on the transit crisis. It added up to a compromise proposal in which the transit workers would receive part of their economic package. In order to find the coin to meet the added costs, WMCA asked Wagner to hold a referendum on whether to raise fares and subsidize the subways through additional taxes. The hitch is, however, that the state government has jurisdiction over such a referendum. *Herm.*

DRUGS: THE COST OF LIVING
With John Scott
Producer-Writer: Stan Friedman
45 Mins.; Wed., 9:15 p.m.
WOR, N.Y. (tape)

Broadcasting's pubaffairs producers should forget the cliched myth, "there are two sides to every story." There aren't. For example, there's one side to the Adolph Hitler story. It's that simple.

This two-sided business was what took the steam out of WOR's "Drugs: The Cost of Living," an an examination of Kefauver Committee hearings on ethical drug prices that has prompted the proposed Kefauver-Celler bill now before the Congress.

In the overbackwards attempt at an unbiased report, the industry, government and public points of view were hopelessly confused. That ethical drug pricing and marketing procedures are suspect is clear, and producer Stan Friedman would have done well to put dramatic focus on the muckraking text he had turned up in some notable leg work.

There were, for instance, interviews with John Q.'s who travelled miles through the metropolitan complex to buy prescription drugs and vitamins at cutrate outlets. There was even a citizen who went to five drug stores, getting prices ranging from $15 to $8 on the same prescription.

By the same token, there were MD's (private-practice types) speaking out for the trade names on drugs and MD's blasting the practice of prescription by trade name, citing the fact that the same drug could have as many as 35 trade names. At the same time, the tremendous promotion of medicos by the drug industry was hardly probed at all.

To wind, an industry spokesman was faced off against a supporter of the Kefauver-Celler bill in a compounding of the confusion. John Scott's soothing bridge commentary was of little help.

Heard via interview and hearing tapes were Dr. Austin Smith, prexy of the Pharmaceutical Manufacturers Assn.; Sen. Kefauver; Secretary of Health Abraham Ribicoff; George P. Larrick, food and drug commissioner; Dr. T. P. Carney, research veepee for Eli Lilly Co. and others. Bill.

Vicas Projects Global Slants For NBC News

Paris, Dec. 26.

George Vicas heads what he considers is a unique step in U.S. network special news shows. Backed by NBC, but with complete autonomy, he will be producing and directing one hour news shows every few months in various parts of the world with headquarters in Paris. Under the tag of News and Special Projects in Europe Vicas has already finished one show on Germany which is now being edited here with probable airing in the U.S. in February '62.

Vicas says he naturally huddles with NBC news heads on projects and then goes ahead with it usually using local NBC people depending on where the show is made. The programs will look at salient problems and aspects of the news in a sort of essay and interview format.

First segment is tentatively titled "Germany—Fathers and Sons" and looks into the last two generations and their reactions to the meanings and attitudes towards Germany's recent past. It took two months of research, five weeks of shooting and another five for editing. Vicas produced and directed with John Peters, from the NBC news setup in London, lensing, Aram Boyajian editing, John Rich narrating and longtime local Yank resident Warren Trabant doing production supervision work.

Future projects are on in England on the class and social structures, in Sweden on a neutral country in today's world, with most of the world to be eventually touched by this special news feature.

San Francisco—Douglas Elleson, program manager of KRON-TV since 1952, has resigned to become general manager of KCPX-TV-AM, Salt Lake City. Elleson will be succeeded at KRON by his assistant, Robert Glassburn, and David Schneider has been hired from KARD-TV, Wichita, to become assistant program manager.

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is *really* big league . . . 810,800 TV homes and over $5 Billion in spendable income.

Why not sign up with the first place club—KSTP-TV. The Northwest's *first* TV station, KSTP-TV serves and *sells* this vital market most effectively, most economically.

KSTP television 5

100,000 WATTS NBC
MINNEAPOLIS · ST. PAUL

Aussie's ATN Series

Sydney, Dec. 26.

Commercial ATN, opposition to TCN here, announces the local production of "Anzac," series of 26 episodes depicting the participation of Australia and New Zealand in World War II.

Series is being produced by Leon Becker at Artransa Studios, Sydney, with Alec Ezard directing a local cast.

Mex Censorship To Crack Down On U.S. Imports

Mexico City, Dec. 26.

While officially denied, with high politicos angered by leaks letting the cat out of the bag, unimpeachable sources indicate that there is going to be a drastic tightening of television censorship in Mexico. And this, in the main, will be aimed at American filmed series.

It is learned that the Departments of State and Communications have been quietly busy the past several months formulating measures—and in some cases these probably will be radical, including outright bans of shows—studying measures that can be safely taken to "protect" the youth of the land from becoming "ill" or affected by foreign programs.

The Film Bureau's censorship division will be the policing agency, carrying out orders of the two official dependencies. And the censorship was described by an inside source as being "implacable, severe and well directed." Purportedly, constant complaints from parents, parent-teacher associations, social welfare groups and educators have caused the government to act in cleaning national television of "false values" and especially shows dedicating themes to excessive violence, crime, delinquency and customs and ways of life wholly alien to those in Mexico.

Points of view of radio and television, press, psychiatrists, intellectuals, etc., have apparently also been gathered in forming bases and limits of the so-called invasion of foreign gunmen and killings occupying a good deal of Mexican tv time. A special advisory committee comprising these elements may also be set up, although no decision has been taken on this as yet.

To replace the objectionable shows, government will foster essentially Mexican themes and ways of life, comedy, folklore, music, etc., with special emphasis on culture and educational type shows.

Tightening of the official attitude towards tv programming will unfurl in early weeks of 1962. A quick spot check of typical families in this capital, Guernavaca, Taxco and nearby points does not show any great public enthusiasm for the official clean up of allegedly inappropriate foreign shows. (Incidentally, there is a total abstainment from naming these "foreign" shows as those originating north of the border). As a matter of fact, the average Mexican home-screen addict is unhappy about thought that his favorite American type oaters and crime shows may be denied him.

Kansas City—KCMO-FM has become the first multiflex stereo station in this market. Last week it began stereocasts two hours per day.

Ed Sullivan

needs no introduction as the authority on

That R-Really G-R-R-E-A-T 'Shew'

* * *

one of the many Features in the soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Inside Stuff—Radio-TV

NBC Radio will use at least 11 different bands New Year's Eve. They'll be packed into the hours between 11:05 p.m. (N.Y. time) and 3:30 a.m. New Year's Day.

Web's plan is to mark the arrival of New Year's in each time zone with a different group. It goes this way: In the east, leadoff will be Count Basie, followed by Billy May, then Gene Krupa, Charlie Shavers and Buddy Morrow. In the central time zone (at 12:55 N.Y. time), it'll be Ralph Marterie, then Jerry Gray. In the mountain time zone (at 1:55 N.Y. time), Chico Hamilton kicks off, then Red Nichols and Harry James follow. For the Coast, at 2:55 a.m. in N.Y. and five of 12 Hollywood time, it will be Lawrence Welk, who winds up the night for NBC Radio.

WNEW-TV, N.Y., which has devised an offbeat around-the-clock, documentary format to explore public issues, is doing its fourth radio "Profile" on the United Nations tomorrow (Thurs.). Under this concept, the station airs three-minute takes on a given subject through the broadcast day as part of its newscasts. Its UN study will feature spots by Adlai Stevenson, Khrushchev, U Thant, et al. Henry Cassidy will narrate and Lee Hanna, station's news director, will produce.

Voice of America is using the voice of Castro for a series of 90-second spots beamed to Latin America.

Tapes of the Cuban dictator's past pronouncements are being aired by VOA nine times a day on all Spanish-language broadcasts as proof somewhere along the line he's strayed from the truth.

In one speech in April 1959, Castro is on tape pooh-poohing the idea his coup was a Communist revolt. This is followed by a recording of Castro's recent proclamation of himself as a longtime, dyed-in-the-wool Marxist-Leninist.

Europe TV Goes Com'l

Continued from page 23

their own borders than in their local service. Between them, Tele-Luxembourg and Tele-Monte Carlo reach over 180,000 households in France, about 70,000 in Belgium, and a lesser audience in Germany. They compete for viewers with non-commercial systems of France and Belgium, and their success in the overlap areas serves to stimulate the demand for tv advertising in these countries.

France: State monopoly of R.T.F. is almost as old as the BBC in England, and its non-commercial policy still prevails. Agitation for a commercial network in France has been growing for several years, but various powerful interests, particularly the newspapers, have been able so far to prevent it. A second channel is expected to start operations before the end of 1963—but who will operate it and on what basis remains in controversy.

Belgium: Like France, Belgium retains a national non-commercial service. In the Flemish-speaking areas of Belgium there is no competition from outside, but the commercial signal from Tele-Luxembourg reaches some 70,000 homes in the French-speaking areas. Here—as in France—the "foreign" programs prove more popular, and pressure for a second and commercial service is building up.

Holland: The complex structure of Dutch tv, with five separate companies running the national, non-commercial system, leaves control in the hands of the two largest religious groups: Protestants and Catholics, and the three big political parties: Labor, Liberal and Modernist Protestant. Signals from German tv stations are attracting growing audiences in Holland, and their advertising messages are serving to increase the drive for a commercial service there. Informed circles contend that commercial tv will be established in Holland by 1964.

Switzerland: Surrounded on all sides by commercial tv, Switzerland still clings to a national, non-commercial service. It is heavily subsidized by the newspapers, but providing adequate programs in three languages (German, French and Italian) is a costly, losing battle. The license fees ($19.32 per set per year) on the 176,000 sets, plus the newspaper subsidies, cannot support the kind of service Switzerland needs to compete. Here again, the demands of Swiss industry for their own tv advertising are being felt—and a commercial channel is predicted in Switzerland within the next three years.

Scandinavia: Only Finland, among the Scandinavian countries, has commercial tv at present. Denmark, though, is partly covered by German commercial programs and is moving to join the European Economic Community. The consequent lowering of tariffs on Danish imports from Germany is expected to lead to the demand by Danish manufacturers to have their own commercial tv in order to compete against German advertising. Denmark has an agreement with Norway and Sweden which provides that no one of the three countries will introduce commercial tv without first consulting the other two. If, however, one of the three countries adopts a commercial system, it is considered axiomatic that the other two would follow.

MPEA report concludes: In Scandinavia, as throughout Free Europe, the signs point to adoption of some form of commercial tv during the next two to four years. The phenomenal success of England's Independent Television Authority (the commercial system) and the inclusion of advertising from the start in Ireland's new tv service, are additional factors bearing on the struggle developing in Western Europe's remaining non-commercial countries.

DALTON & KELLOGG COIN FOR CBS-TV

Edward Dalton, division of Mead Johnson & Co., has picked up minute buys in three CBS-TV shows. They are "CBS Reports," "Great Challange," and "Twilight Zone," starting in January.

In the daytime, Kellogg has earmarked $300,000 for 16 quarter hours, starting late February. Afternoon shows bought by Kellogg is "Love of Life," "House Party," "Millionaire," and "Verdict Is Yours."

First quarter of the new year will find CBS-TV's afternoon schedule virtually SRO. Dow Chemical for January and February has bought quarter hours in four shows. Recent biz written for daytime includes California Packing, Lever Bros., Gold Seal, and S. C. Johnston.

CBS News Expansion On Regional Assignment

In addition to opening news bureaus in Atlanta, Dallas and Los Angeles, CBS News has assigned men in the established bureaus of New York and Washington to cover regional assignments from their N. Y. and Washington berth.

Named to the new bureaus are the following correspondents: New York, Tom Costigan and David Dugan; Los Angeles, Robert Schakne; Dallas, Dan Rather, Atlanta, Hughes Rudd; and Washington, Neil Strawser. All bureaus will be staffed with camera crews and technicians.

Rather is joining CBS News from KHOU-TV, Houston, as a correspondent. CBS newsman Rudd and Dugan are being promoted to correspondents.

Grant Holcomb, whose primary assignment is to cover the Far West for the CBS Television Pacific Network and KNXT, will continue to work on special assignment for CBS News.

Big Wilson predicts 1961 will never return.

5 Separate Peace Plans Rejected In Bid to End British TV Strike

London, Dec. 26.

Complete deadlock, with little chance of a settlement at an early date, is the result of more than 20 hours of negotiations between Equity and the 13 commercial tv stations. According to the Independent Television Companies Association, the actors did not concede one iota throughout the talks, although the companies put forward five separate peace plans.

ITCA went as far as to accuse Equity of not caring about the "little actor," but were only interested in upping the fees of the £100 a week artist.

Equity declared that the indie negotiators did not have an open mind on the question of fees and subsequently the meetings broke down. James Coltart, chairman of ITCA, stated that program contractors attempted to go a long way to meet Equity's demands, and made a positive offer to increase minimum fees from $30 to $90 "proportionate" offers for networking. The thesps, however, insist that minimum fees should be upped by at least 400% for a network showing.

The ITV companies refused to pay artists by the region because this plan was "not commercially sound." Full network fees, they say, would no longer be negotiable, but would become an automatic increase.

Commented Paul Adorian, managing director of Associated Rediffusion: "In the history of union negotiations there has never been a precedent like the 200% increase we offered Equity. Both sides agree basically that actors need more money for a network show but we can't agree on a method of payment."

The independent television companies asked Equity to take back to its members their latest proposals. But the union refused.

STACK STAYING, SO WILL 'UNTOUCHABLES'

Hollywood, Dec. 26.

It now looks like "The Untouchables" will be back for another run on the ABC-TV network next year but not necessarily in the same Thursday 10 p.m. berth. Uncertainty about the Desilu package has been stirred by the fact that the shows star, Robert Stack, has been restive about continuing in the role and ABC only wanted the series with Stack.

Stack apparently now has settled his personal doubts so that "The Untouchables" can continue mopping up the hoods next year.

Oct. Dip in Set Prod.

Washington, Dec. 26.

Production of radio and television sets dipped slightly in October, but still ranked as the second best month of the year, according to Electronic Industries Assn.

EIA pegged tv output in October at 620,815 as against 694,580 during the record month of September. Production for the first 10 months of 1961 totalled 5,014,583 compared with 4,873,120 for the same 1960 period.

October radio output stood at 1,796,391 in contrast to 2,048,698 the month before. Through October, 13,797,879 radios were turned out compared with 14,135,937 for the same 1960 span.

Big Wilson to hold intimate gathering in Times Square on New Year's Eve.

Aussie Viewers Dig That Digby; On Global Junket to Hypo Show

Melbourne, Dec. 26.

Digby Wolfe, Australia's No. 1 tv personality, leaves this week on a round-the-world trip to film segments for future use in his popular weekly revue series.

English comic Wolfe originally came to Australia in 1960 to appear for ATN-7 in Sydney under a two months' contract, with a third month's option that was quickly taken up.

Wolfe was asked to return to compare a weekly show which he started doing in Nov., 1960, and which became known as "Revue 61" and has set a high standard for Aussie television. Originating in Sydney it is seen in all other states.

In a special interview with VARIETY Wolfe said that during the time he has been Down Under he has learned a lot about television and its potentialities. Wolfe also has brought new ideas to Aussie tv. He is a great believer in making use of filmed material in an original manner.

For instance, in a recent "Revue 61" segment Wolfe showed a film of Ingrid Bergman being interviewed about her latest film. Wolfe himself filled in the interviewer's questions. Then the film was repeated with Miss Bergman giving the same answers—but the questions were entirely different. The result was little short of hilarious.

Now Wolfe is on his incredible world tour. He'll visit Bangkok, Hong Kong, Tokyo — where he'll spend 10 days — Manila, Darwin and then back to Sydney.

"I'm leaving again by ship on Jan. 10," Wolfe said, "when I'll visit Neumar, Suva, Samoa and Honolulu where I'll remain three days for filming. Then I'm going to Hollywood to film a series of interviews with some big names. After that I'll spend two days filming in New York and then over to London for about a week."

From London Wolfe leaves for Paris, Prague, East Berlin, Budapest, Moscow (where he'll be a week), Bombay, Rome and then London again. Wolfe will fly from London direct to New York, San Francisco, Honolulu, Tahiti and finally gets back to Australia on Feb. 18.

British-U.S. Cos. Team For 'Mr. Europe' Series

London, Dec. 26.

Motion Pictures of Britain and Dallas American Productions have linked to produce a series of 45-minute tv features called, initially, "Mr. Europe." With shooting scheduled for February, the skein is to give an American-eye-view of Europe in both serious and light vein.

According to Peter Craig-Raymond, exec of Motion Pictures of Britain and Westward-TV performer, a deal has not yet been set for the films. The company has, however, interested leading webs in this and two other projects, says he.

"Mr. Europe," which is due to roll in Holland and then visit five other countries, will use local camera crews.

BBC's 'Prima Donna'

Glasgow, Dec. 26.

The BBC here will honor Mary Garden, international singer, with a special raido program Dec. 28.

Titled "Prima Donna," it will include Miss Garden recalling some of the parts she created and the great names she knew at the turn of the century.

Though comparatively unknown in her native Scotland, Mary Garden created some of the major operatic roles of the present century and was, for a season, director of the Chicago Opera Co.

Today she lives near the village of Torphins, less than 30 miles from the city of Aberdeen, where she was born in 1877.

With the Station Reps

Discount houses are leading reticent retailers in the use of video, according to a new Television Advertising Bureau report.

With sales estimated at $4.1 billion in '61, the discounters have passed mail-order (of which they do a great volume themselves) and variety stores in total volume, says TvB.

Study covers 13 examples of the "mass merchandisers" and their tv use: Zodys, Los Angeles; Mill End Store, Flint, Mich., area; Miracle Mart, Ft. Wayne; Consumers Buying Service, Fresno; Community Discount Department Stores, Chicago; Thrift City Discount Center, Amarillo; Bargain Barn, Dayton; Kelley & Cohen, Pittsburgh; Shoppers City, Utica; Bargaintown, USA, Harrisburg area; Polk Bros., Chicago; and others.

NSD's Near Million

National Sales Division of RKO General, new house reppery, produced a record of $490,000 in new and renewal biz for the week ending Dec. 15, according to sales director Donald J. Quinn.

Near million mark surpasses the org's previous high of $500,000 for the week of Nov. 17.

40 Sec. Break Breakthrough

Shell, last year's all-print advertiser, is setting the pace in spot this time with a purchase of the new 40-second primetime chain break, up for sale by tv station since its intro last September.

Via Ogilvy, Benson & Mather, Shell has bought a weekly 40-second break to start mid-Jan. on WNBC-TV.

Briefs: Michael Membrado, asstant tv sales manager to sales manager for the eastern group at Katz Agency. Frank McCann to the assistant spot. He was with the sales staff in New York for seven years. Other Katz appointments: Oliver Blackwell, sales staff, to director of audience development; at Chi, Robert Rohde the new post of assistant tv sales manager, and Joseph Hogan to assistant sale manager in Chi for eatern tv stations; in Los Angeles, Gerald Jones is appointed manager, replacing Richard Hasbrock, resigned . . . Dubonnet wine enters the Boston market for the first time with a run of spots on WMAC-TV . . . WLIX-TV, Lansing, to Young-Tv.

London Agencies

London, Dec. 26.

In an attempt to get firsthand experience of retail trading conditions, S. H. Benson agency has bought two High Street shops and is in the market for a third. This is the second big U.K. agency to enter this field. London Press Exchange opened a self-service food store last year. . . . Important Gas Council account went to Coleman, Prentis & Varley. Formerly it was handled by three agencies. . . . Vick International appointed BBDO for six Vick products in the U.K. . . . Repping the United States Travel Service "Come To America" account throughout Europe are Ogilvy, Benson & Mather, Mather & Crowther and BBDO International. . . . Hal Myers, managing director of Eric White Associates, has st up offices for his agency in five continental countries. . . . Robert Freeman agency first to make a commercial with Woodfall Films, the company set up by playwright John Osborne and Tony Richardson. TV spot is for North British Rubber Co.

B&B's Pink Slips, Bates Turbulence, FC&B Loss of Rheingold to JWT Key Madison Ave.'s 'Holiday Spoilers'

By BILL GREELEY

Those bright holiday lights are fooling none of Madison Ave.'s residents. It's been a hectic December—an unusual "business as usual" year-ender with major account switches, major personnel shifts and major planning per se.

At Benton & Bowles a flock of exec toilers received their Christmas greetings on pink slips and the bonus was severance pay. Shakeup, involving anywhere from 25 to 50 head (pick your report) followed Procter & Gamble's shift of Tide billings ($8 to $14,000,000 —pick your report) after years and years at B&B when the soap became the world's largest per unit sales item. But new liquid entries on the soap market greased the sliderules at P&G, and so slid the biz to Compton.

None of B&B's holiday evacuees works on Tide, and, as one agency exec put it, better 50 people get the bad news during the high season than a thousand (agency has that plus in personnel) sweat it out until after the new year.

Same time, in Benton & Bowle's video precincts, which still handle most of P&G's programming (and giant General Foods as well) there's rejoicing over four shows in the Nielsen Top 10. It's another story at Ted Bates agency. The unchallenged champs of cost-per-thousand and the participation buy in network programming have had a lesser (if not bad) season than the previous two, and the tv programming department is churning in late December as never before with new plans (show shifts) involving millions and millions of dollars.

In fact, blueprints generally are being plotted earlier with everybody predicting a closeout of the web buying season a month or so early next year. It's a production necessity, they say, because Hollywood's two and three-day-per-stanza producers and directors are scarce and exhausted.

The Return of Bates

Bates also was big in the news this month with the "Return of Thunder," starring Theodore L. Bates, who, according to one agency exec, had "gone fishing" for a couple of years. A confidential memo to Bates top echelon and Peter Bart, ad columnist of the New York Times, announced that Bates would once more take over as the agency's chief executive, relieving Rosser Reeves of administrative chores to concentrate on his main function as creative head.

Under Reeve's administration, the agency has moved ahead nicely in new biz (Mobil etc.) and expanded to overseas operations in London and very recently France. Word from agency execs is that Reeves wanted out as skipper and asked Bates to come back in as administrator. Whatever the reason, the shop is in good shape as the namesake takes over. About 35 execs have a piece of the agency, with Bates, Reeves, William H. Kearns and Rudolph Montgelas prominent in holdings. Report is that Ted Bates, who unloaded some of his stock when he moved up to honorary chairman, now has 18% of the company.

He also has a reputation as an industry recluse. True, Bates is never heard from, but whatever happened to Mssrs. Dancer, Fitzgerald and Sample? When was the last time the president of Maxon, or the chief at Wm. Esty (which is fortressed by an outside pubrelations firm) spoke out. Executive stealth is as much a part of the business as the P. T. Barnum syndrome, or the floating podium and itinerate preachment.

Anyhow, it was Ted Bates himself who carefully oversaw project "new wave," a reel of 29 softsell commercials for press and potential client viewing aimed at dispelling the agency's reputation for artless works. Bates may be back to quell flamboyance—a senior statesman of sorts.

A final holiday spoiler for many was the switch of Rheingold beer's $8,000,000 from Foote, Cone & Belding to J. Walter Thompson. Move came in the wake of Schaefer beer's winning the New York Mets, new National League baseball club, for radio and tv. Ballantine is the number one beer in the market, and longtime bankrolling of Yankee broadcasts undoubtedly has a lot to do with it.

Move may also mean the end of the Miss Rheingold contest. There reportedly have been recent rumbles from minority groups. Negroes and Puerto Ricans, whose large metropolitan populations are vital to beer sales, over why the candidate roster must always be all-ofay. The papa-mama stores and nabe taverns in Sepia and Spanish environs would control quite a block of votes.

London Sets $1,000,000 Educational TV Center; To Supply All Countries

London, Dec. 26.

A $1,000,000 overseas educational tv centre is to be set up in London in the spring as part of a scheme to bring etv to millions in underdeveloped countries throughout the world. Move has the fiscal backing of the British government, commercial tv contractors and other organizations connected with video. BBC is laying on cuffo technical facilities and has offered use of film library and studio space.

Dr. L. Farrer-Brown, director of the Nuffield Foundation, has been appointed chairman of the centre which will produce educational programs and supply overseas customers with what they want and not what the centre thinks they want. Centre will also make packaged "do-it-yourself" kits which can be sent to any country and adapted for that country's special needs.

Operation is to be non-profit-making and will serve any country requesting etv for a moderate charge. It will not, however, make political programs.

'Lone Ranger' Sales

TeleSynd, division of Wrather Corp., has sold "Lone Ranger" rerun property in over 22 markets, grossing over $500,000.

Division, headed by Hardie Frieberg, has been adding a few regional sales execs. One of the more recent sales is to WABC-TV, N.Y., which will start telecasting the skein Jan. 6, in its Saturdays at 6:30 p.m. slot.

New Orleans — WWL here Wednesday (20) started a Spanish-language program launched by the Cuban Freedom Committee. The 15-minute stanza is aired daily and Sunday morning.

Happy New Year

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

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NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

Television Reviews

Continued from page 27

country. They simply didn't add much, if anything, to the portrait.

The camera work was good, and, although the squeamish will wince, the clinical shots of lepers and other sufferers do credit to producer Mel Baily and director Arthur Forrest. For the ugly agony of the folk Schweitzer tends is essential to the story and also is not without symbolic impact to those who have only a sketchy knowledge of Christ's life.

In Washington, the show was sponsored by Republic Savings and Loan which refrained from huckstering in favor of very decorous and artful Christmas greeting spots set to Yule music. *Jay.*

CHRISTMAS IN THE HOLY LAND
With Art Linkletter, others
Producer: Linkletter
Writer: Walter Wise
60 Mins., Sun., Dec. (24), 4 p.m.
CBS-TV (film)

Filmed in 1959 during a visit of Art Linkletter and family to the historical landmarks in the life of Jesus Christ, "Christmas in the Holy Land" was an excellent entry—especially for young viewers—in CBS-TV's holiday specials. The hour was loaded with instruction and had the intimacy of home footage, but was lifted well out of the amatuer class by the fine camera direction of Alan Stensvolt.

The CBS daytime emcee with wife and three youngest kids in tow traced the footsteps of Christ from the manger to the Garden Tomb. Of special interest were the stops at the hill cave in which Christ and family lived, the carpenter shop similar to the one where Joseph worked and the Bethlehem stable (another cave) and manger where Christ was born.

The hour had its contemporary interest too, particularly in a filmed record of the reunion of Christian Arab families in the no-man's land dividing Israel and Jordan. Although filmed in '59, the once-a-year meeting must have been an earlier enactment of the same event Christmas day this year.

Linkletter grabbed the opportunity for his familiar bit, kid interviews, during a Christmas party at an Israeli church. There were some stirring musical segs, including Christmas songs by an Arab Baptist Choir, and the singing of the "Lord's Prayer" at the Church of the Lord's Prayer with cameras panning the prayer plaques in several languages. *Bill.*

QUEST
With Henry Miller, Alfred Perles, Robert Whitehead
Producer: Daryl Duke
30 Mins., Sun., 10:30 p.m.
CBC-TV, from Toronto

Long-expatriate Henry Miller, U. S.-born author of "Tropic of Cancer" and some 30 other novels, now living in California, got his first tv airing as a beat for CBC. It was also an irony, since "Cancer," a U. S. best-seller, is banned in Canada and the Royal Canadian Mounted Police have been pressuring librarians into handling over their copies — except, of course, those in the Library of Parliament, which are constantly on loan.

"Quest" host Montreal-born Broadway producer Robert Whitehead explained that this was not an interview but an attempt to catch Miller on film, and as such it was richly satisfying. Segment consisted wholly of reminiscence between Miller and French author Alfred Perles, who wrote a book "My Friend, Henry Miller." Latter, vigorous with a fuzz of white hair, horn-rimmed glasses, gravelly voice, V-neck sweater and cigarette, was quite relaxed, as was the effervescent Perles.

They first recalled a Paris friend whose name sounded like Saint Dere, a writer-lawyer of whom Miller said, "I was often told by our stupid American publishers that he didn't know how to write—can you imagine?" He recalled St. Dere's once saying of a group of prostitutes in a Paris bistro, "These are the real ambassadors of France!"—to their bewilderment. Miller credited Perles with disuading him, at one low point, from returning to the U. S. "That was very important, because if I had I might never have gone back to France." He also recalled his early, hungry days in Brooklyn, but the talk was mostly about Paris. Remembering Perles once handling a girl in a bathtub at their place a 1,000,000-franc check on a non-existent account, Miller remarked, "I never had a checkbook till after I landed in California within the last 10 or 12 years."

Perles asked Miller's attitude to his own evolution—"how you rose to a higher level of spirituality, within the last 30 years?" "It's baffling to me," replied Miller "It seemed that concurrently, with all the naturalistic writing I did, there were always hints that I was interested in other things. While writing the most obscene passages—writing blindly most of the time, like a faucet gushing—I might have been reading the purest books, or even Mme. Blavatsky."

"You've not written anything really obscene since those days," said Perles. "Not in the sense of 'Tropic.'" Musing, Miller replied, "I could still find myself writing in that vein—I didn't choose a certain path. What I wrote just came." *Gard.*

HOW SAFE A CITY?
With Dale Clark, Dr. Fred Bellenger, Dr. Robert Platt, John Munzer, Hugh Parker, Richard Fetz, Elliott Jackson, others
Producer: Skip Thomas
Director: Bob Doty
Writer: Rick Krepela
30 Mins., Thurs. 8:30 p.m.
WAGA-TV, Atlanta (tape)

This timely program, in essence was a report on radioactive fallout and Atlantans who are responsible for keeping up with the amount of radioactivity in the air, in water, milk and food, and was a fitting opener in observance of Civil Defense Week.

In the words of spieler Dale Clark, station's director of public affairs, the objective was not to alarm or frighten, placate or lull into false security, but to report and inform.

It succeeded in the latter category by the use of people at the state and federal level who are the watchdogs in the fallout field and whose responsibility is to keep check on radioactivity. Program showed how and where this is done.

Participants included Dr. Fred Bellenger, Georgia Tech expert in industrial applications of the atom . . . (Tech owns a research reactor); Dr. Robert Platt, biology professor at Emory U; John Munzer, head of U. S. Department of Health's regional radiological office; Hugh Parker and Richard Fetz, of Georgia Department of Health; and Elliot Jackson, Atlanta Metropolitan Area director of Civil Defense.

Incorporated were scenes showing widespread effect of radiation on a forest area in Dawsonville area of North Georgia where experiments have been held. Also displayed were some of gadgets and scientific equipment used in keeping tabs on radioactivity in the air with the experts explaining.

On the brighter side, program revealed how scientists in Atlanta area are participating in research so radiation can be used as a positive rather than a negative force in man's future.

Essentially, however, this informative program paraded the facts on the subject of city's safety margin in a time of nuclear testing without international controls. To some it could have added to their big jitters, but, for the most part, the program could serve to add starch to American spines. *Lucc.*

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TV Followup

Continued from page 27

ford Family, trick riders, to the Meteers, an aerial act in the modern groove with a space ship as the rig.

All told, the kids in the aud would have gone home plenty happy without the Christmas gift they received as an extra. Stanza will most likely become an annual event. *Bitt.*

DuPont Show of the Week

There were enough tuneful memories to make DuPont's "Show of the Week" on NBC-TV Sunday (24) a happy occasion for Christmas Eve. Fred Waring, making his first appearance on tv in four years, was the show's guide and he led his glee club, orch, choir, vocal groups and assorted soloists through a tasty musical repertoire.

Tagged "Fred Waring's Unforgettables," the show was pegged on the top songs selected in opinion polls conducted by the Waring organization. There were 30 songs played on the program during the hour run—and that's a lot of music. Some were given just quickie renditions, either vocally or instrumentally, but even these had plenty of flavor.

Waring conducts a slick group and his choral handling is especially noteworthy. The members of his crew can also stand alone as many of them did in several solo stints. Even Waring took a crack at a solo with a deep-throated rendition of "Bad John" which was okay.

The only trouble with the show was that there wasn't too much to watch. After the camera had swept across the glee club, the orch, the soloists and the maestro at work, it had little else to do—and there really wasn't much to see. The audio plusses, however, made the outing worthwhile. *Gros.*

ATV Blueprints Three Vidpix Series for 1962

London, Dec. 26.

Associated TeleVision has set details of its next three vidfilms to go into production in the new year (pending settlement of Equity dispute). First is "Man Of The World," an hour-long, $56,000-a-segment series about a photographer who "covers the world." At the moment, shooting is planned for next month. Craig Stevens is set to star.

Second skein is "Collector's Item" (originally "Art Detective"), which will be produced by Anthony Bushell. Yarns revolve round a young art expert retained by museums and wealthy collectors to buy paintings and other works of art. ATV's first science-fiction tale is the third projected series. Called "The Amazing Dr. Thorndyke," it is down to start production in February.

From The Production Centres

Continued from page 26

LeRoy G. White, former Detroit deejay hosting and announcing both "Rocking" is Saturday 8 a.m. and "Silver Gospel" Sundays, with both slanted to sepia listeners. WRIT's "Music for Sunday" stresses smooth disks . . . "The Bob Kames Show," now cross the board on WMIL-FM, and Sundays on WFOX with Hammond Organ Studio (Bob Kames & Assocs.), grabbing the tab . . . Both WMVS-TV, Milwaukee Vocational & Adult School station, and WHA-TV, Madison, programming the regional series of the Upper Midwest Six State Educational Network. WMVS-TV also televising Midwest's "Shakespeare" series of 30 half-hour programs in which 15 of Shakespeare's plays are dramatized and analyzed. (The U. of Nebraska's KUON-TV produced the series).

IN MINNEAPOLIS

Panning local radio stations which play Top 20 disks with suggestive and "pornophonic" lyrics, Minneapolis Star columnist **Don Morrison** opined such stations "turn a dubious buck by pandering to the tastes of cretins." . . . Dec. 29 edition of Time will carry a full-page ad for Time-Life's WTCN-TV and Radio. Institutional blurb plugs Twin Cities people and the area's potential for industrial development . . . **Wayne (Red) Williams** has been elected executive vice president of BFR Broadcasting Corp. For the past eight years, Williams has been general manager of WLOL which is owned by BFR. . . . Sportscaster **Bob Wolff** has been inked to broadcast Minnesota Twins baseball games again next season. He'll team with **Ray Scott** and **Halsey Hall** as he did this year . . . WCCO survey taken at Minnesota State Fair indicates that 88% of State's residents depend on radio for latest, most accurate weather news at start of day. Eight percent favor tv for early morning weather news while four percent rely on daily newspapers.

IN MELBOURNE . .

Andrew Guild, second juve lead in musical "Oliver!" for Xmas edition of ABV2's "Take Three" . . . **Bill Collins**, top HSV7 MC and 3DB racecaster, taking dramatic bow in Channel 7's "Consider Your Verdict" . . . **Shirley Clancy**, popular HSV7 thrush, ordered work layoff for health's sake . . . **Freddie Sales**, English comic, and team from Sydney Tivoli production, filling on HSV7's "Top of the Town" because of star **Buster Fiddess's** sickness . . . **Corbet Shaw**, 3AW news editor, back from overseas tour with plans to hep the station's news presentation, including a 24-hour on-duty staff . . . **Ken Ried**, account exec with C. H. Lucas Advertising, to Macquarie Network Melbourne sales staff . . . 3UZ to broadcast series of beach programs during the summer months with staffers **Jim Wood** and **Les Hyle** doing the mike work . . . **Syd Heylen** and **John Gilbert**, star comedians of HSV7's "Sunnyside Up," signed to £100,000 accident policy because of several near misses recently at hands of over-exuberant fans.

Butler's Parlay

Continued from page 2

that the 18 films had never been released theatrically, although this detail is being tracked down by various western film cultists.

Butler, in partnership with two film editors, Sheldon Riss and Pablo Zavalla, hit upon the idea of cutting up the features into five-minute serialized episodes with narration by a couple of youngsters. Danny and Stephen Krieger, 11 and nine year old sons of actor Lee Krieger, handle the commentary. A new musical score, written and composed by Roy Smeck, was added to the track.

Out of the 18 films emerged a total of 150 five-minute episodes. WABC-TV's general manager Joseph Stamler bought the series on the basis of the first five episodes, the pilot package. In its 8:25 a.m. time slot, it has consistently outrated the competition, including "Captain Kangaroo" on WCBS-TV and "Today" on WNBC-TV, a factor which led to MGM-TV's interest in its syndication rights.

Beyond that, the treatment by Butler and his partners of the old Custer films may lead MGM to opening its archives of other old silent films for television exposure. Up to now, only the old comedy shorts and cartoons have been exploited on tv whereas the straight films of the old silent era have been neglected except for the kidding on "Silents Please."

Butler said no attempt has been made to update the old western films. The action has been speeded up somewhat and one story involving an oldstyle western bordello was revamped for the kiddies, but otherwise the "Bang Bang" episodes retain the flavor of the old, old west.

1962 'Dimes' Drive

Continued from page 1

for Dimes," a deejay feature with pop singers, will be distributed around the country. A group of Latin performers also have volunteered for a program on the Spanish speaking stations. They include Graciela Riviera, Don Enrico and Buck Canel. Transcription appeals will be made by many, including Jack Benny, Joan Fontaine, Eye Arden, Mary Martin, Ralph Bellamy and Tony Randall.

Eddie Cantor, who coined the "March of Dimes" slogan for President Roosevelt, is chairmaning the new March of Dimes of the Air.

African Dance Troupe Lopped Off Scot TV For Semi-Nudity Displays

Glasgow, Dec. 26.

A semi-nude dance show by the African Dance Co. from Senegal was cancelled by Scottish Television, the commercial program company, claiming it was "offensive to family audiences." Program was also scrubbed by Grampian Television, the northeast program outlet, and also by Tyne-Tees Television in northeast England.

An STV (Scottish Television) spokesman commented: "The actions and symbolism of some of the dancers are such that we feel it would be offensive to family audiences at that time (8-8:55 p.m.) of the evening."

Ward Thomas, general manager of Grampian Television, said: "We did not consider it suitable for family-audience viewing at that time."

A Tyne-Tees Television spokesman admitted that the reason for the cancellation was that the dancers "appear in a state of semi-nudity. At that hour of the evening it can be expected there would be family-viewing, including some young shildren and impressionable teenagers, so we decided not to take it."

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Mitch's 'Sing Along' Helps Push Col 1961 Sales 25% Ahead of Last Year

Columbia Records took another sales leap forward this past year. The 1961 take was 25% over the previous year while the '60 rackup was 13% ahead of '59.

Contributing to the greatest dollar volume in the company's history, and not counting the record club's billings, was Mitch Miller's "Sing Along" album series. "Sing Along With Mitch," the first album in the series, sold its 1,000,000th copy in '61 and the latest, "Holiday Sing Along With Mitch," sold almost 500,000 copies within two months.

Also important in the year-end accounting was the original cast album of Rodgers & Hammertsein's "The Sound of Music" which passed the 1,000,000 sales mark. Other heavy album sellers were Johnny Mathis' "Portrait of Johnny" and the soundtrack set from the "West Side Story" pic. In the singles field, Col came up with a 1,000,000 seller with Jimmy Dean's "Big Bad John."

Col's subsid label, Epic Records, also scored with product by Tony Orlando, Lester Lanin, Buddy Greco and Roy Hamilton.

In line with the sales upsurge, Col embarked on a program to expand its manufacturing facilities. Diskery opened its fourth manufacturing plant in Pitman, N.J., and completed a $1,000,000 expansion of its Terre Haute, Ind., operation.

In the year-end roundup, Goddard Lieberson, Columbia president, said that plans for a buildup of the company's international operation have been finalized. In 1962, he pointed out, Columbia will launch CBS Records in Europe, Africa, Australia, and the Middle and Far East. It's a move to broaden Col's distribution and recording activities in all major foreign markets.

TELEFUNKEN STEREO SALES SOARED IN '61

Berlin, Dec. 26.

Dr. Gerhard Slavik, Telefunken's repertoire chief for classical music, disclosed last week that sale of stereo records increased sharply within the past year. The percentage in sales for his company now amounts to 60% for monaural and 40% for stereo longplay records.

The 40% represents a remarkable upbeat in view of stereo's short life so far. Telefunken turned out the first stereo platters in 1954. At that time they were still waxed together with monaural records. The first special stero items didn't come out until 1957.

The percentage of classical music in record sales in Germany is still not as big as in many other countries but it's climbing. There is now increased interest in historical records. Caruso disks, for example, have become very popular.

Within the years, Telefunken has turned out 100 complete opera albums. The most recent is Verdi's "Othello," with Mario del Monaco and Renata Tebaldi, backed by the Viennese Philharmonic under the baton of Herbert von Karajan. This one, incidentally, is sold under the Decca label.

Lotsa O'seas Exposure For Chas. Kalman Tunes

Charles Kalman is hitting a hot exposure stride overseas. The Kurt Graunke Symphony Orchestra, which is giving many concerts all over Bavaria and Germany, will perform his composition, "Times Square" in four of its coming concerts in January.

In addition, a new Kalman suite, "A Day In A Spa," which he recently completed and is dedicating to the city of Baden Baden, will be preemed there in April by the Baden Baden Symphony Orchestra under the direction of Carl Vogt.

"Honeymoon Suite," another new composition," has been recorded by the Vienna Radio Orchestra under Prof. Max Schonherr. Also, six of his literary cabaret numbers, with lyrics by topgrade poets, have been recorded by the Bayrische Rundfunk and sung by Rainer Bertram, Margot Hielscher, Helen Vita, Ernst Stankowsky and Liselotte Ebnet.

'Moscow' Hits Chart

London, Dec. 26.

That Soviet song, "Midnight In Moscow," has made it! In the current (Dec. 26) top selling disk chart it has reached fourth place and, according to retail reports, looks like it still has a long way to go.

Successful version is Kenny Ball's dixieland jazzeroo which gives the number the added advantage of riding a hot trend here. But who's to say it would not have come through anyway? It has already topped the poll in three countries.

Cap Nabs Orig Caster Rights To 'No Strings'

Capitol Records has nabbed the original cast album rights to Richard Rodgers' "No Strings." It's Cap's fourth original cast set of the 1961-62 season and no investment on the part of the diskery was required.

"No Strings" marks Rodgers' first tuner without a collaborator. Samuel Taylor did the book and Rodgers wrote words and music. The last two Rodgers' shows (in collaboration with the late Oscar Hammerstein 2d)—"Flower Drum Song" and "Sound of Music"—were picked by Columbia. This isn't Cap's first tie with Rodgers, though, since it has the soundtrack albums of the film versions of "Oklahoma," "Carousel" and "The King and I."

The "Strings" pickup by Cap now puts it into original cast album competition with Columbia which, up until now, had the second half of the season all to itself. Upcoming on Col's agenda are "Subways Are For Sleeping," "All-American," "Bravo Giovanni," "We Take The Town" and "I Can Get It For You Wholesale."

Cap's cast album entries so far this season have been "Sail Away," "Kwamina" and "The Gay Life." Only show in which Cap put some coin ($200,000) was "The Gay Life."

Proposed Song Festival Wins Backing of Mexican Authors-Composers Soc.

Mexico City, Dec. 26.

The Mexican Society of Authors & Composers has decided to back the idea of a national song festival, and it will emerge as the key organization in setting up the event. A spokesman said that the Society will join a group of sponsors including the National Assn. of Actors, the National Musicians Union music publishers and diskeries.

Event is to be known as "The First Mexican Song Fest Contest," and hope is that the project will stir up international interest. Composers competing will have widest latitude in submitting compositions of diverse types, with only requisite being that words and music are top quality.

No date has been set for the event, except that it is expected to be observed before the fall. Coincident with promotion will be celebration of "Composer's Day." If this musical promotion is a hit with public, any profits accumulated will be used to erect a monument to Mexican song in this capital. The Society of Authors & Composers has had the "song monument" project in mind for several years.

E. H. Morris Nabs Rights To 4th Off-B'way Show

Edwin H. Morris has added another off-Broadway show to its roster of December openings, bringing its total in this area to four. In addition, the publisher has sewed up the rights to the score of the upcoming Warner pic, "Gay Purr-ee."

Morris' latest off-Broadway acquisition is "Fortuna," which has music by jazz pianist Francis Thorne and book and lyrics by Arnold Weinstein. Sam Cohen and John Wulp are producing the tuner, which was a click in Italy last season, and Wulp is directing. The show, which opened Dec. 18 at the Maidman Theatre, features Jane Connell and Gabriel Dell. Other Morris downtown entries include "Sing Muse," "All Kinds of Giants" and "Madame Aphrodite."

"Gay Purr-ee" is an animated feature being produced by UPA for Warner Bros. release in about a year. It features the singing and talking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and Paul Fress. Henry G. Saperstein is producing for UPA and Abe Levitow is directing.

Federal Judge Extends TV Stations' ASCAP Pacts Pending Feb. 14 Trial

The tv stations will retain their music use rights after the Dec. 31 expiration of their current contracts with the American Society of Composers, Authors & Publishers.

The All-Industry Television Station Music License Committee's show cause petition against ASCAP was heard before Judge Sylvester Ryan in N.Y. Federal Court last Wednesday (20) and resulted in the case being set for a full hearing and trial Feb. 14 in the same court.

The continuation of the present arrangement between the tv stations and ASCAP was suggested by Judge Ryan until a decision is made by the court, at which time retroactive adjustments will be made from the first of the year if necessary.

The All Industry Television Station Music Licensing Committee, which represents more than 300 tv stations throughout the country, filed a petition for an open hearing last Monday (18) when it became obvious that ASCAP would not meet its requests after two months of negotiation.

Shea's Statement

Hamilton Shea, chairman of the tv negotiating committee, said, "On Oct. 18 we asked ASCAP to offer us tv music licenses for all programs excepting only network and pre-recorded programs. We believe that ASCAP is required to offer us such a license.

"Since then, our negotiating committee has carried on a series of discussions with the ASCAP negotiating group. At our meeting held on Monday (18), it became finally apparent that they would not, or could not, offer us the type of license requested in our letter and upon terms which we felt would be acceptable to the tv stations we represent. Under the circumstances, we have no alternative but to apply to the U.S. District Court, as provided in the Consent Decree (March 14, 1950), and we have directed counsel for the committee to do so as soon as possible.

"Only tv stations who have become subscribers to the committee are included in this action. Additional stations which may join with the committee will be included by an additional list which can be added to the petition."

Mahalia's Scholarship

Chicago, Dec. 26

Gospel singer Mahalia Jackson is creating an annual scholarship, from her own earnings, to the music school of Roosevelt U. in Chicago. The scholarship will be given to a "deserving person," whether Negro or white.

Miss Jackson turns over much of her earnings each year to the Mahalia Jackson Foundation towards the eventual construction of a temple of worship.

Tape Industry Poll Sees 50% Expansion in '62

A 12-50% expansion is predicted for the tape industry during the coming year. The bullish forecast is based on a year-end poll of the industry's top executives conducted by the Magnetic Recording Industry Assn.

A substantial increase of 12% to 15% can be expected from FM stereo alone, said the sales head of one midwestern company. And one tape manufacturer said he was expecting sales to increase by almost 50% over 1961 because of strong demand and increased production capacity.

William P. Gallagher, marketing veepee at Columbia Records, had this to say: "Tape sales in 1961 were excellent. Tape, particularly four-track, has enjoyed continued volume increases every year since we introduced recorded tape. We are most optimistic about 1962 and look to continual growth."

Herbert L. Brown, of the Ampex Audio Co., said, "1961 sales were slightly higher than the year before. With over 500,000 more machines on the market tape sales should again grow 20% to 50%."

The MRIA includes manufacturers of recorders, raw tape, recorded tape, accessories, heads, reels and cartridges, educational recorders, as well as language labs and tape duplicators.

VICTOR BITING INTO NESTLE BAR TIEUP

RCA Victor is parlaying a "sweet tooth" into a record premium promotion for the Nestle Co. The tieup will provide a choice of three Victor Highlighter Records—"Headline Hits For Teens," "Headline Hits For Singing Stars" and "Headline Hits By Big Bands"—at premium price with wrappers from any of Nestle's chocolate bars.

Each Highlighter disk will contain four selections from current Victor album product, and be made available in Compact 33 and 45 rpm. The "Teens" package will feature Sam Cooke, The Browns, Neil Sedeka and Ann-Margret. "The Singing Stars" set features Mario Lanza, Norman Luboff, Della Reese and The Limeliters. Henry Mancini, Al Hirt, Melachrino and an excerpt from the third volume of "Victory at Sea" will be included in "Big Bands."

Consumers will mail three Nestle chocolate bar labels and 35c can get one Highlighter disk. All three records may be obtained for $1 plus seven wrappers.

Vogue Label Handling Sinatra's Co. in France

Paris, Dec. 26.

Leon Cabat, director of the Vogue disk setup in France, disclosed last week that he's made a deal with Frank Sinatra's Reprise disk company for distribution of its records here. Vogue also recently signed to press and release Warner Bros. Records which gives it a solid Yank catalog.

Cabat points out that Sinatra has always been a great influence on local singers and has a big following. Sinatra has been on Capitol, distributed here by Pathe-Marconi.

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'Nuremberg' Track, Darin's 'Twist,' Damone's 'Linger' Top New LPs

"JUDGMENT AT NUREMBERG" (United Artists). Ernest Gold, who wrote the clicko score for "Exodus," has come up with another impressive filmusic item. The themes serve to highlight the many moods in the film but they also stand up alone in this soundtrack representation. The inclusion of two long narrations from the film by Burt Lancaster and Spencer Tracy aren't really necessary. They may, however, serve as a memento for those who have seen the pic.

BOBBY DARIN: "TWIST WITH BOBBY DARIN" (Atco). In a move to cash in on the Twist phenom, Atco has put together some of Bobby Darin's previously released sides. Darin always had the beat that's good for Twisting so the terpsters are sure to flock around. Included are his current sides, "Irresistible You" and "Multiplication," but there also are such early-Darin swingers as "You Must Have Been A Beautiful Baby" and "Queen Of The Hop" to pull in the Twist trade.

VIC DAMONE: "LINGER AWHILE" (Capitol). Vic Damone is off to a good LP start in his union with the Capitol label. He's been placed in a soft, swinging mood here and with the help of Jack Marshall's orch comes through with enough vocal kicks to get this package played and sold. The repertoire, too, is out of the top drawer. For example, in addition to the title song there are such nifties as "Stella By Starlight," "In The Still Of The Night" and "Let's Face The Music And Dance" that can be spun time and time again.

RAY ELLIS ORCH: "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" (RCA Victor). Ray Ellis has a deft arranger's touch and a sure hand with a baton but the Frank Loesser score for "How To Succeed In Business Without Really Trying" doesn't give him too much to work with. The songs come out much better within the framework of the stage presentation. "Brotherhood Of Man" and "Grand Old Ivy," though, could get a good spinning display.

"KWAMINA" (Capitol). Richard Adler wrote a serviceable score for the "Kwamina" musical, which had a short run in New York. There are some delightful things in it such as "Another Time, Another Place," "Ordinary People," "The Cocoa Bean Song" and "Something Big" and for this Capitol is to be commended for taking a gamble on an original cast album entry of a show that has already folded. Sally Ann Howes, who carries the bulk of the vocal work, also makes the disk worth having. It's difficult to estimate how well the album will do in sales without the lure of a New York run to back it up but the show buffs are sure to take to it.

RAY BRYANT COMBO: "DANCING THE BIG TWIST" (Columbia). Although there's a surfeit of Twist albums on the market, Ray Bryant has a good chance to pull out if he gets the exposure. The spins will spotlight the fact that even though the Twist is the marquee lure there are still some solid jazz touches in the groove. The package swings with a hot beat mainly because of the tootlers Bryant has working with him. Included are Harry Edison, Joe Newman and Pat Jenkins (trumpets), Buddy Tate (sax) and Jimmy Rowser (bass). Bryant's keyboarding, of course, sets the pace.

DANNY DAVIS & THE TITANS: "LET'S DO THE TWIST FOR ADULTS" (MGM). The angle for this Twist package is oldies dressed up in the current terp tempo. Arranger Billy Mure has taken some fine vintage tunes ("I'm Looking Over A Four Leaf Clover," "In The Good Old Summer Time," "The Darktown Strutters' Ball," "My Bonnie Lies Over The Ocean," etc.) added a raucous beat which adds up to The Twist. Danny Davis & The Titans pour it all out with plenty of steam.

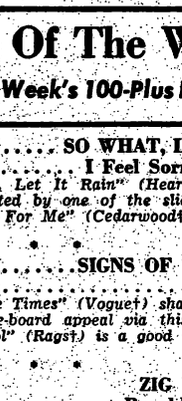
MART GROSZ ORCH: "ROARING TWENTIES AT THE GASLIGHT" (Audio Fidelity). This album's tlein with the Gaslight, a chain of key clubs around the country, should give it some sales impetus. Otherwise it's just another roundup and harkback to the 1920s with representative material. Marty Grosz's orch is in the spirit of the era and gets some nice effects out of "Collegiate," "My Gal Sal," "In The Shade Of The Old Apple Tree," "Rosie You Are My Posie" and the like. He's helped by Max Kaminsky's trumpet, Cutty Cuttshall's trombone, Frank Chase's clarinet, Don Ewell's piano, Gene Schroeder's piano, John Dengler's tuba and Don McClean's drums. A solid jazz crew if there ever was one.

THE CLEFTONES: "FOR SENTIMENTAL REASONS" (Gee). The one sure way to acquaint the bluejean set with the standards is to put 'em in a rock 'n' roll setting. That's just what The Cleftones have done in this package, and it's not too bad, either. "Blues In The Night," "Red Sails In The Sunset" and the title song get the rocking treament but they manage to hold up. There's also a thing like "Earth Angel," which emerged during the rock 'n' roll area and which still attracts the coke crowd.

"MOMS" MABLEY - GEORGE KIRBY: "Comedy Night at the Apollo" (Vanguard). This is an on location recording at the Apollo Theatre, Harlem's weekly showcase for veteran and typro Negro talent and one of the last remaining strongholds of vaudeville in this country. As such, this disk rates as a valuable document of an important phase of show viz. Beyond that, it captures the unique comedy talents of "Moms" Mabley, a regular at the Apollo, where her sharp and spicy comments on the contemporary scene are the highlights of many a show. Also heard is George Kirby, noted for his mimicry. His takeoffs are very good but are better with the visual dimension. This package also includes some tap-dancing and vocal quarter sounds plus a sequence from this house's weekly "Amateur Night," another institution that deserves immortalization disks.

"AN EVENING IN DAMASCUS" (Capitol). Part of the "Capitol of the World" series, this set explores the music of the Near East, the land of the Arabian Nights whose atmosphere is evoked in these arresting grooves. This set spotlights a half-dozen top Arab singers in a program of native Middle Eastern songs. It's an exotic, offbeat and fascinating musical experience.

"THE WIND IN THE WILLOWS" (Pathways of Sound). Robert A. Brooks and Jessica Tandy & Hume Cronyn continue the readings they started of Kenneth Grahame's classic, "The Wind In The Willows." Brooks did Vol. I and now he's back with Vol. II. Miss Tandy & Cronyn did Vol. II and they're back with Vol. IV. Brooks covers "Wayfarers All," a charming narrative of wanderlust, while Miss Tandy & Cronyn relate "Toad's Adventures" and "The Further Adventures of Toad," both, adventures in the unerring Grahame groove. Separate or together, the LPs make an excellent Christmas gift and for any gift-giving time after that.



LAWRENCE WELK

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

BARRY SISTERS: "SHALOM" (Roulette). Here is a set of Jewish tunes, sung mostly in Yiddish but with some English thrown in here and there, styled pleasantly and emotionally by the Barry Sisters (2). Included in the package is a Yiddish language treatment of "Never On Sunday" and "Exodus" sung also in Yiddish. Many other familiar and some not so familiar tunes are included and nicely presented by the chirpers. Joe Reisman, Dick Manning and S. Fershko did the colorful musical arrangements which are conducted by Reisman. Hal Kanner's vocal arrangements also build some excitement on the bouncy numbers and emotion on the ballads.

AL ALBERTS AND THE LIFERS CHORUS: "SING SING SING-ALONG" (Jubilee). This novelty package is a work-over of standard sing-along songalog material. Into the jargon and subject matter of prison life like "How Are Things At Dannemora," "Alcatraz Jazz" and "Far From the Old Mob At Home," Al Alberts, former lead singer with the Four Aces, leads the chorus and, along with Bix Reichner, a police reporter for the Philadelphia Bulletin, penned the new lyrics. It's a cute item with a pleasant sound on the vocalizing. But its a toss-up as to whether the gimmick can carry any strong sales push.

THEODORE BIKEL: "A HARVEST OF ISRAELI FOLK SONGS" (Elektra). Theodore Bikel's fans, and there are lots of them around, have another album to latch on to. The multi-lingual balladeer has gone to Israel for his material this time and has come up with a good crop for the folkniks. He works with a fine group of musicians that includes Fred Hellerman (guitar), Bill Lee (bass), Dov Seltzer (accordion), Chester Barclay (flute), Ruth Ben-Zvi (clay drum) and Walter Raim and John Stauber (guitars). The package also contains a booklet of text and translations which is of immense help. *Gros.*

Longplay Shorts

United Artists Records will unveil the 16 packages in its initial 1962 release at regional distributor meetings during the first week in January. The three meets will be held in N. Y., Chicago and L.A. . . . **Elvis Presley's** "Blue Hawaii" LP on RCA Victor has been audited and approved for a gold record award by the Record Industry Assn. of America. It's now over the 500,000 sales mark . . . **Sam Buters & The Witnesses** returned to Capitol for an LP called "The Continental Twist." It's tied in with the pic of the same name . . . **Norman Rosemont**, general manager of the Lerner & Loewe Enterprises, will produce an album of 12 L&L tunes sung by **Maurice Chevalier** for MGM Records. He'll record the album in London in mid-January.

Carol Channing will discuss her new Caedmon album, "Gentlemen Prefer Blondes," on CBS-TV's "American Musical Theatre" early in January . . . **Al Hirt**, who worked with **Billy May** arrangements for his upcoming RCA Victor LP, "Horn A' Plenty," will team with May again on another package called "Al Hirt Goes To The Mardi Gras" . . . Command Records has a release of four classical LPs set for January.

Mercury Records purchased the master of "Hey, Baby" by **Bruce Channel**. Disk, originally produced on the Le Cam label, will be released on Smash Records . . . **Sammy Davis Jr.** completed his new Reprise album, "Sammy Davis Jr. Belts the Best of Broadway." Two of the numbers, according to veepee Mo Ostin, will be taken for single release.

Verve Records will tie in the "Phyllis Diller Laughs" LP with the comedienne's date at the Crown Room, Indianapolis, Jan. 8-20 . . . The second volume of Command's "Stereo 35 MM" will start shipping early in January . . . A new line of stock record jackets known as "Instant Album Covers" has been launched by the New York firm of Lee-Myles Assoc . . . Sale of **Frankie Laine** record albums netted more than $5,000 for the Damon Runyon Cancer Fund during the entertainer's recent appearance at New Orleans' Hotel Roosevelt.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

LEFTY FRIZZELL . . . . . SO WHAT, LET IT RAIN
(Columbia) . . . . . I Feel Sorry For Me
Lefty Frizzell's "So What, Let It Rain" (Heartline†) is a catchy, country entry projected by one of the slickest singers in this genre. "I Feel Sorry For Me" (Cedarwood†) is a more conventional folk ballad.

* * *

TONI ARDEN. . . . . SIGNS OF THE TIMES
(Mercury) . . . . . You Fool
Toni Arden's "Signs of the Times" (Vogue†) shapes up as a strong ballad with across-the-board appeal via this songstress' emotional delivery. "You Fool" (Ragst) is a good rhythm tune also belted to the hilt.

* * *

BOBBY BARE . ZIG ZAG TWIST
(Fraternity) . . . . . Brooklyn Bridge
Bobby Bare's "Zig Zag Twist" (Sherman & DeVorzon†) is part of the flood of twist disks, but this one has the distinction of a clever lyric and a standout vocal by a country-flavored performer. "Brooklyn Bridge" (Bare†) is a talk-sing slice with an amusing script of a hick in the big town.

* * *

WILLIE JONES . . . . WHERE'S MY MONEY
(Mr. Peacock) . . . . . Don't Leave Me
Willie Jones' "Where's My Money" (Vickit) is a swinging rocker belted in highly effective style by this blues singer with backing by a vocal combo. "Don't Leave Me" (Vickit) has a more routine idea.

* * *

THE CAMELOTS . THIRSTY
(Portrait) . . . . . By Josh
The Camelots' "Thirsty" (Darnel†) is a bouncing instrumental with a driving organ sound to give it impact with the coke set. "By Josh" (Granville) is another fast-moving side with a guitar sound on top.

* * *

AL ANTHONY . . . . . THE SEVENTH DAY
(Ala) . . . . . My Heart Needs You
Al Anthony's "The Seventh Day" (Gardner) is an excellent religioso rewrite of the story of Genesis delivered in straightforward crooning style with choral support. "My Heart Needs You" (Gardner*) is a routine ballad.*

* * *

LOUIS PRIMA . . . . . OH MA MA TWIST
(Dot) . . . . . The Continental Twist
Louis Prima's "Oh Ma Ma Twist" (K&L) may not be a smash hit, but it could open the sluice gates to another torrent of Italian numbers, this time with a twist beat. "The Continental Twist" (Roosevelt†) is still another takeoff on the latest hoofing rage where, let's face it, the lyrics aren't the important thing.*

* * *

BILLY ECKSTINE . ALRIGHT, OKAY, YOU WIN
(Mercury) . . . . . Jeannie
Billy Eckstine's "Alright, Okay, You Win" (Melody Lane†) reprises this Count Basie-Joe Williams click of a few years ago with a driving vocal attack that should nab a new round of juke spins. "Jeannie" (Piccadilly†) changes pace with a slow-tempoed ballad which this performer knows how to handle very well.

* * *

TEDDY RANDAZZO . . . . IT'S A PITY TO SAY GOODNIGHT
(ABC-Paramount) . . . . . Mother Goose Twist
Teddy Randazzo's "It's A Pity To Say Goodnight" (Leeds), from the "Hey, Let's Twist" pic, is a solid, straightforward ballad handled smoothly and savvily by this young singer. "Mother Goose Twist" (South Mountain†), from the same pic, is par for the twist course, this time to nursery rhymes.*

* * *

THE WOBBLERS . THE WOBBLE
(King) . . . . . Blow Out
The Wobblers' "The Wobble" (O-Cal-Briarcliff†) is a twisting instrumental with a gurgling sound which could put it on the map. "Blow Out" (O-Cal-Foresite†) is more of the same without the gurgle.

* * *

SLIM WHITMAN . . . . . YESTERDAY'S LOVE
(Imperial) . . . . . It Sure Looks Lonesome Outside
Slim Whitman's "Yesterday's Love" (Travis†) gives this veteran country singer a fine ballad to work over with his pleasing, unaffected pipes. "It Sure Looks Lonesome Outside" (Kavat†) is another folk ballad with a bouncier beat.

* * *

CURTIS & DEL . . . . . SOMEBODY'S SMILING
(Monument) . . . . . Just To Be Loved
Curtis & Del's "Somebody's Smiling" (Acuff-Rose†) is a well-written juve-angled ballad which this duo handle very effectively with a quiet type of harmony. "Just To Be Loved" (Combine†) is another neat ballad entry.

* * *

THE GAY JAYS . . . . . CHICKEN BACK
(Josie) . . . . . Part II
The Gay Jays' "Chicken Back" (Straight Ahead†) is a rocking entry running over two sides with a new dance idea but which can fit right into the current twist cycle. The Gay Jays handle the simple vocal to the instrumental backing of the Dales Dickens orch.

* * *

EDDIE LAWRENCE . . . . . THE PHILOSOPHER TWIST
(Coral) . . . . . The D.J. Philosopher Returns
Eddie Lawrence's "The Philosopher Twist" (Warwick) brings back the comic "Philosopher" with a sock takeoff on the Peppermint Lounge and its hoofing convolutions. Eddie Lawrence manages to maintain an unusually high level of laughs for this series. "The D. J. Philosopher Returns" (Warwick*) is angled to a sad sack disk jockey and once again the impact is solid.*

* * *

DEL RICHARDSON . . . . . LOVER MINE
(Smash) . . . . . Linda My Love
Del Richardson's "Lover Mine" (Marlene) is a well-written ballad delivered with lotsa juve appeal. "Linda My Love" (Arch-Willow*) also has a good commercial sound. Herm.*

*ASCAP. †BMI.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	THE LION SLEEPS TONIGHT Tokens	Victor
2	2	9	WALK ON BY Leroy Van Dyke	Mercury
3	4	7	RUN TO HIM Bobby Vee	Liberty
4	3	9	GOODBY CRUEL WORLD James Daren	Colpix
5	9	6	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka	Victor
6	6	4	PEPPERMINT TWIST Joey Dee & Starlighters	Roulette
7	5	11	PLEASE MR. POSTMAN Marvelettes	Flare
8	8	4	THE TWIST Chubby Checker	Parkway
9	13	3	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
10	10	9	LET THERE BE DRUMS Sandy Nelson	Imperial
11	7	13	BIG BAD JOHN Jimmy Dean	Col
12	12	4	WHEN THE BOY IN YOUR ARMS Connie Francis	MGM
13	11	10	MOON RIVER Henry Mancini	Victor
14	14	4	WHEN I FALL IN LOVE Lettermen	Capitol
15	20	7	I DON'T KNOW WHY Linda Scott	CA
16	16	3	ROCK-A-HULA Elvis Presley	Victor
17	19	4	UNCHAIN MY HEART Ray Charles	ABC
18	17	8	JUST OUT OF REACH Solomon Burke	Atlantic
19	15	13	FOOL NUMBER ONE Brenda Lee	Decca
20	37	4	REVENGE Brook Benton	Mercury
21	29	2	SMALL SAD SAM Phil McLean	Versitile
22	24	3	I KNOW Barbara George	AFO
23	41	9	GYPSY WOMAN Impressions	ABC-Par
24	47	3	TOWN WITHOUT PITY Gene Pitney	Musicor
25	36	5	'TIL Angels	Caprice
26	45	3	COTTONFIELDS Highwaymen	UA
27	27	3	THERE'S NO OTHER Crystal	Philles
28	—	2	FUNNY HOW TIME SLIPS AWAY Jimmy Elledge	Victor
29	46	3	JAMBALAYA Fats Domino	Imperial
30	21	10	CRAZY Patsy Cline	Decca
31	18	9	TONIGHT Ferrante & Teicher	UA
32	33	2	LITTLE BITTY TEARS Burl Ives	Decca
33	—	1	JINGLE BELL ROCK Chubby Checker & Bobby Rydell	Cameo
34	22	20	YOU'RE THE REASON Bobby Edwards	Crest
35	23	13	RUNAROUND SUE Dion	Laurie
36	26	7	LANGUAGE OF LOVE John D. Loudermilk	Victor
37	32	2	THE WANDERER Dion	Laurie
38	35	9	MOON RIVER Jerry Butler	Vee Jay
39	31	9	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
40	34	12	TOWER OF STRENGTH Gene McDaniels	Liberty
41	—	4	TURN AROUND, LOOK AT ME Glenn Campbell	Crest
42	38	7	JOHNNY WILL Pat Boone	Dot
43	—	1	BABY IT'S YOU Shirelles	Sceptor
44	35	15	BRISTOL STOMP Dovells	Parkway
45	30	10	GYPSY ROVER Highwaymen	UA
46	—	1	DREAMY EYES Johnny Tillotson	Cadence
47	—	1	DEAR LADY TWIST U. S. Bonds	LeGrande
48	44	2	TWIST HER Bill Black Combo	Hi
49	—	1	MAJESTIC Dion	Laurie
50	28	14	I UNDERSTAND G Cleffs	Terrace

Soundmakers' Shift

SoundMakers, New York recording studio which handles record dates and sound reproduction work in other areas such as tv, is undergoing some personnel shifts. The changes effect the outfit's sales and production staffs.

Bob Schwaid has been named head of sales and sales promotion for the operation and Bill Schwartau has been appointed production supervisor and chief engineer.

Relatively Obscure Last Season, Limeliters Zoom To 310G Take in 59 Gigs

The Limeliters, folksinging trio, piled up a total gross of around $310,000 in 59 concerts in the period from August through December, 1961. Playing in all sizes of houses and at varied ticket scales, the group racked up many SRO engagements during the period. Unit also had a big year on wax with two high chart outings on RCA Victor. Last season the combo was mostly a club attraction, playing only a few concerts, and taking second billing on a three-week tour with comedian Mort Sahl.

The trio's success was not limited to the U. S. alone but also extended into Canada. Ken Kragen Productions produced 19 dates with the group between mid-September and Dec. 10 and included a Hollywood Bowl engagement on a bill with Julie London and Henry Mancini that drew 15,000 customers for a gross of $49,000. Kragen's dates alone grossed over $151,500, including nine sell-outs.

Other big dates include a Nov. 3 Boston set which drew 3,000 patrons for a gross of $9,185, a Nov. 10 Cincinnati gross of $7,469, a gig at Cornell U. which attracted almost 4,000 students for a gross of $7,789 and an SRO outing at Toronto's Massey Hall, which tallied $7,357. The group's waxings, "Tonight: In Person" and "The Slightly Fabulous Limeliters," have both been substantial clicks on Victor. Elektra Records' "The Limeliters" has also polled some strength.

COL NEAR DEAL ON NASHVILLE STUDIO BUY

Nashville, Dec. 26.

Columbia Records is dickering with Owen Bradley for the purchase of the Bradley Studio here. Talks are now going on and it's understood that the deal may be consummated within the next two months.

Don Law, Col's artists & repertoire boss in Nashville, has been using the Bradley Studio for his record sessions on a rental basis for past couple of years. Other major companies, except for RCA Victor which has its own Nashville studio, use the Bradley studio for their sessions.

Bradley is a&r man for Decca's Nashville output.

Freelancer Albertson Forms Jazz Diskery

Chris Albertson, freelance artist and repertoire man, has formed Chris Albertson Productions to produce disks of jazz from all eras. The outfit is headquartered in New York.

The company has put together its first production which features modernists Howard McGhee, Junior Mance and George Coleman. Future plans include a series with singer Jimmy Rushing, currently on an eight-week toot with the Harry James band in Las Vegas.

Rushing will do one LP backed by a reasembled version of the old Count Basie band, with as many of the original members as can be rounded up. He'll also cut one with the old Fats Waller group which is still intact with the exception of the late leader who will be replaced by pianist Don Lambert.

Prior to formation of his own operation, Albertson put together jazz packages for diskeries, among them the New Orleans and Chicago "Living Legends" series for Riverside.

Cooke's Victor 'Twist'

Hollywood, Dec. 26.

Sam Cooke has written a new Twist tune, tabbed "Twistin' Along," which he'll record for RCA Victor this week.

How to Collect Tape Recorder Fees Baffles German Performing Society

By HAZEL GUILD

Frankfurt, Dec. 26.

GEMA, West Germany's tough union which protects the rights of composers and lyricists, seems to be taking a couple of steps backward, and one step forward, in its continuing battle for fees for its members.

GEMA recently won a test lawsuit in a Berlin-Charlottenburg court, which seemed to indicate that it could collect a 10 mark (about $2.50) annual fee from each of West Germany's 1,600,000 tape recorder owners—if it could track them down.

A Munich amateur tape recorder owner, Joachim Conradt, brought the suit against GEMA, claiming that trying to collect this annual fee would be illegal, since he does not use his machine to record any GEMA-protected music. But he lost.

Now, the problem is being fought in the West German newspapers as to whether GEMA's attempts to discover who has bought the tape recorders over the years, and then the attempt to collect the fee every year, are an invasion of privacy. Many tape recorder owners use the machines solely to record speeches, personal messages and anniversaries, and not to tape any records or music from radio or tv shows, it is maintained.

The German federal post office, which collects the monthly fee from every radio and television set owner in West Germany, has refused to take over the collection. And GEMA has been hopefully proposing to the tape recording manufacturing firms that they slap a higher price on the sets, and give the extra money to GEMA every time a set is sold. At least one set manufacturer has announced that he will not cooperate in any such scheme, which would raise the prices of the sets about four or five percent.

Paid $4,000,000 Abroad

GEMA protects about 20,000,000 musical works In 1960 the organization collected about $1,000,000 from foreign countries for musical rights, and paid nearly $4,000,000 out to foreign countries for which it represents about 100,000 composers and publishers.

GEMA collects from radio and television stations and record firms. It's estimated that it controls about 85% of the rights of songwriters in West Germany, with 6,000 members locally.

While it's won the first round in the tape recorder fee, it is having trouble on other fronts.

Currently, GEMA gets 8% sliced off the top of the record sales in West Germany, 4% for the composer and 4% for the publisher. But last spring it initiated a new contract with the disk companies, asking for a total of about 10%. It wants from three cents to 15c extra per platter depending on the size of the record.

The record outfits have protested, and two firms charged GEMA with unfairly wielding its power as a monopoly. The German federal office for cartels, however, ruled that GEMA was not an illegal cartel. Some of the diskeries have now formed their own firm, Arto, to protect the musical rights of their composers, hoping to utilize this organization instead of GEMA.

German Schools Exempt

GEMA took one step backward when it announced that it would no longer try to collect a monthly fee from German schools using tape equipment or records, since so few schools were using this protected material that it was hardly worth the cost of the collection.

And GEMA lost another point in the town of Lunen, where for two months it had pressed a battle against a local chaplain, Waldemar Menzel. The pastor had been recording his Sunday morning sermon and religious music sung by the congregation and the choir, then playing the services back for residents of an old folks' home in the community and unable to attend church.

GEMA tried to collect on the grounds that protected religious music was being recorded, but it's claim was disallowed.

RCA Victor V.P. & G.M.
George R. Marek
points to the disk biz as the new springboard for tomorrow's stars in a discerning appraisal of
Success On a Hot Platter
* * *
another interesting Feature in the soon-due
56th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Ban on Liquor At Seattle Terperies Hits Tooter Jobs

Seattle, Dec. 26.

Most of the dancehalls in King County (Seattle) have been shut down, due to a crackdown by the Sheriff's office on the bring-your-own-bottle system in vogue in terpalaces in the area for many years.

Jackie Souders, president of the Musicians Union here, who plays at Parker's ballroom, said attendance there dropped from the usual 1,000 on Saturday night to 400 the first week of the crackdown, and 300 the second week.

Sounders said he realized the bottle system was in violation of the state's liquor laws, but it has operated successfully and without trouble for years. "We've never had a beef caused by drinking," he said.

Washington State liquor laws allow drinking of mixed drinks only in licensed bars, operated in conjunction with restaurants. A request by the Musicians Union and other labor groups that the state liquor board allow bring your own bottle drinking was turned down.

Souders estimated that the closing of the dancehalls would put about 60 musicians out of work, along with around 200 others normally employed by the dancehalls.

UA Sets Deal With G.L.G. For Highwaymen Disks

United Artists Records has made a three-year deal with G. L. G. Productions to produce singles and albums by The Highwaymen. G. L. G., which is headed by Ken Greengrass, is co-owned by Eydie Gorme and Steve Lawrence.

The five Highwaymen include Steve Butts, Chan Daniels, Bobby Burnett, Dave Fisher, and Steve Trott. All five are currently completing their senior year at Wesleyan U., Conn.

Group's second album, "Standing Room Only," will be released early in 1962.

Vaughan's Silver Disk

London, Dec. 26.

After some 12 years in the business, Frankie Vaughan has won his first silver disk. Vaughan's version of "Tower of Strength," on the Philips imprint, has sold more than 250,000 copies.

Still topping the music poll here, the silvered platter was presented to the singer at Philips' Christmas party.

Judy Harriett's Extension

Hollywood, Dec. 26.

Singer Judy Harriett's three-year contract has been extended to a seven-year deal, without options, by Columbia Records. Pact now runs to March, 1965.

Former "Mouseketeer" is currently on p.a. tour to bally her "Don't" and "Road to Nowhere" singles.

On the Upbeat

New York

Guy Lombardo returned to the Roosevelt Grill yesterday (Tues.) for his 31st annual engagement . . . **Louis Armstrong, Lavern Baker** and the **Mitchell Ruff Trio** make up the new bill currently at Basin Street East . . . **James Rusk** joined the creative staff of Phil Davis Musical Enterprises. . **Cannonball Adderley** at Peps, Philadelphia, through Dec. 30.

Gene Krupa at the Metropole through Jan. 7 . . . **Horace Silver** goes into the Jazz Gallery Jan. 3 for two weeks . . . **Teddy Randazzo,** who's featured in Paramount's "Hey, Let's Twist" film, starts a South American tour Jan. 4 . . . Mills music has taken a new French song from Editions Philippe of Paris called "Tout Le Bonheur Du Monde" by **Armand Canfora** and English lyrics are being tagged to it by **Mitchell Parish** with a new title, "Love Songs Are Born in Paris."

Mary Martin recorded the "Daughter of Silence" tune for Capitol not **James Hurst** as erratumed in last week's VARIETY. Chappell, incidentally, is publishing the song . . . **Eddie Manson** will score the background music for a new Scott Paper Tissue tv commercial . . . The Big Three (Robbins, Feist & Miller) sending out scarves to the deejays around the country to promote the six diskings of "Tender Is The Night."

Sol Yaged Quintet playing nightly at the Marc Terrace Supper Club in East Meadow, N.Y. . . . **The Salt Lake City Six** back in town with a stand at the Bandbox in Greenwich Village . . . **Al Gallico,** general professional manager of Shapiro-Bernstein, lined up eight recordings of "Cry" since the firm took over the tune from **Churchill Coleman** three months ago.

Thelma Carpenter launching a "name" policy at the 5,000 Club, Brooklyn, over the New Year's weekend . . . **The Lee Evans Trio** and the **Charles Shavers Quartet** began a two-weeker at the Embers Monday (25) . . . **Kathy Keegan** appearing at Room at the Bottom in Greenwich Village.

Hollywood

Fred Astaire will write liner notes for Carol Lawrence's Choreo label album, first of the new diskery's releases which Astaire heads as prexy . . . Columbia Records will release "P.T. 109" with **Jimmy Dean** vocalizing; before Warner Bros. (pix, not records) can get the story on film. It's a tribute to President Kennedy . . . **Andre Previn** and trombonist **J. J. Johnson** will cut an LP together for Columbia.

L. Wolfe Gilbert will have two of his standards released as "Twist" ditties; "Down Yonder" and "Mama Ynez." . . . **Stephen Boyd** will warble "The Most Beautiful Girl In The World" in MGM's "Jumbo." . . . **Lola Albright** also will warble in a pic, "Kid Galahad," in which she costars with **Elvis Presley.** She'll chirp "Love Is For Lovers" . . . **Felix Slatkin** will head the newly-formed Ventura Symphony orchestra . . . **Hank Mancini** has been inked to score "Experiment In Terror," and will do a title tune; hopes for another "Moon River," but can't combine romance with "terror" so will make it jazz. **Connie Stevens** cuts an LP for WB Records.

Philadelphia

The Four Coins opened Monday (25) at the Latin Casino's Turf Lounge for a week's run . . . The CR Club booked **Hildegarde** for a week, starting Feb. 14. It's the chanteuse's second Philadelphia nitery appearance . . . **Maynard Ferguson** orch plays Red Hill Inn for the fifth straight New Year's Eve . . . **Enzo Stuarti** booked for first local appearance at Palumbo's Feb. 1 . . . **Matt Monroe** set for Erie Social Club Dec. 29-31 . . . Light heavyweight champion **Harold Johnson** fronting a band weekends at the Club Monaco . . . **Sonny Rollins,** who recently came out of retirement, is the headliner at the Showboat. Other Showboat bookings include **Gloria Lynne,** for two weeks Jan. 8; **Gene Ammons & Sonny Stitt** Jan. 22, and **Miles Davis** Jan. 29 . . . Two local units, the **Ink Spots** and **Freddie Meade's Calendars** (as the Twist band), have been set for 10 weeks at the Back Room, Hallendale, Fla., starting Jan. 5.

The HIT! OF THE WEEK

CONNIE FRANCIS

sings

"WHEN THE BOY IN YOUR ARMS"

(is the Boy in Your Heart)

b/w

"BABY'S FIRST CHRISTMAS"

K-13051

M-G-M Records

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	12	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
2	2	9	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
3	3	23	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
4	6	51	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
5	4	8	**MITCH MILLER** (Columbia) **Holiday Sing Along** (CL 1701)
6	7	8	**FRANK SINATRA** (Reprise) **I Remember Tommy** (R 1003)
7	5	17	**LIMELITERS** (Victor) **Slightly Fabulous** (LPM 2393)
8	8	20	**JOHNNY MATHIS** (Columbia) **Portrait of Johnny** (CL 1644)
9	10	15	**KINGSTON TRIO** (Capitol) **Close-Up** (T 1642)
10	12	20	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
11	9	11	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
12	11	17	**MITCH MILLER** (Columbia) **Your Request** (CL 1671)
13	13	86	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
14	16	49	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
15	19	9	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
16	15	11	**BOB NEWHART** (WB) **Behind the Button Down Mind** (W 1417)
17	14	18	**HARRY BELAFONTE** (Victor) **Jump Up Calypso** (LPM 2388)
18	30	3	**BING CROSBY** (Decca) **Merry Christmas** (DL 8128)
19	31	5	**CHUBBY CHECKER** (Parkway) **The Twist** (P 7001)
20	38	10	**SHELLEY BERMAN** (Verve) **Personal Appearance** (V 15027)
21	23	3	**MITCH MILLER** (Columbia) **Christmas Sing Along** (CL 1205)
22	21	70	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
23	25	10	**ENOCH LIGHT** (Command) **35MM Stereo** (RS 826 D)
24	28	4	**MILK AND HONEY** (Victor) **Original Cast** (LOC 1065)
25	18	19	**RAY CONNIFF** (Columbia) **Somebody Loves Me** (CL 1642)
26	47	2	**JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge** (R 21566)
27	32	3	**CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007)
28	44	49	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
29	22	10	**CONNIE FRANCIS** (MGM) **Never On Sunday** (E 3965)
30	29	17	**EARL GRANT** (Decca) **Ebb Tide** (DL 4165)
31	40	2	**CHUBBY CHECKER & BOB RYDELL** (Cameo) **Chubby Checker and Bobby Rydell** (C 1013)
32	43	16	**PETER NERO** (Victor) **New Piano in Town** (LPM 2383)
33	—	5	**ELLA FITZGERALD** (Verve) **Ella in Hollywood** (V 4052)
34	36	27	**ELVIS PRESLEY** (Victor) **Something for Everyone** (LPM 2370)
35	17	7	**FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166)
36	35	3	**KING OF KINGS** (MGM) **Soundtrack** (MGM 1E2)
37	46	4	**HOW TO SUCCEED** (Victor) **Original Cast** (LOC 1066)
38	33	7	**SAIL AWAY** (Capitol) **Original Cast** (WAO 1643)
39	24	33	**CARNIVAL** (MGM) **Original Cast** (E 3946)

Vernon Baty 'Decisively' Defeats Vincent Skillman To Head M'phis Tooters

Memphis, Dec. 26.

Vernon Baty, a bandleader, last week defeated Vincent Skillman for prexy of the Memphis Federation of Musicians in a bitter election. Skillman, who had held the post for the last 12 years, had been under fire by local musicians for the past year. It was one of the most keenly contested elections in the history of the union, which numbers better than 500 members.

Both Baty and Skillman declined to reveal the vote figure but Skillman told VARIETY, "I was beaten decisively." Baty will assume his new post Jan. 8.

Others elected were Art Sutton, v.p.; directors named were Bill Slais, Bon Taylor and Andy Ledbetter. Spencer Baker was elected delegate to the national convention in Pittsburgh slated for next June.

Cadence's New Distribs

Cadence Records has made a couple of distributor changes in a move to strengthen its overall distrib setup. The deals were handled by the label's national sales manager, Budd Dolinger.

Mangold Distributing is now handling the Cadence line in the Baltimore-Washington area, whereas the label was formerly handled in Baltimore by Schwartz Bros. In Florida, the label has switched from Pan American to Bold Distributing.

MOST RECORDED and MOST PLAYED SONG OF THE YEAR

MOON RIVER

from the Paramount Picture "BREAKFAST AT TIFFANY'S"

FAMOUS MUSIC CORPORATION

Hot as a Twist-oil

IRVING FIELDS ORCH.

New Everest Album

"Twist-ing"

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LATIN QUARTER TWIST
SOCIETY TWIST
INTERNATIONAL TWIST
IRISH TWIST

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1619 Broadway New York 19

ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

WRITERS: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

PUBLISHERS: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams
President

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.

Merc Shuffles Distribs & Regional Managers

Chicago, Dec. 26.

Mercury Records has named new distributors in Philadelphia, Houston, Dallas and Fort Worth. It also has appointed Bob Kryl southern regional manager and Lee Mendell western regional manager.

Kryl replaces Bob West, who becomes head of Texas Record Distributors, Mercury's new outlet in Houston, an area formerly serviced by H. W. Daily Inc. Mendell had been Coast branch manager for Kapp Records in Los Angeles.

Raymond Rosen Co. takes over the Philadelphia distributorship from David Rosen Inc., and Texas Record Distributors of Houston replaces Big State Distributors in Dallas and Fort Worth.

CHICAGO SUN-TIMES, KUP, DEC. 11, '61

Dear Slappy—

May I take just a moment to express my sincere thanks for being on At Random Saturday night. Your appearance helped to make it one of the finest shows we have ever presented. Our audience reaction substantiates that opinion.

Warmest wishes and thanks.

Best, *Irv Kupcinet*

SLAPPY WHITE on ED SULLIVAN SHOW, Dec. 31

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Inside Stuff—Music

Sam Fox Film Rights, a background music representative, has acquired exclusive representation of the Harmonic Music Background Library which contains over 50 hours of music. Harmonic is one of the largest libraries of recorded background music in Britain and the Continent. Fox also handles KMP Mood Library, a background music library released by Keith Prowse-Peter Maurice, companies owned and controlled by Associated Rediffusion, British radio-video outfit.

Williamson Music has issued new sheet music on seven of the songs from Richard Rodgers & Oscar Hammerstein 2d's "Flower Drum Song."The reissues feature covers playing up Ross Hunter's U-I film version of the tuner. The sheet music is being used as part of an overall promotion campaign set up in connection with the holiday release of the film.

The Metopera's Roberta Peters is getting a lot of mileage out of tv guestshots. She's been on Ed Sullivan's CBS-TV show 33 times, a record for any performer on this variety stanza. On Jan. 7, she's set for Jack Benny's show (CBS-TV) and on Feb. 23 she'll be on Marlo Lewis' ABC-TV special which will be taped in Sun Valley in January.

Bandleader Skitch Henderson and his wife, have adopted an infant son from the Elizabeth Lund Home in Burlington, Vt. The Henderson's have a summer home near Warren, Vt. They named the youngster Hans Christian Henderson after the writer of children's stories.

DECCA EXECS PUFF PRODUCT IN FIELD

Homeoffice execs of Decca Distributing Corp. are holding a round of field meetings this week to discuss with their branch personnel new product and plans for 1962. Also under discussion at the conclaves, being conducted by Decca veep in charge of sales Sydney Goldberg, are the company's new phonograph models and plans for an all-out singles promotion for the new year.

Goldberg and Decca national sales manager Claude Brennan are meeting in Los Angeles today (Wed.) with branches representing the Coast. Tomorrow (Thurs.) Goldberg meets with Louis J. Sebok in Chicago for a session with midwest and southern division branches. A gathering of the company's eastern division sales reps was held in New York Dec. 1.

AFM Fund to Finance Music at L.A. Benefits

Hollywood, Dec. 26.

AFMusicians' Local 47 will pay 288 of its members $25 each to perform at 72 different charity and benefit affairs in this area just prior to and during Christmas week. Total of $7,200 will be taken out of org's Music Performance Trust Fund to bankroll its Yuletide contribution.

Sidemen will be divided into groups of four, playing mostly at underprivileged and crippled children's capers. All veterans hospitals locally also will be entertained.

Trust Fund derives, of course, from coin union collects from disk labels on percentage basis pegged on retail prices of shellac waxed by Local 47 members.

COMING! A Great Score from A Great Show
THE GAY LIFE
Lyrics and Music by
HOWARD DIETZ and ARTHUR SCHWARTZ
MAGIC MOMENT
WHO CAN? YOU CAN!
SOMETHING YOU NEVER HAD BEFORE
OH MY LIEBCHEN
COME A-WANDERING WITH ME
WHY GO ANYWHERE AT ALL
FOR THE FIRST TIME
THIS KIND OF A GIRL
MUSIC PUBLISHERS HOLDING CORPORATION

RAY SINGLES AGAIN!
UNCHAIN MY HEART
b/w But On the Other Hand, Baby
by
RAY CHARLES
#10266
ABC PARAMOUNT

British Disk Best Sellers

London, Dec. 26.

Tower of Strength . . Vaughan (Philips)
Take Good Care of My Baby (London) Vee
Moon River . . . . . Williams (HMV)
Midnight In Moscow . . . . Ball (Pye)
His Latest Flame . . . . Presley (RCA)
Stranger on the Shore . . Bilk (Columbia)
Big Bad John . . . . . Dean (Philips)
Time Has Come . . . . . Faith (Parlophone)
Walkin' Back To Happiness . . . (Columbia) Shapiro
I'll Get By . . . . . Bassey (Columbia)

'CONSENT' PIC DELAY STALLS VICTOR ALBUM

Hollywood, Dec. 26.

Otto Preminger's decision to withhold release of "Advise and Consent" (Col) until June has put a crimp in RCA Victor's plans to release the pic's soundtrack album. Final dubbing was completed last week with Steve Sholes, Victor's Coast boss, overseeing.

The album's original release date of Dec. 10 will be set to coincide with pic's theatre release. Sholes says there "is 50 minutes of music in the film, no vocals, and some 'source' music."

Victor's lineup of soundtrackers coming up include "Hatari," "Summer and Smoke" and, of course, "Advise and Consent."

New Ad-Lib Label Names George Siravo A&R Chief

George Siravo has been named artists and repertoire director of Ad-Lib Records. Bernie Woods has been appointed national sales and promotion manager, and Sid Ascher is press and public relations consultant for the label.

Robert L. Gans is the new line's prexy. Ad-Lib's first LP release, "Uncle Clyde's Play and Sing Along Too," has recently been released. The package was arranged and conducted by Siravo and features a children's singing chorus under the direction of "Uncle Clyde" Sechler. Musical "instruments" are packaged with the set as well.

Atlantic's Twist Front

Atlantic Records is taking no chances on missing out on the Twist craze. It has already released two platters by two of its topselling artists and is bringing out a "Greatest Hits" package featuring several of its rock 'n' rollers.

The disk, called "The Greatest Twist Hits," includes 16 Twist numbers by 14 artists. The platter is being billed as a Twist party set and includes disclicks and terpable items by the Mar-Keys, Ray Charles, LaVern Baker, the Bobbettes, Big Joe Turner, Clyde McPhatter, King Curtis, Solomon Burke, the Clovers and others.

Atlantic is currently represented in the Twist LP sweepstakes by solo efforts from Ray Charles on Atlantic and Bobby Darin on Atco.

ASCAP General Counsel
Herman Finklestein
details the reasons for a much needed Copyright Act revision because our music rights are
A Vestige of U.S. Cultural Downgrading
* * *
one of the many analytical Editorial Features in the soon-due
56th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Cadence Goes to Balto Auto Show Next Month For Promotion Mileage

Cadence Records and some of its artists will be getting promotion and showcase exposure in January via an unusual route. The diskery will have a booth at the Baltimore Auto Show, being held at the Baltimore Armory the latter part of the month.

The booth will be operated by Musical Sales, a local one-stop, and will feature only Cadence product. In fact, the label's artists, Johnny Tillotson, Eddie Hodges and the Chordettes, will be the only performers represented in the event.

Disks will be sold at the booth and the artists will autograph and chat with auto buffs. The auto show is a big annual event for the area, on a par with New York's show at the Coliseum each year.

Tillotson will appear Jan. 20, Hodges Jan. 22, 23 and 24 and the Chordettes Jan. 25, 26 and 27.

20th-Fox Ups Ted Cain To Dir. of Music Affairs

Hollywood, Dec. 26.

Ted Cain has been appointed to newly-created post of director of music affairs, after coordinating various music activities at 20th-Fox for the past three years. He also will be in charge of promotion and exploitation of music in all features. Lionel Newman will continue as tv music director.

Cain has held the title of biz manager of music dept. since 1952.

AL ANTHONY'S ALA

Hollywood, Dec. 26.

Ala Records has been formed by Al Anthony, who will distribute through Mike Elliott's Circa Inc. Distributors. First release is "The Seventh Day," out last week.

Anthony formerly cut wax for Columbia, Liberty and Dot Records as vocalist.

Solution to 'State Fair' Orig Cast Soundtrack Problem Still Far Away

A solution to the problem of whether or not there will be an original cast album for the upcoming 20th-Fox pic, "State Fair," appears farther away from settlement than ever. Although made several times before, the film has never had a soundtrack waxing, possibly the only Rodgers & Hammerstein effort not to be so recorded.

The dispute over the platter for the latest "Fair" outing has several participants. For one thing there are four singers involved, all with disk contracts to different companies. The fourth was signed last week by Reprise Records—Alice Faye.

In Reprise's announcement, the label pointed out that Miss Faye would cut a platter of the tunes from the pic for release simultaneously with it at Easter. This statement would indicate that a soundtrack set under one label is not a likelihood.

Others concerned in the problem are Pat Boone, who records for Dot (owned by Paramount Pictures); Bobby Darin, who waxes for Atco; and Ann-Margret, who is on RCA-Victor. None of these artists or labels has revealed any plans for platters pegged to the film, all possibly hoping to snag the track outing. But the latter possibility is made remote by the apparent reluctance on the part of the labels to release their artists to one another for the set.

According to 20th, the Rodgers & Hammerstein office is handling any deal for a soundtrack or other waxing through its attorney because the score is the property of Rodgers who has, incidentally written four new tunes for the pic. The film has been completed and, coincidentally, the four new Rodgers tunes are shared by the four above artists. Original soundtrack attempts have eluded the previous "State Fair" outings and it appears that this latest is headed in the same direction.

French Disk Best Sellers

Paris, Dec. 19.

La Traitresse . . . . Brassens (Philips)
Autocirculation (talk) . . Tisot (Pathe)
Le Twist . . . . . Hallyday (Philips)
20 Ans, ... Ferre (Barclay)
Genius+Soul=Jazz . . Charles (Vega)
Le Voyage De Noces Patachou (Philips)
Rengaine Ta Rengaine . . . . . Montand (Philips)
Serenata . . . . . Vaughan (Recordi)
Romeo . . . . . Clark (Vogue)
Ma P'tite Ami Est Vache . . . . Chats Sauvages (Pathe)

NASHVILLE LURES CAP, 9 MAJORS NOW THERE

Nashville, Dec. 26.

Capitol Records will establish a branch office here shortly after Jan. 1. Paul Wyatt, formerly of Nashville, now at the firm's Hollywood headquarters, is returning to head up the operation.

It is expected that Wyatt will handle local wax sesssions and keep in closer contact with locally-based artists; mainly Faron Young and Ferlin Husky.

Coming of Capitol now ups major or near-major recording companies' active representation (via offices) in Nashville to nine—RCA-Victor, Columbia, Decca, Mercury, Monument, Dot, Starday and Hickory.

Music Cric Who Quit Pitt Press Now an Adman

Pittsburgh, Dec. 26.

Michael Holmberg, the English-born former music critic of the Pittsburgh Press, is now associated with the Lando Advertising Agency here as a public relations account manager.

Holmberg, who quit in a tiff over whether or not he should review a Bach concert or the paper's sponsored Barbershop Quartet show, reports he is happy in the new field and has acquired a new respect for "pressagentry."

He has been assigned some of the agency's top industrial accounts and said that since he has been in advertising "not once have seen those bloody picture peddlers and fast talking pressagents who take up all your time."

PHONO SALES HIT '61 PEAKS IN OCTOBER

Washington, Dec. 26.

Sales of both monaural and stereo phonographs hit 1961 peaks in October, but the totals for the first 10 months were still behind the 1960 pace, Electronic Industries Assn. reports.

Continuing the steady rise enjoyed monthly since April, factory sales of monaural sets hit 151,580 in October as against 124,142 in September. Sales for the 10-month period amounted to 814,526 compared with 881,831 for the same 1960 span.

MUSIC IN MIAMI
MEANS
MUSIC TALENT ASSOCIATES
BALMORAL HOTEL
SACASAS
TARTAN TWISTERS
CANDYSTIK
ARDELLS
EDEN ROC HOTEL
STEVE ALAIMO
DAVEY JONES
FONTAINEBLEAU HOTEL
TERRI AND THE PIRATES
RYTHYM ROCKERS
MIAMI SPRINGS VILLAS
FREDDY CRANE
TIPTOPPERS
PORKY'S
TUNE TOPPERS
RONEY PLAZA HOTEL
GENE THE HAT
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New Zealand Paying Off As a Yank Talent Market, Asserts Harry Miller

By EDDIE KALISH

In this jet age it is not surprising that new entertainment markets are springing up where they have never been before. Even a country with a total population of only 2,750,000 is beginning to open up and pay well for Yank talent.

This small but entertainment-conscious land is New Zealand where, over the past three years, many name performers have journeyed profitably and where some acts have grossed as much as $15,000 for a single concert.

What's more, promoters are increasingly getting together in the Far East, according to Harry Miller, general manager of Miller Associates, which books almost all the pop talent for New Zealand. With the growing cooperation between Far East promoters, there is a new circuit developing in that area which would enable a performer to tour Hong Kong, Manila, Tokyo, Singapore, Honolulu, Australia and New Zealand.

Miller Associates is planning to spread its New Zealand operation into the Far East to Hong Kong and Singapore, then tie in with promoters in Tokyo, Hawaii and Manila. This way it can book talent on a route which is more attractive to both artists and promoter.

Prefers Package Deals

This cooperative arrangement mostly handles packages, Miller relates, as opposed to booking single acts. New Zealanders, he says, are becoming more choosy about the talent they see and are now seeking more and bigger name artists. He points out that New Zealand is at the stage Australia was four or five years ago as regards their booking of names but "there is a boom coming in New Zealand for U. S. and British attractions."

He notes that up to three years ago there were no Yank entertainers there at all. But an island touring route has now been established and it's becoming a lucrative and lively talent market. Miller started by booking rock 'n' roll acts. However, customers have asked for and gotten more adult performers in recent years, along with the r'n'r artists who are still in demand.

It is also a building place for lesser-known artists, Miller states,

(Continued on page 44)

PLAYBOY REAPS 350G FROM GIFT KEY SALES

Chicago, Dec. 26.

Playboy Clubs' headquarters in Chi reports that the three-club chain has sold 10,512 gift key memberships as Yule presents as of Dec. 16, representing a gross take "in excess of $250,000." Veepee Victor Lownes 3d said that total sales of the gift memberships would top $350,000.

With locations now in Miami and New Orleans, in addition to the Chi flagship, Playboy now has 114,111 members who have paid a total of $2,996,225 in membership fees. This, of course, does not include the $6-to-$8,000,000 which members are expected to spend for food and drink in the clubs this year.

Roaring 20s' Bow Swells Atlanta's Nitery String

Atlanta, Dec. 26.

Newest dinery-nitery in the Atlanta area is the Roaring 20s, a downtown Atlanta, upstairs spot which has had a checkered career in the amusement field. It has been the scene of numerous restaurants, theatre-in-the-round, a jazz concert hall, dance emporium and some previous illstarred dine-dance ventures.

Latest occupant was Mer-Mar Club, but it didn't last long. Roaring 20s management has refurbished place, which is under partnership management of Bill Terranova and San Gie. Latter is also featured performer, billed as "The Silver Goddess." Her body is covered in thick luminous paint for her act. Bobby Grigas, Atlanta terper, also smeared with the stuff, is her dance partner.

In addition to San Gie, Gus Van (& Schenck) is spotlighted on the bill, backed up by The Vanguards (3), with music for the show and dancing by Don Tweed's Orch (6).

Twist Band Re-Signed At Copa Lounge, N.Y.

The Copacabana, N. Y., Lounge has been struck by The Twist. Customers have been twisting in that portion of the cafe after the late show keeping the nitery alive after the normal period. As a result, operator Jules Podell has resigned the Twist band, Carmen Canova, with options that will total a year's playing time.

Circle Artists Corp. set the deal.

NATKE Exec Predicts Glasgow Empire's Fold May Cue More Razings

Glasgow, Dec. 26.

Threatened closure in 1962 of the Empire Theatre here may easily lead to the disappearance of other city theatres according to Robert Keenan, regional officer of the National Assn. of Theatrical & Kine Employees. He called for action and pressure by all concerned on the local authority and on Moss' Empires to ensure that "civic need must come first where playhouses are involved."

Keenan said that, in a matter of such importance to civic welfare, all organizations should be making their feelings known. "No thinking man or woman in Glasgow can contemplate with complacency the disappearance of theatre. A city without red-nosed comics, with no visits from players in the great works of theatre, no variety, no music, no ballet will soon cease to be a live place."

If, added Keenan, the Empire Theatre were to disappear as a result of soaring values of central sites in the city, then there is nothing to stop the King's, Alhambra, Pavilion and other theatres from following suit. Acts of God aside (as the recent fire at the Metropole Theatre), it is possible to visualize such happenings as would leave the city bereft live entertainment facilities.

He pointed out that the Glasgow Empire had enjoyed a "very profitable year," and prospects for 1962 are rosy. Despite this, and the need of the city for this theatre, it was to be redeveloped.

Planning permission has been granted by the city for redevelopment of the site, one of the most valuable in the city's fashionable Sauchiehall Street.

Many top U.S. acts have headlined at the Glasgow Empire, 2,000-seat vaudery with two-a-night performances. Current show is a lavish Harold Fielding pantomime, "Aladdin," with Cole Porter music, in for once-nightly and matinee season over the holiday period.

GLASGOW METROPOLE TO REOPEN NEXT AUG.

Glasgow, Dec. 26.

The Metropole vaudery here, recently destroyed by fire, is now likely to reopen in August. Demolition work is still in progress. Theatre's roof and gallery have been taken down, and the circle will receive similar treatment. Rebuilding will start early in January and is expected to take six months.

A longtime vaudery—the late Sir Harry Lauder made his first professional appearance in it when it was known as The Scotia music-hall—the Metropole remains one of the last bastions of vaude in a tv-conscious Scotland. Theatre is controlled by the Frutin family, and directed by Alec Frutin.

Crosby Bros.' Boff Biz In 10-Day San Diego Stint

San Diego, Dec. 26.

Crosby clan—Philip, Dennis, Lindsay—pulled a total of 13,331 customers for 24 shows during their 10-day stand at Art Hirsch's Roaring 20's nitery (1-10), repping boff biz for first resumption in some years of name acts in San Diego as a regular nitery policy.

Bite at the door of 600-seater was $1 a head weeknites, $1.50 on weekends.

NELSON And GALE

That's Nelson Eddy and Gale Sherwood, outstanding night-clubbists. (Thanks for putting my name first again, N. E.) 1961 was our busiest year. Happy New One!

New Mexico's 50th Anni Cues Events

Albuquerque, Dec. 26.

New Mexico, which next year will mark its golden anni of statehood with a series of celebrations and events, is earmarking almost $500,000 to attract tourists and industry.

Biggest chunk of the cash outlay will be Albuquerque civic organizations in push to bring vacationers and big business to the state.

Pegged in the effort is more than $405,000 for advertising and promotion, with the State Dept. of Development taking the biggest share—$102,000.

Pushed in the drive are the colorful Indians, sunny warm days, atomic industry, cowboys, rodeos and related wild west items.

Gene Austin Buys His 'Blue Heaven'-Nitery In Dallas Shopping Centre

Dallas, Dec. 26.

Gene Austin has bought a suburban nitery, The Chalet, located in a plush residential area's shopping centre. Singer takes over mid-January, will rename it My Blue Heaven, and give two shows nightly. Also in the shows will be The Whippoorwills — Mona Clark, Stormy Knight, Johnny Franks—and The Whippoorettes (6). A private club will be included on the premises.

Coy Poe, longtime producer of baseball park shows, will be an associate in the new club operation.

Austin is getting back to his native state. He was born at Gainesville, Tex., 75 miles north of Dallas, where he worked in his youth under his full handle, Gene Austin Lucas, in a chili parlor owned by his late father, Nova Lucas, before going into show biz. His only nitery date here was four years ago at the Club Marquee.

2 Comics Headlining Scot Revue's Separate Halves

Glasgow, Dec. 26.

It looks likely now that two comedians, one an Englishman, the other a Scot, will headline two separate sections of Stewart Cruikshank's "Five-Past Eight" revue at the Alhambra Theatre here starting in May.

First-half headliner, running from May through half the season, will probably be Dickie Henderson, British stage and tv comedian, who has added to his status recently with a commercial tv series. He was featured in the same Howard & Wyndham production, with the late Scot comedian Harry Gordon, a number of summers ago.

The No. 2 edition of "Five-Past Eight" wil headline Stanley Baxter, Scot actor-comedian, who is a recent entry to the London West End via revue and is also a film actor.

Una McLean, comedienne, currently in pantomime at King's Theatre, Edinburgh, is pacted for both segments of the show.

Agencies Urge Upper Bracket Acts To Get Cafe Routines for 'Insurance'

The value of a nitery routine as a form of "insurance" for the upper bracket of performers seems to be coming to the fore to a greater extent. Not only is it considered bad business for a headliner to eschew cafe dates, but agents are bidding their top charges to prepare nightclub acts as a means of keeping the talent fresh and giving them a greater scope.

For example, Dinah Shore who hasn't appeared in a cafe in some years, has been signed by the Eden Roc, Miami Beach, for March 2 date for 10 days. The agencies are also submitting others for the cafe fields. It's likely that Danny Thomas and Danny Kaye will be making the nitery rounds. The change in attitude regarding after-dark dates is pointed out to a greater extent when it's recalled that Danny Kaye, some years ago, vowed that he would never play a cafe again. Last year he worked the Desert Inn, Las Vegas, and now seems ready to play other dates.

The agencies feel that top acts should have an ace-in-the-hole in the form of a cafe turn. There are open stretches in the career of every performer who wants to work only films and tv and possibly an occasional fling in legit. During these times the agents feel it would be wise if their clients appeared in niteries as a means of keeping in the spotlight.

For some years the Las Vegas clubs, with their huge salaries, have ben able to dure top film and tv names into the nitery fold. But now that other situations are cropping up, in addition to Florida, the agencies believe that the reason for whipping up a cafe turn is even more compeling. For example, the Latin Casino, Merchantville, N.J., is able to shell out salaries that hit $25,000 weekly. It's capacity is about 2,000, and party business from Philadelphia as well as southern New Jersey keeps the spot well filled.

Disneyland to Mark Eve With $9,600 Talent Dish

Hollywood, Dec. 26.

Disneyland will spend $9,500 for bands and singers to tune up park's New Year's Eve bash. Talent spread will be toplined by Lou Ballson's 17-man orch. Elliott Bros. band, Firehouse Five Puls Two, Johnny St. Cyr's Dixieland crew and Don Ricardo orch. Numerous small combos also will appear.

Tap for Eve's festivities will be $6. All AFMusicians under Local 47 jurisdiction get double scale, minimum, for working anywhere on holiday eve.

No Chance of Relaxing Controversial Curfew, Mexico City Cafes Feel

Mexico City, Dec. 26.

There is no hope for relaxation of the one a.m. curfew affecting nightclubs in this capital. The federal district government has indicated that it feels the early shutdown has had "beneficial" results for the city and its citizens.

Official viewpoint is that since imposition of curfew vice statistics have gone down. Further, this metropolis has regained lost prestige by quieting down in the after midnight hours.

On another front, officials insist that the curfew favors economy of many families since heads of the house can no longer spend their earnings in third or fourth class night spots. Now they go home and watch television.

However, other sources allege that vice, instead of being contained, has expanded, and that "bootleg" clubs exist. Also, in nearby state of Mexico, on perimeters of this city's limits, night spots are wide open.

The bluenose curfew also hurts the tourist trade, it's claimed, with "gringos" unable to frequent "picturesque" spots as of old. But city government pays no heed to pressures to repeal its curfew, and nightclubs will continue to close at one a.m., with exception of the few so-called luxury spots that function to the wee hours of the morning.

NEW P.R. HOTEL BOWS JAN. 26 WITH NAMES

San Juan's newest hotel, El Convento, is expected to be ready by Jan. 26 and will have a name policy. Originally, the preem had been set for Jan. 12 and British singer Shirley Bassey had been cast for the opening. With the postponement, it's now likely that Damita Jo will head the initial bill with Miss Bassey topping a subsequent slate.

The hotel is being built in the old city in what used to be a convent. The five-and-dime Woolworth family is backing the venture. It's the only major hotel in the city proper. The others are in the beach section and in outlying areas.

Cafe-Eye View: Sports

Minneapolis, Dec. 26.

There's no doubt that football during the just ending season has eaten a big portion of the amusements spending dollar, just as big league baseball, making its local bow, did last summer. Exhibs and night club owners in the area feel they were hurt plenty, considerable money being diverted away from them.

U. of Minnesota football at $4 a throw averaged 61,000 paid attendance for the six home games, fourth highest in the nation. This was in spite of the fact that there also was big league pro football here for the first time—considered competish even though the university games were played on Saturday afternoons and the pro contests Sunday afternoons. There were nine pro home games averaging 35,000 paid attendance at $6 top.

The Minnesota Twins major league baseball preeming here last summer drew an enormous total attendance of 1,260,000 at $3 top, among the biggest of any National or American League cities.

BLACKPOOL LINES UP '62 SUMMER TALENT

Blackpool, Eng., Dec. 26.

Ken Dodd, north of England comedian, pacted to star for George & Alfred Black in "The Big Show of 1962" at the Opera House here next summer, will have support from the Kaye Sisters, Eddie Calvert and The Raindrops. Show, the major summer entry at this holiday resort, tees off June 30.

Tommy Trinder, vet English comedian, is the headliner at the Central Pier Pavilion. Others booked are singer Clinton Ford and trumpeter Kenny Baker. The Bernard Delfont production at the North Pier Pavilion features Edmund Hockridge, Bert Weedon and thrush Sheila Buxton. Opening date is June 8.

The Dallas Boys, a top British singing group, are pacted to headline at the North Wales holiday town of Rhyl, and will play a 13-weeks' season at the Pavilion Theatre.

Blackpool, main North of England holiday town, will be without one of its longtime theatres, the Palace, during the upcoming season. It is skedded for razing.

Blackpool Tower Co. Nets 480G, Pays 22% Divvy

Blackpool, Eng., Dec. 26.

Profits are up for the Blackpool Tower Co., which controls majority of live theatres and cinemas in this northwest England show biz mecca. The company proposes to pay shareholders a final dividend of 17% less tax (against 16%), making a total of 22% for the year ended Oct. 31, 1961.

Net profit after tax stands at $480,000 against $402,000 last year.

St. L. Hotel's Pkg. Buy

The Chase Hotel, St. Louis, is continuing to buy package shows as they become available. The inn, which previously purchased "Extravaganza Latino" to start Fri. (29), has now bought Barry Ashton's "A Night in Rio" for a date starting Feb. 3.

The Chase has long been on a name policy, but of late has been experimenting with various types of shows.

MIAMI B'CH'S 'BIGGEST SEASON'

Promoters' Woes Hypoed as Texas Jo AGVA in Stopping Nichols' Bookings

Hollywood, Dec. 26.

The American Guild of Variety Artists, having placed on its unfair list two Texas one-nighter promoters who frequently book name talent—the mother and son combo of Iva D. and J. David Nichols—has notified Bob Hope's one-night stand agent, Mark Anthony, that he must cancel two dates set under the Nichols' aegis. One booking was slated for Dallas Jan. 25 while the other is due the following day in Houston.

AGVA's action was triggered by a claim filed by Marie McDonald that the two Nichols owe her $3,500. Hope, with a show that he would assemble and pay, was to receive $10,000 flat for each date. AGVA ordered Anthony to notify Hope of the dates' cancellation upon his return Dec. 29 from entertaining servicemen in Labrador and Greenland.

George Gobel, meanwhile, has sued the promoters in a Texas court charging that the Nicholses owe him $6,500 for a Houston gig of some time back. He was unable, says his manager Dave O'Malley, to file a claim with AGVA because he accepted a note, assertedly, from the promoters and didn't go through AGVA channels to get a bond posted in advance.

Texas Sues Nichols Firm

Austin, Tex., Dec. 26.

A suit to recover an estimated $1,500 in state admission taxes was brought in District Court here last week against the American Theatre Guild Inc., headed by J. David Nichols Jr. of Houston. Filed by Attorney General Will Wilson, the action also seeks to enjoin Nichols from producing any more shows until he pays the taxes allegedly due the state.

Assistant Attorney General James H. Broadhurst, of Wilson's taxation division, said Nichols has been feuding with the state over admission taxes for nearly 10 years.

Nichols has refused to pay the taxes, claiming his company is a charitable corporation. Broadhurst said Nichols has operated theatrical productions under several corporations and partnerships.

Two other suits have been brought against Nichols recently. On Dec. 5 Pat Boone filed a District Court action for $14,848. Boone charged that Nichols owed him this amount for June appearances in Dallas and Houston.

George Gobel's management company filed a District Court suit against Nichols Nov. 16 for $6,250 which it claims is due for three of the comedian's 1960 appearances in Houston and Dallas.

TRINIDAD HOTEL BOOM EYES '62 TOURISTS

Port-of-Spain, Dec. 26.

An extensive building program including residences and a new resort hotel of around 70 rooms is planned for Buccoo Beach, Tobago. Estimated to cost in the neighborhood of $1,000,000, construction is expected to begin early in 1962 for planned completion by the 1962-63 tourist season. The hostelry is one of several being erected in the West Indies by West Indies & Caribbean Developments Co., Ltd., whose chairman is Abe Issa, manager of the Jamaica Tourist Board.

Meanwhile, construction of the new Trinidad Hilton in Port-of-Spain has swung into its final stages. These include the hilltop entrance pavilion and two-story shopping arcade. However, repeated strikes and frequent shortage of materials have set back scheduled opening several times. No specific opening date has been announced. Nonetheless, the hotel has already booked its first convention for Otcober, 1962, when it expects around 170 representatives of Peninsula Distributors, U.S. marine equipment firm.

Vet Star
Sophie Tucker
writes on some experiences in today's nightclubs
You Meet Such Interesting (?) Customers In The Saloons
* * *
one of the many Features in the upcoming
56th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles

Mpls.' $6,000,000 For Muny Aud

Minneapolis, Dec. 26.

A citizens' committee which was appointed to study the matter estimates that "Minneapolis has lost millions of dollars in entertainment attractions and conventions because its municipal auditorium lacks the proper facilities."

Consequently, the city council is set to authorize the expenditure of $6,000,000 to enlarge, modernize and otherwise considerably improve the 38-year old structure, as recommended by the committee.

The auditorium now loses about $100,000 a year. It's believed that the changes will permit it to operate profitably.

Adjacent land will be acquired for construction of an adjoining building to contain 100,000 square feet of exhibition space, with meeting rooms and service facilities.

There'll be built a new arena floor at the balcony level (about 15 feet above the existing floor), pro-

(Continued on page 44)

TALENT DATES UP BUT COSTS DOWN

By LARY SOLLOWAY

Miami Beach, Dec. 26.

This week marks the start of another "biggest season ever" as applied to the entertainment aspects of this resort. But "biggest" can only be applied to the number of acts, dancers, showgals and other members of the profession that will be working—not to the former multi-million dollar seasonal costs for talent once spurred by the intra-hotel competition for the toppers.

Where most every major hostelry with a big cafe entered the frantic bidding for names in former seasons, this year there are but three—actually two, for one is confining its big-pay attractions to just two bookings. With it, this may well be tabbed the season of the revues and latterly the Twist-spots of which there's been a sudden upsurge.

Basic reason for the turn to production ideas at comparatively modest budgets has been discussed in VARIETY in recent editions. The top acts have priced themselves out of a suffering market, an inevitable turn long predicted by vet observers of the scene here.

There'll be playing dates filled by many of these performers, but all on the one-shot circuit established in recent years via the "free to guests only" idea started by the Deauville with its "Cavalcade of Stars" for its allied group of inns.

Deauville 'Plan' Spreads

In the past couple of years the Deauville "Plan" has been picked up by another group labeling their one-nighters "Shower of Stars," and by one or two indies such as the Carillon for Monday night affairs when the Lou Walters revue is off. This season its also being used by the Fontainebleau, which is now a "private resort" with all that label connotates: no outsiders, twice-weekly shows in the La Ronde by this top attraction or that, but on a one-performance deal.

What the payoffs for such bookings will amount to, remains to be detailed after end of year when

(Continued on page 44)

K.C. Cabaret Riviera, 100G in Hole, Folds Abruptly After 13-Week Run

By JOHN QUINN

Kansas City, Dec. 26.

The Cabaret Riviera which opened as a plush new night spot Sept. 8 closed last Tuesday (19) in the midst of an engagement with Joe E. Lewis, in his first stand in Kansas City, and singer Patricia Marand. No indication of the closing was given after regular performances the preceding Monday night, but the club did not open for its usual cocktail hour Tuesday afternoon.

Mounting losses which have brought them to bankruptcy are given by the owners as the reason for the fold. Small seating capacity, a lower level location in the new Broadway Valentine shopping center and adverse winter weather undoubtedly are contributing factors.

Seating about 300 at capacity, the owners estimated they needed 450 patrons per night, while biz has been averaging about half that. Losses have mounted past $100,000 with no end in sight, and Smith Brandon, president, gave the nod to the lawyers to effect the closing.

A petition in voluntary bankruptcy is expected to be filed shortly, according to Charles Shafer, attorney for Brandon. A possibility looms that another group may try to reopen the club after legal entanglements are unsnarled, but that was in little more than conversational stages as of the weekend.

Ownership of the 3,000 shares of the Riviera Club Inc., is distributed among Brandon, Russell D'Anna and Thomas Carr, with Shafer owning one share. Brandon and Carr are insurance executives, while D'Anna formerly manager a cocktail lounge here.

Major Name Policy

Expenditures in five figures went into turning the downstairs storeroom area into a chi-chi spot done in Italian renaissance. Designed strictly on the intime theme, the policy was floor shows with major names and dancing to the Tommy Reed orchestra. Cover charges varied from $3 for top names to $1.50 for the more moderate brackets.

Only drinks and a choice of hors d'oeuvres was offered at first although in recent weeks the management had put in a steak dinner to lure the early evening hours crowd. Adding the dinners put a small spark into the operation, but persistent severe wintry weather put major dents into the Joe E. Lewis show and its predecessor with Mamie Van Doren.

The Riviera opened with Tony Bennett in for two weeks with what was taken as promising business. Other bookings included Ted Lewis, Johnny Desmond, De Castro Sisters, Julie London and Jon & Sondra Steele, preceding Mamie Van Doren.

Only Julie London's two weeks was in the black, when more than 4,000 covers at $3 were paid. Salaries in the $2,000 to $7,500 range have been shelled out for acts and coupled with other expenses, have made the nut a tough one to crack under ideal circumstances.

Weather has been consistently adverse, and during the Joe E. Lewis show it socked in at least three evenings which otherwise might have brought heavy traffic. Lewis and Miss Marand were substantially covered by the usual AGVA bond.

Closing of the Riviera cancelled the scheduled appearance of Henny Youngman, originally signed to open Dec. 22 for two weeks, and of Jim Stoker, local lad who was later added to the bill. Frankie Laine had been set for a February date.

Magico
Milbourne Christopher
details how hocus-pocusers think up new tricks in his
Dream Plotting Magic Illusions
* * *
another Interesting Feature in the upcoming
56th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles.

K.O. Theft Rap Vs. Ben Smith Et Al

Toronto, Dec. 26.

Supreme Court of Canada has quashed conviction of Ben Smith, millionaire-operator of the Prince George Hotel and its Pyramid Room here, on theft charges. Three others were freed after the quartet had been sentenced to six years apiece for "erroneous theft" of a $960,000 check from Brelund Mines Ltd.

Federal decision reversed judgments of Ontario Supreme and Appeal Courts.

Gale Turns Manager

Tim Gale, who recently opened a tour packaging office, is branching out into personal management as well. He has pacted Lillian Roth, Clyde McPhatter, Marie McDonald and Jorie Remus, among others.

Gale has also packaged Della Reese, who will go out on a one-nighter tour in February.

OTTAWA INNS' NEW G.M.

Ottawa, Dec. 26.

Max Fusi, staffer at the Gatineau Club nitery before it burned a year ago, last week was appointed g.m. of three J. P. M[illegible] —Chaudiere Club, Standish-hall Hotel and Chez Henri Hotel.

He replaces Paul Tremblay, now in a Toronto hotel.

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Omaha Stringer's U.S. Swing Unveils Beaucoup Burlesk & Nitery Strips

By GLENN TRUMP

Omaha, Dec. 26.

The latest reports of the VARIETY man in Omaha on the loose, celebrating an annual vacation by seeing what's what in the way of show biz in other centres of the nation:

Kansas City—A swift visit of this town, once the brightest (and wildest) in this portion of the country, reveals that some new life has been born in the form of cocktail spots built by Harold Stark. These feature the Parisian decor, with Playboy-style waitresses, extreme colors, etc. However, the top new cabaret is the Riviera, near the Plaza, which was headlining the DeCastro Sisters when visited. Piano bars are proving very popular, and of course there's always Eddys' for the downtowners, which had Paul Gilbert. Folly Burlesk is still going strong, while Showcase Lounge takes out big ads proclaiming "Bronya Is Back!" (without further explanation). This strip has built a tremendous reputation here. Katz Drug Stores continue to play big in show biz by bringing in a "Star of Stars" show. This year it was Connie Francis, augmented by Kansas City Philharmonic Orch, with tix free to customers.

Wichita—The home of fabulous promoter Harry (Hap) Peebles, who deals in all types of attractions and seldom comes home a loser. Departing from his usual Grand Ole Opry format the night we were on hand, he had Bob Crosby, Four Coins, Coquettes, Joan Sawtel, Johnny Matson, Colleen Lovett and Teddy Phillips' Orch on a show for County Fire Dept. auspices. Other shows come through Wichita, but few tote out the moolah a Peebles' production does.

Tulsa—Spent a day with Ringling Bros.-Barnum & Bailey Circus, with animals, equipment and performance all shipshape. Show uses an elephant walk from train to showgrounds at each city to guarantee plenty of publicity. Pachyderms are sporting polka dots this semester, which have probably worried some late revelers trapped by the parade. Circus is in A-1 shape financially and plans to add some cars onto the train next year. Night life, here, is strictly private clubs with "guest memberships" available to all. Club Cheyenne has Jimmy Markham's Combo and Tom & Jean's features pianist Keith Myers. However, real moneymaker is Jim Fogley's Stardust which bills "Gypsy Rose Lee & Lili St. Cyr," then in small type, "Couldn't Make It—So We Got the Second Best," then in large type, "Sunny Summers & Melody Lane." Hot Springs, Ark., niteries like the Southern and Vapors take out ads in Tulsa papers although they're some 200 miles away. Reason: They play names, i.e. Sophie Tucker, Phyllis Diller, etc.

Springfield, Mo.—Ozark home of the Grand Ole Opry, and evidently the natives can't get enough of it. Only live entertainment on hand noted was by the Chuck Wagon Trio.

St. Louis—Singer-dancer Linda Merrill, a midwest fave, headlined a strong bill at the Boulevard Room in the Sheraton-Jefferson Hotel, while Johnny Cella's American Theatre is going strong and the Kiel Opera House is active with musicals. And this being the home of agent Mike Riaff, it's only fair to note that the Grand Burlesque is still doing four shows daily, now starring Carmela and "Baby Doll."

Indianapolis—Inevitably we run into Henny Youngman and it happened again here at the Crown Room. "Tell me, are there still nothing but opening acts on the circus?," he quipped. Also on tap here were Cole & Blondell at the Lafayette, "Holiday on Ice," Bobby Sherwood at LaRue's, a Hawaiian revue at the Tiki-Ho, Ophelia at the Brass Rail and nine other niteries with combos or similar offerings. A live city.

More Peelers

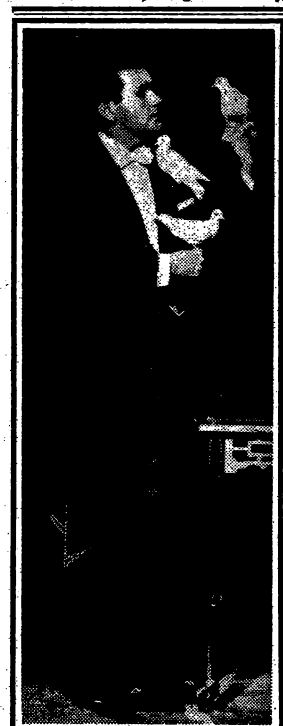
Pittsburgh — Holiday House seems to be the jumpin' joint here, with Billy Eckstine topping a bill that also included Billy Webb and Heller & Helene. Joni Willson's Debonaires provide plenty of rocking rhythm at the Bali-Kea, and Natasa ("America's top 1961 calendar, cover and pin-up girl—Hollywood's newest screen starlet") heads the bill at the Casino burlesquery.

Philadelphia—Bumped into "Ice Capades," closing at the Arena here, and learned that ex-comic Larry Jackson has taken over as company manager; ex-treasurer Dick Haag resigned to become Ronnie Robertson's personal manager, and the show has purchased carbons of Ringling Bros. tunnel railroad cars. However, the icer is having its headaches on loading problems and has blown at least one date. Sally the Shape—"48 by the tape"—is headlining at the old Troc Burlesque, while Mel Torme is proving popular at the Red Hill. "All-Girl" revues are advertised at at least 25 spots in this quiet (?) city.

Albany — Show-biz wise, you draw a blank here. Only live talent in November posted was Cathy Carr in a variety revue and N.Y. City Opera Company in "La Boheme"—and both onenighters.

Niagara Falls, N.Y.—A surprise, with numerous niteries in operation featuring combos, etc. And, of course, there's nearby Buffalo

(Continued on page 44)



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Where Do The Doves Come From? Where Do They Go?

Viennese Ice Revue Hits Berlin B.O. Jackpot Despite Loss of East German Aud

Berlin, Dec. 26.

The Viennese Ice Revue's sixth Berlin postwar appearance (in a row, always in December at Sportpalast) has proved no less since West Berlin show biz lost crackdown on the West-East border line.

The American "Holiday On Ice," which also shows up every year in the city, may have a more glamorous and costlier show, but the Viennese ensemble's forte is its charm which can't be beaten. Current program, tagged "Kapriolen" is divided into two parts: "Three Times Love" and "Love In Paradise."

Unlike other ice revues, the Viennese has a story line. Also unlike other blade shows, the Viennese troupe has no real stars—it's chiefly an ensemble achievement. Some performers, however, stand out. Among them are Hanna Eigel, a pretty blond, ofttime Austrian champ, two-time European champ and second in the world championships; Dutch Joan Haanappel, whom newsmen named "Miss Olympia" at the last Olympic Winter Games; Norbert Felsinger, seven-time Austrian champ, and the Schillings (Inge & Willy), a couple on ice as well as in real life.

"Kapriolen," produced and staged by Will Petter. With Hanna Eigel, Joan Haanapel, Norbert Felsinger, The Schillings (2), Hamilton Brown, Duncan Whaley, Jimmy McCartney; music, Robert Stolz; choregraphy, Edith Petter. At Sportspalast, West Berlin.

The inevitable slapstick is provided by Hamilton Brown, Duncan Whaley (both Englishmen) and Scottish Jimmy McCartney. As usual, Will Petter staged and conceived the production, while Prof. Robert Stolz, granseigneur of the Viennese operetta, contributed the music. Incidentally, it's the 10th Viennese ice show that Stolz musically took care of.

Troupe's local stay includes 34

(Continued on page 45)

Twist's Bonanza

Continued from page 1

per has "Hey, Let's Twist with Joey Dee" (Peppermint Lounge, N.Y., tooter and star of the pic) imprinted on it. The hat is being used in record stores to call attention to the sets.

Up and down Broadway and 42d St. novelty shops are featuring those monster lapel buttons with things like "Do the Twist" and similar slogans stamped on them. There are also Twist scarfs and dolls etc.

Society bandleader Ben Cutler has come up with his own Twist gimmick. Instead of throwing out his customary beanies to dancers, he decided to distribute red belts with four bells attached. As a Yule holiday novelty, he penned a tune called the "Jingle Bell Twist" and the twisters, complete with belt, can now do the dance in true holiday spirit. He also is composing the "Jingle Belt Twist" which will have lyrics and may be recorded.

WOR-TV, N.Y., has a series of spots throughout the day in which Chubby Checker, Parkways Records singer who pushed the dance to popularity with his disclick "The Twist," gives lessons in the fine art of twisting. In addition, there are other promotions being used by a number of outfits to capitalize on the craze's sales potential. The Twist is becoming the biggest merchandising bonanza since Davy Crockett.

Vaude, Cafe Dates

New York

Johnny Desmond signed for the Persian Room of the Plaza starting Jan. 24 for five weeks. . . . **Bobby Lopez** of the Chateau Madrid recovering from minor surgery. . . . **Charley Drew** marked his 23d anniversary at the Hotel Taft's Village Room. He's been there continuously except for a short period when he worked in a spot operated briefly by **Freddy Lamb**. . . . **Jan Bart** signed a management contract with Talent Artists Corp.

Comedian **Morty Gunty** recovering at the Brooklyn Jewish Hospital following an automobile accident in which he suffered severe injuries which necessitated the removal of his spleen. . . . **Hildegarde** going into the CR Club, Philadelphia, Feb. 14. . . . **Emmett Kelly** topped a Christmas Eve Circus at the Hollywood Beach Hotel at Hollywood Beach, Fla., given for children of the guests. . . . **Karen Anders & Peggy Hadley**, now at the Bon Soir, signed with GAC.

Ames Bros. booked for the International starting Jan. 24 for three weeks . . . **Yvonne DeCarlo** slated for the Castino, Estoril, Portugal, March 4 and thence to London . . . **Jerry Shane** to play the string of Playboy Clubs starting in Chicago Jan. 9 . . . **Ford & Reynolds** to the Frolics, Revere Beach, Mass., New Year's Eve . . . **Ron Urban** signed with the Playboy clubs for a 20-week period . . . **Mort Sahl** booked for Freddie's, Minneapolis, March 30.

Hollywood

Julie London opens 10-day stand at Bali Hai Club, Portland, Ore., Jan. 11. . . . **Debra Paget** breaks in new act Jan. 14 at the Chi-Chi, Palm Springs, for 10 days, thence to Cork Club, Houston, for three stanzas. . . . **Marty Rocklin** sat down at piano at Sportsmen's Lodge last night (Tues.) for indefinite stand. . . . **Andy Williams** at Shamrock Hotel, Houston. . . . **Bobby Vee** will spark March of Dimes show at Coliseum in Houston Jan. 6, dittoing Jan. 13 in Corpus Christi. . . . **Abbe Lane & Xavier Cugat** orch booked into Caribe Hilton, San Juan, Puerto Rico, Jan. 19. . . . **Davis & Reese** join **Connie Francis** at Sahara, Las Vegas, Feb. 6. . . . **Sylte Sisters** support **George Gobel** on bill at Palmer House, Chicago, beginning Dec. 29.

Bobby Darin headlines at Flamingo Hotel, Las Vegas, opening Jan. 19 for four frames. . . . **Kay Stevens** stars in **Barry Ashton** revue at the Deauville, Miami. . . . **Cash Holiday** opens warbling stand at 711 Club, Columbus, O., New Year's Eve. . . . **Jilla Webb** joined crew at the hungry i, Frisco. . . . **Marie Wilson** into Cork Club, Houston, Feb. 12, following with stands at Waldorf-Astoria, N.Y., and Fontainebleau, Miami. . . . **Brenda Lee** teamed with **Eddie Hodges** at Medina Temple, Chicago. . . . **The Vagabonds** back at Casino Showroom at Mapes Hotel, Reno. . . . **Margaret Whiting** starts fortnighter at Mister Kelly's, Chicago, March 21.

Chicago

Ted Lewis opens a two-week stay at the Edgewater Beach Hotel New Year's Eve . . . **Inman & Ira** skedded for the Gate of Horn Feb. 7 for three weeks, and for Freddie's, Minneapolis, March 16-31 . . . **Van Dorn Sisters** play the Pere Marquette, Peoria, Ill., Dec. 30-31 with **Morey Amsterdam, Anita Bryant** and the **Tommy Dorsey** orch. Girls are also inked for the New Orleans Playboy Club Jan. 9-29 . . . **Phyllis Diller** plays the Crow Room, Indianapolis, Jan. 8-22 . . . **Les Paul & Mary Ford** down fo the Riviera, K.C., Jan. 5-15, an for the Vapors, Hot Springs, Ark Feb. 26 for a week . . . **John Sondra Steele** set for the Colon Club, Omaha, Feb. 1-14.

Reno

Wiere Bros. set for four-wee date at Harolds Club, opening Jan 8. . . . **Vagabonds** signed for longterm pact (through '63) wit the Mapes Hotel. . . . **Andrini Bros** in Jan. 4 for six weeks at th Holiday Hotel. . . . **Nick Lucas** t Tahoe Harrah's Jan. 5 throug Feb. 1, then to Reno Harrah's Feb 2-March 1. . . . **Kirby Stone Fou** debuts at Reno Harrah's toda (Wed.) for one-month stand.

Eddie Fisher Cancels 4-Wk. Waldorf Booking

Eddie Fisher has cancelled out o his four-week booking at the Em pire Room of the Hotel Waldorf Astoria, N.Y., which was to hav started Feb. 22. Reason ascribed i the likelihood that neither he no his wife, Elizabeth Taylor, will b back from Europe by that date Miss Taylor is working on "Cleo patra" for 20th-Fox.

No replacement set yet by th hotel.

Inside Stuff—Vaude

The coffeehouse got official recognition as a culture spot in Canada when the Canada Council granted $600 to Le Hibou in Ottowa. Grant is for the room's sponsorship of poetry readings by seven top canadian poets during January and February.

Its principal weekly memership consisting of U. of Ottawa students, Le Hibou (the owl) features professional entertainment on weekends with members getting preferred admission charges. Weekend fare is folk music and jazz. During the week Le Hibou encuorages poetry reading, talks, amateur folk songs and music.

With no liquor or beer license (and not seeking any), the room can operate Sundays and admit children. Canada Council's condition on awarding the grant was that no admission be charged to the poetry sessions.

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Vice President

Miami Beach's 'Biggest Season'

Continued from page 41

the hoteliers will have their lineups fully set. What is obvious, however, is that the very same acts who demanded top prices on a standard one week-10 day pacting, are now evidently reluctant to forego that annual trip from the cold climes for a stay in the sun; usually a highly profitable one for what added up to a vacation.

Thus, they seem to be taking the one, two or three-date deals at different hotels, and at lower fees. Proving, one booker of such acts here insists, the beset-by-losses hotelmen's claim that they'd been victims, all along, of (1) either "the acts' avarice" of (2) being played one against the other by talent managers in the whip-hand position of handling a property too many cafe ops wanted.

The two big inns remaining on what was once the star-belt of hotel-row are the Eden Roc at Miami Beach and the Diplomat Hotel at Hollywood-By-The-Sea, a surprise entry. The third biggery with any top names is the Deauville, which in February will present Bobby Darin supported by Allen & Rossi and then Mitzi Gaynor for her first nitery appearance in the southeast (or the eastern seabord). The rest of the circuit presents a cluster of production and/or specialized revue ideas.

Roc's Potent Lineup

The Roc has the most potent lineup in its Cafe Pompeii history. Whether because prexy Harry Mufson had a wide choice for a change, is a moot point. He insists that he's paying as much, if not more, than the boodle ladled out his "draws" in other winters.

Among Roc returnees will be Eydie Gorme and Steve Lawrence (debuting the room now); Fran Jeffries & Dick Haymes arrive mid-January after the room is shut for a week, then in succession come Eartha Kitt, Milton Berle, Joe E. Lewis with Ella Fitzgerald, Alan King and the Barry Sisters. "New" faces to the Beach circuit will be George Burns and his package and Dinah Shore. Connie Francis and Al Hirt round out the lineup.

The Diplomat debuts its Cafe Cristal with a name lineup after a several years' absence from the nitery circuit with Sophie Tucker and Vic Damone just opened. Others, most of them familiars to the pubcrawlers hereabouts, include Sheila & Gordon MacRae, Buddy Hackett, Sam Levenson, Eleanor Powell in her first date in the area and Patti Page.

That's the weekly-or-longer catalog. Interesting are same names coming for the one-night stand bit at this "star show" or that: Frankie Avalon, Myron Cohen, Sam Levenson, Marion Colby, Dick Shawn, Henny Youngman, Tony Martin, Jack Carter, Georgia Gibbs, Jane Morgan, Della Reese, Abbe Lane and Liberace, among others.

Revues Everywhere

Revues are busting out all over. The Americana's "Spice On Ice" the long-running Jack Young click, holds over with a new edition. Lou Walters—whose packages at the Carillon have set a route-record entering their fourth year—introes a new edition, "Scandales de Paree," this week with a roster of Continental imports and a virtually new set of showgals and dancers.

Down the block Barry Ashton has brought in a new Gallic-angled production familiarly titled "Bonjour Paris" for the Deauville's Casanova Room. These are the trio of comparatively lavish shows.

Of a more specialized nature is the Israeli unit titled "Land of Milk And Honey" that reopens the Monte Carlo's long dark nightclub; at the Lucerne there's a lampoon on "West Side Story," with the obvious switch-label "East Side Story," produced by vet comic Eddie Schaefter and angled for the considerable group of vacationers who dig a Yiddish-American type of offering.

Indie spots are offering the intimate-topical themes, with Murray Franklin departing from his long-adhered to format via Selma Marlowe's "Caught In The Act." A new spot on 79th St. Causeway, Tony's Fish Market has a "cabaret theatre" with a package of young talent in book titled "6 Overboard."

Twist Joints Galore

The twist joints, of which a slew have been opened in recent weeks with most hotels adding their own such "musical" units, post a heavy competitive threat to the legit cafe circuit. The Peppermint Lounge crowd from Gotham has opened a southern settlement for the current craze on 79th St. Causeway and its doing big biz.

The Deauville has a contortions-theme going with a set of "pros" demonstrating as well as an orch imported for the installation in its Musketeer Room. Eden Roc has dittoed for its Harry's American Bar.

Copa City, which opens this year under aegis of Irv Kolker, will outnumber them all in personnel with two bands, two sets of vocalists and 24 instructors in The Twist "art" — but for added insurance he's got Belle Barth, Duke Hazlett and the Cootie Williams four in the big lounge. The Candy-Stik in mid-Beach is another click. Alan Freed has also made the pilgrimage from the north to open a Twist room near the latter spot.

Note also that Jack Benny will be in for a concert appearance with Fabien Sevitzky's U. of Miami Symphony at same time pal George Burns is at the Roc. He played a two-weeker at the Fontainebleau a few seasons back.

Summing up, it will be a "biggest" season in terms of a variety of entertainment choice for the tourists, and most certainly in the numbers of performers and musicians working around. Question now is, if the revue deals click and the name-spots don't, will that mean the end of the costly top act bookings with only the one-night stands remaining for this expensive contingent?

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SNAGS KILL MERGER OF 4 INDIE AGENTS

An attempted merger of several independent agencies has failed. Eddie Elkort, Jim Hetzer, who tours arena show, outdoor agent Leo Grund and Miles Ingalls would have combined a proposed deal. However, there were too many diverse elements to be fused into one office according to one of the participants.

Elkort, as a result, is opening his own agency with Gunther Serneau as his administrative assistant. Elkort until recently was with General Artists Corp., and Serneau at one time was aide to Eddie Risman, managing director of the Latin Quarter, N. Y.

Omaha Stringer

Continued from page 42

which has such live spots as the Rendezvous at the Statler-Hilton (with Bill Snyder's fine orch), the Palace Burlesque (with Tempest Storm) and the Billboard nitery. Toronto gets a lot of play from the visiting firemen, too.

Detroit & Chi Hot

Detroit—There's certainly plenty of everything here, ranging from slick offbeat singer Pat Scott at the Caucus Club to plenty of legit to strips galore. Knife & Fork Club, of latter, features Miss Tokyo, Miss Luzon and Kismet. "Proportionately unbelievable" Ann Howe is at the Brass Rail, Oriental Queen Jamira does the bellydance at the same spot and the Willis Shoe Club features "Strip-O-Rama" with Leslie Lynn ("The Girl in the Picture Frame"). Still around: Evelyn ("Treasure Chest") West.

Chicago—The homestrech and a pleasant visit with VARIETY's Les Brown and Morry Roth. Latter came up with best crack of the entire trip, "If you thought you saw a circus in Tulsa, wait until you're in the Playboy Club on Friday night." With Lynda Southworth as our Bunny, caught nine acts in the matter of a couple of hours, including the excellent Don Brooks Three in the new Playroom, and capped night by bumping into comic Mike Caldwell plus those vets of Chicago club dates, Lowe, Hite & Stanley. Made a swing of the stripperies, but the piece de resistance was at the Playhouse, where the girls disrobed to the titles of "Miss Iva G. String," "Fanny Shaker," "Torsa Topper," "Lotta Bumps," "Ima Peeler" and "Tassels Twirler." But the big night here was at the Playboy—it's good to see an old Nebraska boy, Hugh Hefner, making good. And how!

$6,000,000 Aid

Continued from page 41

viding airconditioning and better acoustics.

The higher floor will create in the auditorium's upper part a 7,928-set sports arena and in the lower part a 25,200-square foot exhibition area.

With the addition of the new building, this arrangement will permit the facilities to be used for different events simultaneously.

It's likely a single executive will be appointed to operate and maintain the improved auditorium.

The present auditorium's main floor and balconies seat just under 9,000, but acoustics and visions of the stage are under par. It's believed that this has kept a number of attractions away and hurt attendance for many events.

The auditorium project is expected to get under way early next year. Now under construction here are a Tyrone Guthrie $1,250,000 repertory theatre and a new $1,000,000 Cinerama theatre.

Guitarist's Kiddie Stunt

Albuquerque, Dec. 26.

Eddie Gallegos, guitarist and singer who specializes in the native folk music of the New Mexico Spanish nightly at La Placita supper club in Old Town Albuquerque, last week gave his 11th annual Christmas party for the kids, and pulled a crowd of almost 1,000.

Gallegos is assisted in annual cuffo treat by local service clubs and others.

How Mexico's Talent Union Functions

By EMIL ZUBRYN

Mexico City, Dec. 26.

National Assn. of Actors, which has recently initiated drastic regulations intending to police public and private behavior of its members, who must now toe the line and avoid scandal, drinking and drugs or face fines and suspensions (and new members must prove their conduct has been good and free of criminal records), is one of the best organized unions in Mexico.

Founded in 1935, the ANDA, as it is known here, has approximately 5,000 members allied with all phases of the entertainment industry: motion pictures, theatre, radio, television, opera, night clubs, vaudeville, circus, etc.

Union is financially sound for its realty holdings and cash are near the one million dollar mark today. Apart from the headquarters building, which doubles as a social hall, union owns the Jorge Negrete Theatre and five story building in which this is housed.

Theatre, one of the most modern in Mexico, has a plush lobby and cafeteria for the public. Installations are latest type including individual private dressing rooms with bath and shower. Among facilities of the annex building are gymnasiums for men and women, Turkish and Russian baths.

The union owns and supports The Actor's Home, which takes care of the aged and infirm of the industry. Operation of this social service, with a fluctuating guest list under 100 persons, costs union around $25,000 a year.

A Medical Clinic for actors, next to union headquarters, is about completed, with this representing a $320,000 investment. Building has 35 rooms with private bath, large and small operating rooms, laboratories, consulting rooms, X-ray facilities, blood bank, pharmacy and a cafeteria.

A special grocery store for members offers foodstuffs on credit and at prices below those prevailing in traditional retail stores or markets. Actors don't even have to trouble to write monthly checks since amounts due are discounted from their entertainment fees, collected by the union. Medication is generally offered to members at little or no cost.

The union also supports the Theatrical, Radio and Television Institute, with this a school of the dramatic arts. School has been in existence a decade now, anl many of Mexico's "new faces" are graduates of this establishment.

A special section of the Jardin Cemetery is reserved for union members. Other union services include maintenance of a retirement fund, life insurance, medical service and a monthly informative bulletin. Union has been relatively free of scandal or internal strife, and dues collected from members have invariably been invested in projects for the benefit of all.

New Zealand Paying Off

Continued from page 40

in that New Zealanders "like to see American acts." Moreover, acts that aren't doing too well in the U. S. can play effectively there through promotion and diskery cooperation. Miller says Yank artists are anxious to perform there but some U. S. performers ask fees that are "unreasonable," in his estimation.

He asserts that he doesn't expect acts to take any cuts. They can even ask and get a little more than they do here, but some artists want double what they get for a comparable U. S. gig that is "wholly unreasonable."

Cites Union Problems

There is a further union difficulty, Miller says, in that New Zealand provides a lot of work for U. S. tooters. But on the other hand the American Federation of Musicians makes it very difficult for overseas' acts to perform in the U. S. because it's hard for them to get into the union. If the AFM's attitude isn't relaxed, he thinks New Zealand and other overseas countries will soon bar Yank musicians.

Miller agrees that New Zealand is just starting to be an entertainment area. Tv is only beginning there and the state owns the radio and tv. In this area he points out that a governmental panel decides what disks are to be played on the air. Thus some artists that are big in the U. S. don't mean a thing there because their records never get a chance to be played.

Privately-owned radio will start next year, he says, but right now some things never catch on. An example is The Twist which according to Miller means nothing there because it hasn't been heard. On Chubby Checker, Yank twist idol, he declares, "If I got him for nothing I don't think I could fill money."

Miller expects next year to be an auditorium or make any the biggest yet, mostly because more name talent is coming to N. Z. due to the people's growing favor for stronger name acts. The average 2,000-seater can gross $7-8,000 per show, he asserts, at an average top of $4.20 which is usually scaled down to about $1.40.

In addition to its booking operation, Miller Asso. operates a diskery called La Gloria Records. The outfit is also the licensee for several Yank labels such as Reprise, Roulette, Audio Fidelity, Seeco and "a dozen little ones." It also handles Royal Arts of England. Miller says that, in all, there are 17 Yank labels represented in New Zealand.

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CURRENT BILLS

WEEK OF DECEMBER 27

NEW YORK CITY

MUSIC HALL — Lily Yokoi, Wazzans, Mary Jennings, Alan Cole, Choraleers, Stefan Gierasch, Tania Karina, Eugene Slavin, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

SYDNEY (Tivoli) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

BRITAIN

BLACKPOOL (Grand)—Ann Sears, Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

CARDIFF (New) — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid Deg Lane, Lester Sharpe & Iris.

LONDON (Palladium)—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

NEWCASTLE (Empire) — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—McCleverys, Johnny Barracuda, Larry Bonito.

BASIN ST. EAST—Louis Armstrong, Lavern Baker, Mitchell-Ruff 3.

BIRDLAND—Count Basie Orc.

BLUE ANGEL—Dave Astor, Andy & Bey Sisters, Tarriers, Bobby Short, Otis Clements.

BON SOIR—"Greenwich Village, U.S.A." Three Flames, Anders & Hadley.

CAMELOT—George Young Orc., Alan Freed.

CHARDAS—Anny Kapitanny, Tibor Rakossy, Dick Marta, Lia Della, Elemar Horvath.

CHATEAU MADRID — Hanna Ahroni, Luis Olvares, Nia Ampara, Bambi & Manoli, Raquel Mata, Pupi Campo Orc.

COPACABANA — Sammy Davis, Jr., Barbara & Hal Loman, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Lee Evans Three, Charlie Shavers Four.

HOTEL ASTOR — Paula Sydney, Lou Wills, Jr. Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee, Joe Furst.

HOTEL PIERRE — 'Steppin' in Society' Wilbur Evans, Fay DeWitt, Louise O'Brien, B & M Haggett.

HOTEL PLAZA—Saverio Saridis, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Vicky Autier, Chauncey Gray, Chiquito Orc.

HOTEL ROOSEVELT—Si Zentner Orc.

HOTEL WALDORF-ASTORIA — Carol Channing, Emery Deutsch Orc., Milt Shaw Orc.

HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.

INTERNATIONAL — Jackie Miles, Hi-Lads, Mike Durso Orc., Aviles Orc.

LATIN QUARTER—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK — Ronnel Bright, Andy Hamon.

LIVING ROOM—Don Rondo, Iris Paul.

NO. 1 FIFTH AVENUE — Christine Norden, Ted Lawrie, Hankinson & Silver.

ROUNDTABLE — Dorothy Donegan, Orchids.

SAHBRA—Four Avalons, Esther Tobbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alva Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianskv.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutcheon, Milrad & Colon.

VIENNESE LANTERN — Liane, Terry Amato & Salvatore, Ernst Schoen.

VILLAGE BARN — Dory Sinclair Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

VILLAGE GATE—Miriam Makeba, Les McCann Trio.

VILLAGE VANGUARD—Lambert, Hendricks & Ross, Raney-Konetz Four.

CHICAGO

BIRDHOUSE—Oscar Brown Jr., Ramsey Lewis Trio, Harold Ward.

BLUE ANGEL — "Limbo Pan Americana," Pablo Candela, Jessica & Irma, Lord Bambo, Lord Mike, Raphael Herman, Sir Slim Henry, Tito Perez Orc.

CLOISTER—Phil Tucker, Dobie Twins, Eddie Subway Orc.

CONRAD HILTON—"Ooh La La," West & Plaza, Margie Lee, Frederick & Brigritte, Lothar Weidemann, Brigitte Volt, Inez & Gordon, Boulevars-Dons (3), Boulevar-Dears (6), Gay Claridge Orc., Connie Mitchell, Collins, Raymond Orc.

DRAKE—Myron Cohen, Jimmy Blade Orc.

EDGEWATER BEACH—Ted Lewis Rev, Patti Prince, Chop Chop & Charlene, Eddie Chester, Don Davis Orc.

GATE OF HORN — Josh White, Judy Collins.

HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams. **Downstage Room**—Daniele Clary, Cy Touff Trio, Cliff Niepp Trio.

Le BISTRO — Barry Richards, Dick Ceasiro Trio, Larry Novak Trio.

LIVING ROOM — Meg Myles, Alberto Rochi, Joe Parnello Trio.

LONDON HOUSE—Don Shirley Trio, Eddie Higgins Trio, Larry Novak Trio.

MISTER KELLY'S—Irwin Corey, Rosette Shaw, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—George Gobel, Svite Sisters, Ben Arden Orc.

PLAYBOY CLUB — Yonely, The Diamonds, Nino Nanni, Ronnie Chapman, Inman & Ira, Fred Barber, Paula Greer, Don Rice, Gloria Van, Harold Harris Trio, Kirk Stuart Trio, Joe Iaco Trio, Bob Davis Trio, Larry Cummings.

SECOND CITY—"Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Roger Bowen, Bill Mathieu, Joan Rivers, Dick Schall.

SHERATON BLACKSTONE—Jan Norris, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S — Ben Blue Revue (20), Ivan Lane Orc.

CRESCENDO—Don Rickles, Billy Ward & Dominos.

DINO'S — Karen Dolin, Jack Elton, Steve La Fever.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

SLATE BROS.—Milt Trenier, Herkie Styles, Lanny Long Trio.

STATLER HOTEL—"Playmates in Rio," Skinnay Ennis Orc.

YE LITTLE CLUB — Ruth Olay, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Milton Berle, Dunhills, Amin Bros., La Scala Four, Leonard Sues, Donn Arden Dancers, Carlton Hayes Orc. **Lounge**: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys.

DUNES — "Philippine Festival," Boy Pecson, Baby Aquilar, Bobby Gonzales, Katy De La Cruz, Pelita Corales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. **Lounge**: Billy Eckstine, Gil Bernal, Denis & Rogers, One Plus One, Joseph Mack Four.

EL CORTEZ—Instrumentalists, Conolys, Bel-Aires.

FLAMINGO—Mitzi Gaynor, Flamingo-ettes, Nat Brandwynne Orc. **Lounge**: Della Reese, Don Cornell, Viva Mariachis, Pars & Patti.

FREMONT—Joe King, Zantacs, Newton Brothers, Cousins, Twisters.

GOLDEN NUGGET—Bob Wills, Novelords, Billy Thompson, Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Sunny Spencer.

MINT—Arthur Ellen, Skeets Minton, Jill Adams, June Knight.

NEVADA—Jay Orlando, Lynne Davis.

NEW FRONTIER—Minsky's Follies of '62," Dick Rice Orc. **Lounge**: Ink Spots, "Hot Lips" Levine, Marcy Layne, Fred Kushon.

RIVIERA—Harry Belafonte, Jack Cathcart Orc. **Lounge**: Billy Williams, Dukes of Dixieland, George Young Revue, Al & Jet Lorring, Hi-Tones, Clark Four.

SADDLE CLUB — King Henry Four.

SAHARA — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. **Lounge**: Mary Kaye Trio, Characters, Tunejesters, Jackie Jocko, Don Ferrera Four.

SANDS—Red Skelton, Copa Girls, Garr Nelson, Antonio Morelli Orc. **Lounge**: Terry Gibbs, Morrr King, Dave Burton.

SHOWBOAT—Red Foley, Little Jimmy Dickens.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs Slipperettes, Geo. Redman Orc. **Lounge**: Charlie Teagarden, Jack Prince.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge**: DeCastro Sisters, Roberta Linn, Bernard Brown.

THUNDERBIRD—"Flower Drum Song," Garwood Van Orc. **Lounge**: Billy Daniels, Sonny King, Vido Musso.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge**: Shecky Greene, Mafalda, Al De Paulis Four, Dubonnet Three.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls Novelites, John Carleton Orc.

HAROLD'S — Susan Barrett, Del Ray, Goofers, Don Conn Orc.

HARRAH'S (Reno) — Jack Ross Six, Kirby Stone Four, Judy Lynn, Harmonica Masters, Twin Tunes, Mellodettes, Red Coty.

HARRAH'S (Tahoe) South Shore Room—Louis Prima, Sam Butera and Witnesses, Dick Humphreys. **Lounge**: Tex Williams, Deedy & Bill, Abbie Neal and Ranch Girls, Tony Thomas and Tartans, Rene and Pledges, Mellodettes.

HOLIDAY—Nick Lucas, Joe Maize and Cordsmen, Town Pipers, Charles Gould.

MAPES—Vagabonds, Del Martins, Esquires, Joe Karnes.

RIVERSIDE—Riviera Room: "Life Begins at Minsky's," Lou LeVitt Orc. **Lounge**: Salmas Bros., Edi Domingo and Rene Remor.

WAGON WHEEL (Tahoe)—Kay Martin & Bodyguards, Surfers, Millionaires, Cables, Bobby Page, Magic Violins of Mexico, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Pinky & Perky, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models.

CARILLON — "Scandales De Paree," Colette, Riedinger, Ralph Young, Five Brutos, George Dorlis, Boreddadis, Roger Stefani Ballet, Jacques Oonnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four.

DEAUVILLE — Barry Ashton's "Bonjour Paris," Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

DIPLOMAT—Sophie Tucker, Vic Damone, Raye & Roman, Mandy Campo Orc., Van Smith Trio.

EDEN ROC—Eydie Gorme, Steve Lawrence, Corbett Monica, Phil & Mitzi Lawrence, Art Freeman Orc.

FONTAINEBLEAU — Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Ted Straeter Orc.

LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

MONTE CARLO — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israeli Dancers.

MURRAY FRANKLIN'S — "Caught in the Act," Terry Haven, Sandy Baron, Candi Scott, Judy Martin, Kurt Knudsen, Alan Byrnes, Kay Carole, Murray Franklin.

PLAYBOY—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Mariani 3, Peggy Lord.

SINGAPORE—Dinah Washington revue.

TONY'S FISH MARKET — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.

THUNDERBIRD — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

SAN FRANCISCO

BLACKHAWK—Mongo Santamaria Orc.

BLACKSHEEP—Earl Hines Orc., Fred Washington Trio.

EARTHQUAKE McGOON'S—Turk Murphy Orc.

FAIRMONT HOTEL — Tony Bennett, Ernie Heckscher Orc.

HUNGRY I — Bud & Kinsmen, Maya Angelou, Mark Russell.

JAZZ WORKSHOP — Al Grey, Billy Mitchell Six.

MOULIN ROUGE — Georgia Holden, Natasa, Donna Kaye, Robin Carroll, Jan Sellers, Ken Card, Johnny Coppola Orc.

NEVE—Carol Brent, Darrell Hutchinson Five.

NEW FACK'S—Buddy Greis, Tony Milo, Vernon Allex Trio.

ON THE LEVEE—Byron Berry, Vince Catolica.

PURPLE ONION—Hugh Romney, Ketty Lester, Gold Coast Singers.

365 CLUB — Shaw-Hitchcock Dancers, Roy Palmer Orc.

SUGAR HILL — Saunders King Trio, Apollo's Gospel Singers.

SAN JUAN

CLUB CARIBE—Paul Anka, Miguelito Miranda Orc., Pepito Arvelo.

LA CONCHA—Chad Mitchell 3, Floriana Alba, Noro Morales Orc.

FIESTA ROOM—Rolly Rolls, Gina Valdi, Pepito Torres Orc., Barletta Quartet 5.

FLAMBOYAN CLUB—Mary Sanchez & Bandamas, Lucho Navarro, Cesar Concepcion Orc.

MOULIN ROUGE—Humberto Morales Five.

SAND & THE SEA—Hal Hester, Calypsa Steel Band.

TROPICORO—Carol Channing, Charlie Fisk Orc., Joe Blanco, Violin Five.

Unit Review

The Golden Days Revue

Melbourne, Dec. 19.

Tivoli Circuit presentation of three-star revue. Stars Leslie Hutchinson, Alec Finlay, Freddie Morgan. Features Roy & Toaduff, Kenet & Jani, Mr. Grecos, Alistair McHarg, Anne Lane, Jandy, Rita Andre, the Golden Singers, Tivoli Toppers, Debonair Dandies. At the Tivoli Theatre, $2.50 top.

To mark its 60 years of vaudeville and variety at the Tivoli Theatre the management put together a special show which it hoped would be one of its biggest successes. "Golden Days Revue," one of the bestdressed and bestbilled shows seen in this city for some years, should drag even the keenest tv fans from their boxes.

One of the last outposts of vaudeville, the Tivoli has managed to attract customers the past five years since tv became its biggest opposition, but only by astute selection of shows and budgeting for shorter seasons than in the tv-less days.

Current revue has an Auld Lang Syne flavor with talented, hard-working Scot comic Alec Finlay as the top laughgetter, baritone Alistair McHarg, a braw figure of a man in kilt and plaid, and plenty of tartan-clad din from the Hawthorn City Highland Pipe Band yhich does a heather spectacular with the Golden Singers, Tivoli Toppers and Debonair Dandies all done up in tiny kilts.

Star of the show is Leslie "Hutch" Hutchinson, longtime favorite in Britain who's a newcomer to Tivgoers. He demonstrates sophisticated piano-playing and smoky voiced singing of such standards as "Beguine the Beguine," "Smoke Gets In Your Eyes" and "I Love Paris." But the vet performer mars his stint by staying onstage too long.

More suited for the outfronters is Alec Finlay, a wee man with big talent who scored here about six months ago when he did a three-nighter with tenor Kenneth McKellar, another Auld Lang Syner, in an all-tartan show. Finlay has toned down his broad Scotstuff for the locals and makes good comedy impact.

Former Spike Jones man Freddie Morgan proves as good at reaping applause as comic Finlay. He spins the oldies, but sticks to the good oldies and serves them well. He's also a whiz when it comes to his banjo-playing.

Roy & Toaduff are a couple of useful English boys to have in any vaude show. They spin out a variety of talents including a good vocal duet routine, dance segment, some slick clog dancing from Toaduff, and a hilarious burlesque number from Roy.

Kenet & Jani are as good a comedy adagio act that's been around these parts, and Greek balancer Grecos does some amazing things when upside down. Clever yet clown Jandy lends a nostalgic note to the show with a good old trouper's act.

Producer Knox Godrey has made excellent use of the $20,000 it took to stage this show. The costumes and setting are the best seen in this house in a long time. Even the braless gals that often decorate the Tiv's backdrops aren't missed.

The orchestra under Hal Moschetti capably handles the big musical score. *Burr.*

New Acts

SAVERIO SARIDIS
Songs
45 Mins.
Plaza Hotel, N.Y.

The Plaza's managing director Neal Lang is apparently making the posh hotel set alive to showmanship. In sponsoring Saverio Saridis in his Persian Room bow on Wednesday (20) Lang has pulled off a publicity coup in transforming a cop on the beat into a potential Mario Lanza and the rich man's Phil Regan at one and the same time. Lang seems to have an excellent ear for voice and an acute faculty of appraising a show biz potential, along with the courage to carry out his convictions. In this case it's an unbeatable combination that has made the night people of upper fifth Ave. aware of a new talent with a likely future.

Apparently things are starring in all directions for Lang's boy, Saridis. He has pressed a couple of sides for Warner Bros. Records and the same company will do his filmbiog. In the five weeks at the Persian Room, his increment will be equal to that of his annual salary for pounding the beat outside the Plaza. In addition, there is him to keep him prosperous for a long time.

Saridis does have a voice and appearance reminiscent of the late Mario Lanza. He's short, swarthy, shows the good features of his Graeco-Roman ancestry and seemingly has had sufficient faith in himself to devote a portion of his salary to vocal lessons. Gian Menotti has apparently done well for him in the pedagogue side. He has come in with a well designed catalog, plus a stage department that is quite pro for the first time in a nightclub.

Of course, he needs more experience. However, it didn't seem to affect his smooth renditions. He has a large well-developed tenor that has power as well as lightness, strength as well as delicacy. He carries with it a lot of feeling. There's the Italianate aura of grand passion, but there's also evidence of restraint in expression. Saridis has learned his lessons well. He took his career in his hand in opening ambitiously with "Vesti la Giubba," which he delivers in a manner that would do credit to a Met aspirant. There is the lightness of Lerner & Loew in "If Ever Would Leave You"; "I Will Follow You" (from "Milk and Honey") and in "Love is the Sweetest Thing." He shows versatility in handling a Leonard Bernstein medley, and also paces with "M'appari" and the Bach-Gounad "Ava Maria" and "Granada." It's a well-rounded recital that shows a rather complete log of his accomplishments.

It must have been a wondrous night for the 18th Precinct, a generous sprinkling of whom occupied the tables. It's recorded that not a parking ticket was written and not a misdemeanor was recorded during the time Saridis sang. The spirit of the season as well as sweetness of success in the making overcame the assemblage as well. The bulk of the clientele rose to give Saridis a standing ovation at his conclusion. *Jose.*

LILLIAN KNIGHT
Songs
15 Mins.
Hotel Statler Hilton, N. Y.

Lillian Knight is an attractive blonde who holds down the Terrace Room of the Hotel Statler Hilton on her own with the backing of the Tom Purcell Orch which also provides the dansaption later. Miss Knight has progressed exceedingly far for a comparative beginner. Singing for a rather brief period professionally, she has a good sense of stage deportment and a steady song projection.

There is still a lot of territory in which Miss Knight must traverse before she reaches a peak. The most pressing is a greater development of her middle registers. She has to infuse more color in that bracket. Her lower-range and the falsettos are firstrate.

Miss Knight has a good catalog and seems to be best on ballads. She hits it off quite well in such tunes as "In Other Words" and "When I Fall in Love." Her rhythm numbers are also well-delivered, but her major forte seems to be the slow languorous ballad. She has a greater feel for these tunes. *Jose.*

DON SHERMAN
Comedy
32 Mins.
hungry i, San Francisco

Don Sherman is a blocky, balding new-school comic who gets very funny as he gets into his act.

Walking into a cold audience, he has a little trouble warming up, and tries a few time-tested one-liners ("I ran up a $1,500 bill on my Diner's Club card and charged it to American Express"), none of which really pan out. But when he moves into the meat of his act—a long, funny story about swerving to miss a pig on the road near Windsor, N. C., and a couple of "hypothetical" dialogs centering around U-2 pilot Francis Powers and Nikita Khrushchev—he does fine. Sample line: "Nikki baby, a lot of things about you don't make it, like those $29 suits."

He sounds a good deal like Lenny Bruce—New York accent and the hip words like "dig"—but he omits Bruce's blue words and, as his acts rolls along, his way of thinking evidently is more attuned to Bob Newhart's. If this reflects a considered blunting of shocking satire to remain within the bounds of middle-class (and nightclub) morality, so be it. With some further sharpening and audience exposure, Sherman may turn into a firstrate comic. *Stef.*

JILLA WEBB
Songs
17 Mins.
Hungry i, San Francisco

Jilla Webb is a nice-looking brunet with a strong, expressive voice who used to sing with Harry James' band.

She opens with "Lonesome Road," and follows with five other standards, best of which is "Man That Got Away."

Backed by pianist Don Asher, guitarist Eddie Duran and bassist Carlos Duran, she swings well and shows considerable poise. But it's also evident that she misses a big band behind her and that the usual disconcerting nightclub crowd noises bother her—it's quite different to sing right on top of the audience (as at the hungry i) and to sing off a stage in a very large room.

Miss Webb, in addition, tends to sing everything straight, to show no gimmicks which will differentiate her in the crowd's minds from dozens of other vocalists. Working with a big band, it probably was a good idea to submerge her individuality, but working alone she must try much harder for that something special — whether it's in her between-numbers patter or in the songs themselves—that will give her act a stamp of uniqueness. She's got the basic tools. Now she has to use them more effectively. *Stef.*

Vienna Icer

Continued from page 42

performances. There are now two Viennese Ice Revue ensembles touring Europe. Petter said that he prefers only one ensemble but had to set up a second company to meet booking. With regard to the cast, he asserted that it's not to hard to find soloists, but much more difficult to form a ballet. The girls are so pretty that one after the other "finds her man and gets lost."

The greater part of both ensembles' touring cities is located in Germany, Holland and Denmark. Some East European countries, notably Hungary, had to be given the brushoff due to currency difficulties. Moscow, Petter said, is something else. Appearances in the Soviet capital don't impose money difficulties.

Petter declared that his troupe could also appear in England but thought it wouldn't be wise. The ice business has nearly been killed in England, he said. He explained that the English troupes have been presenting operetta-type shows, (with the performers singing, that's to say they just opened their mouth and pretended to sing, with loudspeakers carrying the music). "This sort of rubbish killed the ice revue in England," he opined. *Hans.*

Hotel St. Regis, N. Y.

Vicky Autier with Angelo di Pippo; Chauncey Grey Orch and Chiquito's Rhumbas; $3 and $4 cover.

The Maisonette of the Hotel St. Regis is really back in stride with its continuing "Continental" policy. Biz has been good and, opening the week just before Christmas, Vicky Autier had a turnout that would satisfy the boniface of any bistro at any given week. The joint seemed to be jumpin' and the Franco-American songstress pleased the outfronters with a neat 45 minutes of Gallic, English, Spanish and Italian ditties. Wisely, as with most savvy international entertainers she accents the lingo of the current engagement.

Backed by Angelo di Pippo, her special accordionist-musical director, she mixes up the tunes for a highly palatable score. Even the new French ballads are melodic and easily appealing and when she essays that French-Canadian potpourri of folksongs for her piano solo she does it with humor — jazz, cha-cha and kindred arrangements. Incidentally, Miss Autier is click on the Steinway as she is with the vocalisthenics.

Songstress follows Jean Sablon who, according to the pourboire brigade—the waiters, and they're the truest Arbitron rating on business—did very well at the b.o., as did Patachou, the opener. The booking with Colette Renard, the original "Irma La Douce," was a missout, chiefly because the French performer, beaucoup limited on the American nitery idiom as well linguistically, didn't know her audience potential. Miss Autier does. Charles Trenet, upcoming, has proved himself on that score many a time.

Chauncey Grey and the Chiquito Rhumbas supply the excellent dansapation and new maitre d' Rudy knows his room and his clientele. *Abel.*

Sands, Las Vegas

Las Vegas, Dec. 20.

Red Skelton, Tina Robin, Garr Nelson, Copa Girls (12), Torris Brand Orch (17); produced & Staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Red Skelton means money in the casino—he's another of Jack Entratter's stars who bring heavy advance reservations, and one who brings reservations from players.

Skelton is inimitable in his ability to flawlessly portray the clown, and inimitable in his ability to warm and hold an audience within minutes of his entrance. He adds many new visual and vocal bits to his turn on this trip, again proving himself one of Vegas' most valuable attractions.

Tina Robin is singing star of the bill, bringing in a handsome spurt of excitement. The comely blonde socks showmanship into her well-balanced repertoire, and pulls heavy mitting for her accurate carbons of such sister chirps as Kay Starr, Teresa Brewer, and Roberta Sherwood. Miss Robin, a definite asset to any program, winds her session with a rousing "Joshua."

A colorful, tuneful Renne Stuart, circus number, featuring baritone Garr Nelson and the Copa Girls (12) backed on opening night by the Torris Brand orch, (17) is the curtain-raiser. Nat King Cole returns Jan. 3. *Duke.*

Crescendo, L. A.

Los Angeles, Dec. 21.

Don Rickles, Key Howard Trio, Billy Ward & his Dominoes (4); $2.50 cover, two-drink minimum.

Insult must be the sincerest form of flattery. Don Rickles rolls merrily along "destroying" his audiences and they keep coming back for more. "The Emperor," as he affectionately dubs himself, takes on all comers, and opening night spared no one. "I hope Santa Claus gets stuck in the chimney," he barked.

For the uninitiated, Rickles' routine is split into 25 minutes of brushing barbs with the audience —including everyone from celebs to just plain folks—and an equal amount of time on intros of locals. Latter in the sincere as well as humorous vein.

Through the years, the machine-gun fire and scalding hat barbs have sharpened in both content as well as delivery. Rickles has also edited the sincerity bit to more palatable form. But the basis of his insulting humor is the same, ridiculing the ridiculous—bigotry. Race, religion, and of course, sex are the main themes of Rickles' humor.

Key Howard and trio back the comic, with both 88'er Howard and drummer Lenny Rose affable stooges for boss Rickles. Bob Ware clings protectively to his bass. Unsuspecting members of the audience still shill for Rickles' Indian bit. In his now-familiar tag, he admits soberly, "I cannot please everybody," but the once-freak act of Don Rickles is now assuming more warmth despite his icicle-sharp cutting comedy remarks.

Billy Ward & his Dominoes (4) returns to this boite after only a two-month absence. They are a happy, bouncy, well-trained musical machine. The repertoire is seemingly endless and their acro-antics while chirping are rigorously routined and mucho amusing.

The handsome Negro lads open with "When You're Smiling," segue thru rhythm members, including of course, a "Twist'er," and close with the "Saints," marching the audience through the nitery.

Ward and group are in for 10 days; Rickles, one month. *Army.*

Shamrock, Houston

Houston, Dec. 21.

Andy Williams, Phil Foster, Don McGrane Orch (11); no cover or minimum.

Andy Williams, youthful but still a bit elderly for the scream agers, presents a pleasant but overlong show in his first appearance at the Shamrock Hilton's Continental Room. Williams has pleasant pipes and presentation, a good change of pace and just the right touch of light humor.

On for 56 minutes, Williams, a disk and tv fave, does "You Do Something To Me," "Lonely Street," "Canadian Sunset," "Just In Time," "It Had To Be You," "Danny Boy," "Day In, Day Out," and others.

Comic Phil Foster, after a slow beginning, builds to solid begoff. His sharp comments on juvenile delinquency, marriage, motherhood, football players, home repairs, Las Vegas and other likely targets. He was on for 31 minutes.

Don McGrane Orch, beefed up by several of Andy Williams' own musicians, does good backing job. Entire show will play through New Year's Eve, with the upcoming show added for that night to make a lineup of Williams, Foster, McGrane Orch, Ford & Hines, The Taylor Twins and K. Bert Sloan and Dick Krueger Orch. *Skip.*

Harrah's, Reno

(Lounge)

Jack Ross and his sextet have always proved a potent lure in the Reno-Tahoe area—and this time around he's again proving his point, with good fresh material, smart arrangements and updated lines you're sure to be a winner.

Ross, in the several years he's played the Nevada circuit, has been one to carefully eschew the static status. His act is fast and strong, and there's always the new stuff to bring in both the Ross and non-Ross addicts. His empathic abilities, plus the instrumental talents of his sextet, combine to make a class act.

The leader, who doubles on cornet and trombone, also takes the emcee and comedic chores in firstrate manner. His story telling, his one-liners and his asides to members of the group result in top auditor endorsement. Group's catalog includes novelty (a hilarious spoonerism version of "Cinderella"), the standards, dixie, jazz, and the pop tunes. Also in the turn is his latest Dot recording, "Happy Jose."

Backing Ross are Ziggy Price on cornet and trombone, Don Luciani on accordion and trombone (he also is the group's arranger), Elmer Nemeth on string bass and vocal solo, and Billy Mondi on drums. Joni Wilson capably fills the femme vocal spot with nice stage style and vocal savvy.

Each member of the group shows much talent on instruments, and rapport (both internally and with tablers) is obvious. The repeated long-term bookings in Reno-Tahoe-Vegas suggest the Ross sextet will be making the scene for many more dates.

Ross is in through Jan. 10. *Long.*

Riviera, Las Vegas

Las Vegas, Dec. 21.

Harry Belafonte, George Kirby, George Arnold Dancers (15), Jack Cathcart Orch (19); produced by Elias Atol; presented by Ben Goffstein; choreography, George Arnold; stage direction, Milton Bronson; $4 minimum.

Harry Belafonte, probably the strongest single attraction ever to tread the Riviera boards, is back for a four-framer, during which time maitre d' Richard Hubert and his captains are certain to be kept extra busy. Belafonte has not performed here since May, 1959 — and the casino bosses agree it's good to have the handsome folk singer back.

Belafonte weaves a sophisticated yet mischievous line of patter into his memorable songalog, which is enhanced by dramatic lighting. At this outing he offers some numbers he has not done here before, including "Muleskinner Blues," "Ol' Smokey," "Erev Shel Shoshanim," "Michael, Row The Boat," and "Junanita."

He does "Hava Nagila," and relates an amusing account of his experiences with "Jewish Arabs" in the Israeli desert. His trademarks, "Jamaica Farewell," and "Matilda," are the highlights of the session. For the latter, he does his classic audience participation bit, displaying his ad lib artistry.

Backing the star musically is his own crew, the Vocal Three (Sherman Sneed, William Eaton, Cortez Franklin) and guitarists Millard Thomas and Ernest Calabria, bassist Norman Keegan, conga drummer Daniel Barrajanos, and percussion drummer Percy Brice. Group is supplemented by the fine Jack Cathcart orch (19), conducted on the first four nights by Robert DeCormier.

Comedian George Kirby pulls heavy yocks with his celeb impreshes, clicking biggest with Ed Sullivan and Pearl Bailey. He also imitates musical instruments to good effect, after initialing his turn with a song called "I'm A Happy-Go-Lucky Square."

George Arnold, heretofore identified in Vegas with ice revues, brings his two boy dancers, eight girl dancers, and five showgirls in for two sparkling production numbers which have verve and originality.

The Belafonte show is in until Jan. 22, when Dennis Day and Mamie Van Doren open. *Duke.*

Jazz Gallery, N. Y.

Miles Davis Sextet, Teddy Wilson Trio, Bill Henderson; $1.50-$2 admission, $2 minimum.

Jazz Gallery's current booking of the modern-era and swingtime reps, Miles Davis and Teddy Wilson respectively, provides an exciting variety bill. And last-minute addition of jazz-singer Bill Henderson makes it even more so.

Trumpet man Davis seems to be putting a bit more enthusiasm into this engagement on the stage and against the mood lighting of the refurbished Gallery than he's shown in recent turns around town. The notorious disappearing act was not a part of the set caught, and the sextet's familiar modern drive and moody blues funk were at a peak. Sidemen are perfect in support, if "Philly" Joe Jones does boom the drum a bit much. Group features, besides Davis, Wynton Kelly, piano; Hank Mobley, tenor sax; J. J. Johnson, trombone; Paul Chambers, bass.

Teddy Wilson, once a teacher of Davis at Juilliard (both men have classical training), adds contrast, melody and nostalgia with his sweet keyboarding. With him are Tommy Bryant on bass and Red Bruce on drums.

Bruce and Bryant return with a show of versatility to back singer Henderson, a very hip belter with extra-engaging projection. Only thing the lad needs is a new tailor. The tight "West Side Story" togs don't help the savvy presentation and song styling. *Bill.*

Living Room, Chi

Chicago, Dec. 18.

Meg Myles, Alberto Rochi, Sam Di Stefano Trio; $2.50 cover.

Living Room owner Dan Segal has brought in Meg Myles and Alberto Rochi for a period that covers the pre-Yule doldrums and runs through New Year's Eve.

Considering that Miss Myles had a host of negative conditions working against her on opening night, the shapely thrush acquits herself as a continually improving performer. She's much more able to get inside her songs than when last seen, and she's added some showmanly facets to what used to be a somewhat one-dimensional style.

Songstress particularly displays improvement in her ability to dramatize her songs, and those numbers that lend themselves to this sort of treatment come off as her strongest items. She scores solidly with such in song as song as "Flings," "Every Step of the Way," and "Something Cool."

Miss Myles' troubles at her first show are virtually a catalog of everything that can go wrong on opening night, and it might have taken a greater toll of a lesser trouper. The house was sparse, she was recovering from a flu bout, the microphone didn't work properly, and she had to work with some unusually rough accompaniment from the usually able Sam DiStefano on piano. Too, she was preceded by another singer.

Alberto Rochi was a member of the Los Chevales de Espana troupe until last October, at which time he debuted as a single in the Gotham edition of the Living Room. He's got the looks, pipes and savoir faire that could develop him into a hot potential for the class supper clubs.

Equipped with a rich baritone voice, the Argentina-born chanteur is a surefire femme-pleaser. His current catalog is a bit heavy with Hispano chestnuts ("Malaguena," "Granada," etc.), but he also does well with "Autumn Leaves" and a continental medley.

Pair is in till Jan. 2. Next bill has not been set. *Mor.*

Riverside, Reno

Reno, Dec. 17.

"Life Begins at Minsky's" with George Carl, Peiro Bros. (2), Yolanda Moreno, Freddy Manjon, Manolo Torrente, Tony DeMilo, Sweet Richard & Princess Kitty, Dancers (6), Showgirls (6), Nudes (4), Lou LeVitt Orch (10); $3 minimum.

This new Harold Minsky edition for the Riverside is tagged "Life Begins at Minsky's" but could be more aptly titled "Minsky Goes Latin" what with the accent throughout on the Latin theme. Regardless of how apropos the tag line, it's a full hour of the typical Minsky production: a nice diversity of acts, smart costuming (which failed to arrive in time for the two opening night shows), impressive choreography and fast pace. But there's a noticeable absence of a femme vocalist in any phase of the package.

George Carl more than fills the comedic spot with a Chaplinesque routine including fingers caught in his suiting, fast handwork with his hat, a bit of acro stuff alone and in tandem with his shapely spouse, comic walk, and mobility of face. Full turn is done sans chatter, and there's a suggestion it could be cut in spots (particularly the juggling of the hat) with no loss in act's value. Carl has it worked down to perfection in timing, and has the physical demeanor to enhance the visual appeal.

With two of the showgirls, singer Tony DeMilo (on for the opener and exit) parts the curtain with a number to set the theme, followed by full troupe of femmes in costumes by Madame Berthe, with choreog by Madame Kamarova and sets by Robert L. Grosh & Sons.

Peiro Bros. click with juggling routines using Indian clubs, hats, Chinese stick, golf balls, and blocks. Boys in addition to the juggling talents score with subtleties both vocal and visual.

Yolanda Moreno, a dark haired beauty with a classic proportionment of the avoirdupois, offers an exotic solo strip, and also works with four femme dancers in a sequence showing Freddy Manjon controlling the group with a bull whip. Manjon, alone, also proves a top talent in the choreo department.

Sweet Richard & Princess Kitty score with a display of limbo dancing in high tempo style. Manolo Torrente, a big voice with full command, capably handles the production singing chores.

Full show is backed in firstrate manner by the Lou LeVitt Orch, handling the sometime difficult score with elan. Dancers also rate mention for the well-executed terp routines.

Show in for indefinite period. *Long.*

Basin St. East, N. Y.

Louis Armstrong Orch with Jewel Brown; Laverne Baker, Mitchell-Ruff Trio; $3 cover.

Basin St. East is repeating what is virtually one of its top bills in time to catch the college holiday trade. Topped by Louis Armstrong, the session with Laverne Baker and the Mitchell Ruff Trio is a card of great potency.

Armstrong has kept the light shining for the original down south product for years and remains one of the great musical entertainers of his time. There have been some personnel changes in his outfit since he last played Basin St. The shuffles have merely accented the fact that Armstrong continues the basic cog in this musical cabal.

The standards ride smoothly and gracefully under the Satch's tutelage and the growling vocals provide an inestimable amount of pleasure for the poplace. Aside from such substitutions as Joe Darrensberg for Barney Bigard, the major change in the crew is in vocalist Jewel Brown for the late Velma Middleton.

Miss Brown, complete physical contrast to Miss Middleton, is gracefully proportioned and a more serious singer. She takes tunes for easy rides, has a wide vocal range that provides picturesque counterpoint in the falsetto registers and seemingly knows how to extract the most from any given number.

Again the Armstrong crew is a major hit in this jazz dispensary, and with the colleges out for the Christmas holidays this should be the major academic meeting ground for the period.

Laverne Baker, also a repeater here, is one of the standard turns in singing ranks. She is a smooth and experienced performer who is familiar with most of the tricks of the trade. She swings out robustly in the rhythm tunes with originality of expression, even does a parody for comedy relief and handles herself excellently in all vocal situations. Backed by her own rhythm trio, the entire effort comes off firstrate.

The Mitchell-Ruff Trio, comprising piano, bass doubling on French horn, and drum, is an interesting group which often invites intense listening. The musical figures are several cuts above the average and they produce some cerebral reactions. The horn work by Willie Ruff is one of the highlights of their turn. *Jose.*

Hotel Roosevelt, N.O.

New Orleans, Dec. 22.

Gene Austin & Whipporwills (3); Magid Triplets, Leon Kelner Orch (11); $2.50 weeknight minimum, $4 Sats.

To hang the name of Gene Austin on any marquee here assures better than good b.o. And in this reprise he's lost none of the lure for both locals and tourists. The old Austin magic is still there, hardly changed an iota since the old days, and the passing of the years have been so gentle to him that he still looks like a youngster.

First-nighters, obviously out for nostalgia, got a warm glow from such trademarks as "Lonesome Road," "When My Sugar Walks Down The Street," "Melancholy Baby," "After You've Gone" and his top seller, "My Blue Heaven." Austin sticks close to the evergreens closely identified with his name, and has no trouble keeping all hands in a responsive mood. His pipes still respond with the distinctive tones and his stylizing is unchanged.

Backing Austin are his Whippor-wills (Johnny Frank, who can mimic any musical instrument; Mona Clark, who doubles as vocalist and drummer, and Roberta Starr, trumpeter who's a whiz). All top instrumentalists, they whip up plenty of enthusiasm with their music and song when they're off on solos.

The Magid Triplets, also making a return appearance on this holiday bill, show much rehearsal and their song and dance stint is near flawless. The 19-year-olds have a refreshing look for the nitery set, and their choreog is top league. They whip up the biggest applause with their version of The Twist, with the aid of volunteers from the ringsiders.

Leon Kelner's musical crew continues on the bandstand, playing for terpers and backing the show superbly. Dancers flocked to the floor during the ankle-bending sessions. Kelner emcees capably and scores at the piano. *Lizz.*

Thunderbird, Las Vegas

Las Vegas, Dec. 20.

"Flower Drum Song," Jack Soo, Juanita Hall, Arlene Fontana, Romi Yamada, Jon Lee, Chao Li Franklin Siu, George Minami, Linda Harris, Florence Ahn, Bob Kino, Boy Dancers (6), Girl Dancers (10), Showgirls (8), Garwood Van Orch (13); presented by Monte Proser; directed by James Hammerstein; production stage manager, Ted Hammerstein; production stage manager, Ted Hammerstein; choreography, Carol Haney, and adapted by Carolyn Okada; scenic production, Glenn Holse; $4 minimum.

"Flower Drum Song," transplanted from Broadway to the desert, can bloom lustily for many more months if the enthusiasm of firstnighters here foresees the longevity of its new cycle. It's a beautiful show, done with charm and aplomb by topdrawer pros in all departments of its production.

Unique in that it's the first Rodgers-Hammerstein vehicle to be booked into a cabaret, its reception here, indicating a repeat click, should lard the way for more shows from the pens of the highly successful team.

Outstanding in the well-paced 95-minute Vegas version is Jack Soo as the hipster, complete with English slanguage, who operates a nitery in San Francisco's Chinatown. Although Juanita Hall gets equal billing with Soo, her role, possibly because of editing lietween N.Y. and Vegas, is comparatively small, although she does fine backboning of one production number.

Arlene Fontana, as the entertainer in Soo's club, matches scene-stealing with him. She's a looker with a vibrant personality and got cheers from first-nighters for her vital, libido-sparking vocal on the show's best-known song, "I Enjoy Being A Girl."

Romi Yamada as the delicate picture bride, and Jon Lee as the handsome juvenile are well-cast, and their voices are ideal for the festivities. Linda Harris is another of the effective performers, a beauty who sings "Love Look Away" just as it should be sung. Ballet dancer George Li shows brilliance in a brief bit of inspired footwork.

The production, presented by Monte Proser, is lavishly but tastefully designed by Glenn Holse, whose artistry with rear-projection screening adds a colorful, strong plus. The costumes by Berman are a most decorous embellishment. Carol Haney's choreography, as adapted by Carolyn Okada, shows imaginative flair, and Kenneth Kaplan's hair-styling is just right.

Robert Stanley conducts the Garwood Van orch with the proper finesse for the show, in for an indefinite run. *Duke.*

New Fack's, S. F.

San Francisco, Dec. 16.

Buddy Greco, Tony Milo, Vernon Alley Orch (7); $2 admission.

Buddy Greco, riding a wave of good record sales, booms into New Fack's and gets a solid hand from crowd. He opens his 48 minutes with "Day In, Day Out," follows with a fine series of pop numbers—"But Not For Me," "Taking a Chance on Love," "Hey, There," "To Each His Own" (up-tempo and excellent), "Second Time Around" and "My Kind of Girl."

Then he sits down to the piano and accompanies himself on a couple more tunes, does a piano solo (but no vocalizing) on "Misty," returns to the mike for his solid "Lady Is a Tramp" and winds up with his excellent rendition of "Around the World in 80 Days." At end of stint he's wringing wet and has to beg off after tossing in a series of extra choruses of "Around the World" for the whistling, stomping audience.

Greco has smoothed out since he last played here. He shows an easy assurance and mastery of his material, and seems to be in better voice than ever. His beat is infectious, his sense of rhythm nearly perfect, and he gets superb backing from his own drummer, Bobby Marinello, and Vernon Alley's band.

Contrast of the hip Greco to Tony Milo's opening 45-minute act could hardly be greater, yet each has his own fans and the pair make an interesting booking. Milo is an oldtime, all-pro singing comic, with standup lines to burn and some very funny Yiddish-dialect and Irish-dialect stories. Some are blue, perhaps, but his taste is faultless—indeed, his funniest stories are not blue.

Milo works with ringsiders a lot, even to point of bringing one man to center of stage to serve as a sort of prop, and this wins him much audience sympathy. He also uses funny hats, cane, a few other props, and does several tunes a la Al Jolson—"Sunny Side of Street," "Rockabye My Baby," "Mammy." Act, in fact, bears more than a trace of resemblance to Jerry Lester's. Milo winds up with a bit of philosophy and a pleasant, serious song which get him a big hand. *Stef.*

Harrah's, Tahoe

Lake Tahoe, Dec. 18.

Louis Prima, Sam Butera & Witnesses (7), Dancers (16), Dick Humphreys, Leighton Noble Orch (13); $3 minimum.

This Tahoe session for Louis Prima brings in some new, some old. The new includes the four femmes he's trying out (each for five nights) with a suggestion one will be picked to replace ex-spouse Keely Smith as a permanent fixture in the act, and an invite to tablers to come onstage for twist lessons, no doubt prompted by Prima's pic, "The Continental Twist." Latter is one of the first films re the dance craze to hit the screen. It's slated for New Year's Eve release in 50 key cities.

The old is represented by Prima's familiar and sometime frenetic styling coupled with the talents of Sam Butera & His Witnesses.

Show opener is handled by one of the Witnesses (in Oriental garb) announcing what's to come. Curtains part to reveal dancers in Chinese costume, with Prima and Butera soon rolling upstage in ricksha to set the tempo for the fast-paced 75-minute show. Butera & Witnesses, along with the Prima horn, join forces for a colorful "Chinatown, My Chinatown" dance production. Headliner follows for top endorsement to "Sorrento."

Package also gives each of the Witnesses chance to prove talent on solo bits.

Michele Lee, the first of the four chirps to work the five-night stint, shows good control, impressive stage presence and won good reaction from auditors. She essays "In The Eyes of My Love," and "You Made Me Love You," then teams with gravel-voiced Prima for "Undecided" and "When You're Smiling."

The three other singers to appear during the three-week date are Peggy Taylor, Dorothy Porter and Roberta Day.

Dick Humphreys, who's no newcomer to the Tahoe scene, shows in a solo offering he's one of the best of the saloon tappers. He's joined by 16 other dancers in the cast for terp sequences at time using both auxiliary side stages. *Long.*

Casino De Paris, Paris

(FOLLOWUP)

Paris, Dec. 15.

With its 1,000th performance, this Henri Varna musical revue starring Line Renaud shows it has nary a wrinkle in its old style envelope. Plenty of nudes, smart and clean costuming, some inventive numbers, a couple of okay acts, and, above all, Miss Renaud bundle this into a classical Gay Paree lure that holds its place as long as visitors want this type of show.

Miss Renaud's dancing is much more lithe and graceful as she goes into her third year. Her way with an audience also is fine for the forthright entertainment aspects of the house. She belts out raucous numbers, croons slow ones or goes down into the audience for good effect.

Old showman Varna also shows acumen in keeping costumes and scenery in good condition. The usual ribald sketches are out. Comedy relief is supplied by Miss Renaud's Carmen takeoff number and her chiding of first row bald pates.

Casino De Paris show, called "Plaisirs" (Pleasures), is due for another year on the boards here and then will be streamlined for transplanting to Las Vegas. Then spry octogenarian Varna will be ready to go through the rugged work of another show on which he thrives. Paris show bizites turned out to fete him and Miss Renaud on their third year. *Mosk.*

One Fifth Ave., N.Y.

Christine Norden, Ted Lawrie, Dick Hankinson & Fred Silver; $3 Saturday night minimum.

One Fifth Ave. is normally an easy showcase for the acts. The audiences are polite and the room sufficiently small so that talent can take it easy even when working sans mike. An excellent pair of pianists, Dick Hankinson & Fred Silver, gives the acts a lift with their backing.

Under these conditions, the current setup is disappointing. Christine Norden, British girl who had been in "Tenderloin," seems to throw her talent away on inconsequentials and dissipates her act. Ted Lawrie, while striving earnestly, handicaps himself by his choice of numbers.

Miss Norden starts tremendously, even getting vocal huzzahs for her first number, "Get Me to the Church on Time." But from then on, tasteless lines and a careless delivery drag her down. She should have left after the first tune, and would have probably been remembered as one of the strongest acts ever to hit here. Her attempts at comedy have little merit and this reflected on her subsequent tune deliveries.

Lawrie is essentially a smooth singer. He cannot be blamed for attempting to beat a path away from the usual run of songs. But in selecting numbers that require concentration, he failed to win audience attention. Nothing wrong here that a change of catalog couldn't cure. *Jose.*

Tidelands, Houston

Houston, Dec. 18.

Jack Teagarden (6); Jackie Gayle; no cover or minimum.

It was a blending of the old and new at this Tidelands Motor Inn nitery, with veteran bandsman Jack Teagarden, who began his career in Houston 40 years ago, and sharp young comic Jackie Gayle combining talents for a show generally greeted with enthusiasm by club patrons.

Teagarden brings with him five sidemen who have been with him for years, and wisely sticks to familiar tunes with which he has become associated. He shares spotlight throughout with other band members for such tunes as "Up a Lazy River," "Honeysuckle Rose," "St. James Infirmary," "High Society" and "Runnin' Wild." Pluses of the show are trumpet solos by Don Goldie and Barrett Deems' solo on skins. Don Ewell at 88s, Stan Puls on bass and Henry Cuesta on clarinet also are spotlighted. Band also plays for dancing.

Gayle, whose sharp, often blue material belies his cherubic looks, is also well-received. Gayle, who was brought in briefly a few months before to hypo a weak show, delights stagesiders with his comments on The Clan, Denver policemen, former Gov. Earl Long and others.

He has a funny skit about a hitchhiker on a Freedom Riders' bus, a bit of audience participation which comes off better than most, and a few character assassinations. *Skip.*

Prince George, Toronto

Toronto, Dec. 19.

Hi-Lites (3), Paul Grosney Trio; no cover.

Ready for the topflight niteries because of their youth, new faces and the ability to harmonize, The Hi-Lites are regaling the customers at the Pyramid Room of the Prince George Hotel. Trio is on three times a night for 30-minute stints, with 45-minute breaks.

Composed of Jimmie Nolan, baritone lead; Harry Harding, tenor, and Larry Sturino, bass, the harmony threesome opens with "A Lot of Loving to Do" and segued, when caught, into a medley of "sin" songs. Lads change pace from balladeering to a rollicking "Seventy-six Trombones" and complete first set with "Getting to Know You" and a medley of "smile" songs.

Strong backing is lent by the Paul Grosney Trio, with Grosney on muted trumpet; Jimmy Coxman, piano, and Mike Shannon, drums. Grosney also gives commendable impressions on the trumpet of Harry James, Bunny Berrigan, Clyde McCoy and Henry Busse. *McStay.*

House Reviews

Academy of Music, N. Y.

Johnny Mathis, U.S. Bonds, Timi Yuro, Bobby Lewis, Isely Bros., Jan & Dean, Belmonts, Crystals, Vibrations, Chantels, emceed by Murray ("the K") Kaufman; "The Comancheros" (20th).

For the past few years one of the certain signs that holidays are on hand has been the rock 'n' roll displays that suddenly appear. The demise of this form has long been predicted.

But experts are no longer going out on the limb, particularly since the elders of the community have taken up rock 'n' roll music by dancing The Twist to it. With such license from the parents, the youngsters can be expected to let loose all their inhibitions by screaming demonstrations whenever a new performer appears.

This year, however, the behavior seems to be somewhat under wraps. The young 'uns do not seem as demonstrative, and only a comparative few, at least at house caught, were screeching at their faves. It's still too early to tell whether nature is taking its course and whether the adoption of The Twist by the parents has diminished r'n'r's value as a symbol of revolt.

At the Academy of Music, WINS deejay Murray "The K" Kaufman leads the juvenile flock. He is not as keen about whipping up the frenzy as much as some of his predecessors did, and even admonishes the kids to "maintain the cool" while the performers work.

It's a comparatively hard job, emceeing this one and Kaufman's not too well equipped for the job. This was amply demonstrated at his loss of rewarding verbiage when there was a stage-wait until the musicians could be set up for Johnny Mathis.

Mathis, incidentally, is the first headliner of a series, Bobby Vee and Dion are the others during this 10-day stageshow. He's quite a change of pace from the frantic operations of the other singers. The skill in which he moves should be a lesson to most of the others on the bill.

Mathis can get the effects in a more subtle manner. Even the kids appreciate his shadings and hues when painting a romantic picture for the youngsters. Before this audience, he brings with him 16 extra musicians, aside from Sam "The Man" Taylor's Orch. And the sound of soft strings and an equally soft, purring voice is a tremendous relief here.

There are other headliners of note namely U. S. Bonds, who comes on with a saxist behind him. Bonds, like many of the others, is energetic and forceful, and works hard at delivery. Like his colleagues, he has little to do but take off after two numbers.

The longest turn is by the Vibrations who extend their playing time as though they were deliberately working hard in order to be discovered. Another single is Bobby Lewis who does a little better because of eccentric dance movements. There is also Timi Yuro, a young girl with a tremendously large voice, who has a good enough start to keep going when and if r'n'r fades out.

Then there are the groups. The foremost is Joey Dee & The Starlighters who leaped into big money with their engagement at the Peppermint Lounge, N. Y., where The Twist took hold. The organ encountered some mechanical trouble, and what they had to offer with Sam Taylor Jr. fronting, seemed not much different than any other turn on the bill.

There were the Belmonts, who until recently had Dion fronting them. Latter, incidentally, is also one of the headliners on subsequent days, and thus this trio will be reunited with their old headman. Jan & Dean show a rockabilly beat. The Isely Bros., Crystals and Chantels are among the others who are billed in this soiree. It's quite a thing to sit through.

The economics of the r'n'r sessions are also something to behold. The starting price was $2 with $3 for the loges, and chances are this will be the bottom set of prices during this run. But then again, the payroll for the extra private guards on constant patrol runs high. One of them even walked the beat with a walkie-talkie. *Jose.*

Alhambra, Paris

Paris, Dec. 12.

Jane Breteau presentation of vaudeville revue staged and choreographed by Roland Petit. Stars Zizi Jeanmaire; features Little John, Palermo & Phillips, Claude Garden, Jean Ferrat, Andre Prokousky, Roland Petit Ballet (27); costumes, Yves Saint-Laurent; musical arrangements, Jean-Michel Defaye; $3.50 top.

After a film, a legit musical comedy and a ballet outing, none of which quite made it the last few seasons, Roland Petit comes back with a smash vaude revue built aronud the terp and chirp qualities of Zizi Jeanmaire. It should have this outsize house, the Alhambra Maurice Chevalier, doing sock biz for over a month.

Its savvy wedding of classical-modern dance to house demands, in eyecatching values and inventiveness, should have this drawing buffs and pleasing house regulars. Add to this a series of well chosen acts and Miss Jeanmaire in top form to build a show with that Parisian taste and glitter plus Yank pace and dynamism.

Miss Jeanmaire comes on for the end ballet in the first part, a telling evocation of the turn-of-the-century type dances for a colorful whirl. She displays grace, presence and a hoydenish charm as a little seamstress who gets her apache man. In part two she comes out with a black sweater and her neat gams sheathed in black stockings.

Her songalog, which veers from a haunting torch tune to bouncy production numbers, shows she can entrance with song as well as dance. A neatly simulated rock and roll, aided by three dancers; a charleston bit, and a ditty about feathers and the music hall all help build her carefully worked out song half to top proportions.

The male dancers, three at first, come out with huge feather fans which seem animated around Miss Jeanmaire as she sings about her feather bit. Then a whole flock of fans surround and float about her to build this into a most witty and beguiling number.

Petit is in rare form throughout. He has brought together an expert dance troupe with classic roots but also with a fine flair for modern and vaude terp. Andre Prokowsky stands out in a dance with Miss Jeanmaire and Rino Adpietro, Luis Bernardo and Felix Blazska are also helpful as foils for Miss Jeanmaire.

Short ballets, "Scaramouche" music by Darius Milhaud, "Tarentelle," a dance by Rossini, and "Espana," written by Chabrier, all benefit from svelte streamlining, bounce and zest with the expert costumes of Yves Saint-Laurent also helping.

Petit has at last found the right music hall for the modern and classical mixture of dancing which he has been experimenting with the last few years.

Acts also are of high calibre. Little John does brilliant balancing on canes in form that rates top mitts. Ditto Palermo & Phillips in a fast and dextrous juggling turn. Claude Garden adds a highstring harmonica virtuoso bit and Jean Ferrat displays an ease and charm in a song stint that's reviewed under New Acts.

Petit has given the burgeoning music hall scene a new fillip with this combo vaude show and revue. *Mosk.*

Lutherans

Continued from page 1

but two other Greensboro houses have balcony sections "reserved" for Negroes.

Street received a letter from Barney Pitkin, general sales manager for DeRochment, stating in part:

"As previously mentioned it is the policy of Lutheran Film Associates as well as our office to serve this picture in integrated theatres only."

Street managed theatres in various upper New York State cities for a number of years before settling here and buying the Cinema Theatre, which is located near the campus of Woman's College.

Shows on Broadway

First Love

Roger L. Stevens & Frederick Brisson (in association with Samuel Taylor) presentation of drama in three acts by Samuel Taylor, based on the book "Promise at Dawn," by Romain Gary. Staged by Alfred Lunt; scenery and lighting, Donald Oenslager; costumes, Theoni V. Aldredge; soundscore, Charles Paul; associate producer, Victor Samrock. Stars Lili Darvas, Hugh O'Brian; features Rex Thompson, Claude Gersene, Tim O'Connor, Sandor Szabo, Jack Bittner, Boris Marshalov, Reynolds Evans, Sasha von Scherler, Zohra Lampert. Opened Dec. 25, '61, at the Morosco Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Romain ..... Hugh O'Brian
The Boy ..... Claude Gersene
Nina Kacew ..... Lili Darvas
Police Sergeant ..... Bert Conway
Policeman ..... Peter Gumeny
Schoolboys Dale Whitman, Peter de Vise
Moving Men Brendan Fay, Dale Johnson
Violin Master ..... Guy Arbury
Shooting Master ..... Dan Keyes
Fencing Master ..... Chet London
Grand Duke ..... Boris Marshalov
The Adolescent ..... Rex Thompson
Mariette ..... Sasha von Scherler
Tennis Club Secretary ..... Dan Kayes
King of Sweden ..... Reynolds Evans
Tennis Coach ..... Chet London
Ivan Malekhine ..... Sandor Szabo
Waiter ..... Guy Arbury
Rene Bouchard ..... Tim O'Connor
Ilyena ..... Zhora Lampert
Rinaldi ..... Jack Bittner
Airmen ..... Bert Conway, Dan Keyes, Guy Arbury Peter Gumeny, Chet London, Brendan Fay
Capt. Moulignat ..... Dale Johnson
Hotel Proprietor ..... Guy Arbury
Hotel Waiter ..... Dan Keyes

Perhaps legit isn't the most suitable medium for "First Love." The original Romain Gary book, titled "Promise at Dawn," is reputed to be a beautiful and moving autobiographical story, and the material should make a stunning picture.

The Samuel Taylor dramatization, which opened Monday night (25) at the Morosco Theatre, seems cramped by the limitations of the stage, and it suffers in the casting and performance. Since the Roger L. Stevens & Frederick Brisson production (in association with Taylor) is apparently expensive to operate, it stacks up as a dubious financial venture, although it offers interesting theatre.

"First Love" is the show from which Elizabeth Bergner (she recently changed the "s" in her first name to the more usual "z") was to have made her return to Broadway after an absence of some 20 years, but from which she withdrew during the tryout tour because of "illness." To succeed the German star, whose personal raves tended to overshadow the reaction to the play in New Haven, Boston and Philadelphia, the management drafted Lili Darvas from a featured but secondary role in the touring "The Far Country."

With due credit to Miss Darvas, who displayed admirable daring in accepting such a challenge on short notice and who gives a competent and at times touching performance, she does not suggest the indomitable go-getter, the stop-at-nothing mother who dominates her adored son and cajoles or bullies everyone who might contribute anything toward his becoming the man she is determined to make him.

Although Nina Kacew is hardly a great woman, she is great in her son's eyes, and must have something of greatness to an audience if "First Love" is to succeed. She is described in an early scene as "wonderful and terrible," and the script tends to bear it out. She is certainly a maternal bulldozer, who, with a devotion and dedication that survives even death, drives and inspires her son to a compulsion toward greatness as a writer, soldier, diplomat and a man, especially as a Frenchman.

Since she and the son are impoverished Russian-born Poles, she an ex-actress apparently unmarried, only a relentless woman could hope to get to France, become French and achieve any of the grandiose ambitions she takes so for granted for the lad. But nothing daunts or thwarts Nina Kacew, although her ceaseless boasting, pleading, demanding, and her frequently unscrupulous or shameless tactics often make the boy writhe, or even retch, with embarrassment.

Taylor has been unable to compress this sprawling, episodically reminiscent story into stage dimensions, and his dramatization occasionally takes awkward form, such as device of having Gary portrayed by three different actors representing the hero respectively as a small boy, adolescent and adult, at times discussing the action and the mother with each other.

It may be worth noting, however, that despite its faults, this Gary-Taylor work is a welcome relief from the deluge of contemporary plays of degradation, despair and self-pity. "First Love," apparently like the original book, is a tribute to the dignity and courage, even the grandeur, of the human spirit. As a mother, Nina Kacew may resort to methods from which less obsessed parents would shrink, but her selfless devotion and matter-of-fact bravery are awesome.

Therein may lie one of the pitfalls of this production. For although the performance Miss Darvas has the down-to-earth directness of this remarkable and at time infuriating woman, it lacks the stature, or the personal magnetism and projection to make the character both believable and emotionally compelling to an audience. Considering the brief time she has had to get up in the part, however, her playing amounts to something of a triumph.

Hugh O'Brian, the Wyatt Earp of tv, is making his non-musical Broadway debut as the adult Gary, and he gives a credible, unaffected and agreeably masculine performance that will probably gain greater dimension and finess with continued playing. Claude Gersene and Rex Thompson are engaging as the hero as respective moppet and teenager.

Other notable performances are given by Sandor Szabo as a disarming Russian actor with a significantly personal interest in the young hero, Sasha von Scherler as a maid who teaches the youth the facts of life, Zohra Lampert as a rather mannered Hungarian girl the young man loves tragically, Boris Marshalov as a former Tsarist nobleman, Jack Bittner as a French taxi driver and Reynolds Evans as the late King Gustav of Sweden (the one who was a tennis enthusiast into his 80s).

Alfred Lunt, taking one of his occasional leaves of absence from acting, has staged the shapeless play with commendable cohesion and pace. Donald Oenslager has designed an arrangement of steps, panels and drops to represent the ever-changing assortment of locales, with lighting that has the merit of unobtrusiveness. Theoni V. Aldredge has provided suitable costumes and Charles Paul has supplied a dramatic and occasionally distracting soundscore.

Despite its absorbing and rewarding qualities, "First Love" is unsatisfying theatre, but it has the makings of a smash picture, particularly if, as reported, Ingrid Bergman is to be the femme star.

Hobe.

Take Her, She's Mine

Harold S. Prince presentation of comedy in two acts by Phoebe and Henry Ephron. Staged by George Abbott; scenery and lighting, William and Jean Eckart; costumes, Florence Klotz. Stars Art Carney, Phyllis Thaxter, Elizabeth Ashley, Richard Jordan, June Harding. Opened Dec. 21, '61, at the Biltmore Theatre, N.Y.; $6.80 top weeknights, $7.50 Friday-Saturday nights.

Principal ..... Nicholas Saunders
Mollie Michaelson ..... Elizabeth Ashley
Frank Michaelson ..... Art Carney
Anne Michaelson ..... Phyllis Thaxter
Liz Michaelson ..... June Harding
Airline Clerk ..... Ron Welsh
Emmett ..... Stephen Paley
Adele McDougall ..... Jean McClintock
Sarah Walker ..... Louise Sorel
Donn Bowdry ..... Tom Bramum
Freshmen Marty Huston, Ron Welsh
Richard Gluck ..... Walter Moulder
Alfred Greiffinger ..... Paul Geary
Alex Loomis ..... Richard Jordan
Mr. Whitmyer ..... Heywood Hale Broun
Linda Lehman ..... Susan Stein
Clancy ..... Joe Ponazecki
Mr. Hibbetts ..... Ferdi Hoffman

There should be a serviceable television show and a picture in "Take Her, She's Mine," which opened last Thursday night (21) at the reconverted Biltmore Theatre. It's already been the basis for dozens of films and hundreds of tv and radio programs. It's also provided a few stage hits, and will probably do so again in this Phoebe and Henry Ephron version.

Since the Ephrons, producer Harold S. Prince and director George Abbott, not to mention the backers of the project, were presumably aiming at boxoffice success and hefty dividends rather than critical and prize honors, this situation family comedy remake obviously serves its function. It should do for Broadway, be profitably transferred to both theatre and home screens, and become a stock royalty bonanza.

Give it its due—it's well done in the present instance. The authors have taken the old formula of the overgrown adolescent father, tolerant mother and intense teenage children, in this case daughters, and have provided the requisite comedy situations and lines, shrewdly salted with quips about such sure-thing subjects as southern California weather, eastern sophistication, Harvard intellectualism, Chet Huntley and Dave Brinkley, ballad singers, avant garde poetry, coffee joints and the sex standards in our higher institutions of learning.

The show has been ingeniously designed and produced, expertly staged by George Abbott, and is persuasively played by Art Carney as the silly but nice parent, Phyllis Thaxter as his sensible, amused spouse and Elizabeth Ashley in the plum role of the fervent older daughter. The play is about approximately nothing and there isn't the semblance of a surprise, but it passes an evening agreeably enough and there are frequent "nudge" jokes of the sort a relaxed audience can mistake for wit.

Since a large portion of the ticket-buying public is probably in the age bracket to have children of highschool and college level, "Take Her, She's Mine" has a built-in boxoffice come-on. It also has personable if stereotype characters and situations and a few genuinely amusing moments. The result should be another cleanup for the authors of the mid-1940s farce, "Three's a Family."

The program says that the Ephrons are residents of Beverly Hills and have four daughters, so "Take Her, She's Mine" may be at least loosely based on fact. If so, this is a case of life mirroring art, or at least show biz, as the family presented here is more than a passing facsimile to countless others that have romped through films and across the kilocycles.

The players give considerable substance and interest to the stock characters and situations. Carney gives a skillful performance as the Ozzie Nelson-style parent. He is believable, gets his laughs unerringly and gives the illusion of effortless spontaneity. Although the character is foolish, he remains likeable.

Miss Thaxter, who was a promising stage actress before going to Hollywood some years ago for a series of sensitive film portrayals, is decorative and unobtrusively deft as the mother who spends the evening being understanding and delivering the straight lines. Miss Ashley is attractive and plausible as the impulsive girl who goes east to college and agonizes her parents with her romantic and quixotic entanglements.

There are also telling performances by June Harding as the observant and forceful younger sister who provides the predictable here-we-go-again finale scene, Richard Jordan as an argumentative Harvard youth who learns that it pays to take things easier, Jean McClintock and Sarah Walker as worldly college girls, and Stephen Paley as a gauche local swain.

William and Jean Eckart have designed an effective arrangement of sliding screens and rolling platform settings to represent the alternating California and New England locales, and Florence Klotz has supplied appropriate costumes.

With the opening of this production, the refurbished Biltmore Theatre resumes as a legit house after 10 years as a television studio. By coincidence, "The Number," the last play done there under the previous stage regime, was also staged by Abbott, who then operated the house in partnership with Warner Bros.

As the first offering of the theatre's new setup, "Take Her, She's Mine" is inconsequential and passably amusing.

Hobe.

'Write Me a Murder' Set For Production Abroad

Frederick Knott's "Write Me a Murder," which Compass Productions is presenting on Broadway, is being snapped up for the foreign market. Scandinavian rights to the script have been sold to Lars Schmidt and deals have also been made for productions in Holland, Belgium, Mexico, Italy, Australia and New Zealand.

There have also been bids from London managements and negotiations are currently in progress for productions in Brazil, Greece, Czechoslovakia, France, Germany, Argentina, Uruguay and Chile.

Ben Edwards is designing the sets and lighting for the Broadway production of "The Aspern Papers."

Inside Stuff—Legit

The major conventions and exhibitions that are expected to draw sizable influx to New York during January, with their respective dates and estimated attendance, according to N. Y. Convention & Visitors Bureau, include the Sporting Goods Fair, Jan. 7-10 (3,000); National Fashions Exposition, Jan. 7-10 (6,000); National Retail Merchants & Affiliated Groups, Jan. 7-12 (5,000); National Motor Boat Show, Jan. 13-21 (40,000); National Assn. of Textile & Apparel Wholesalers, Jan. 14-18 (2,000).

Also, N. Y. Lamp & Homefurnishing Accessories Show, Jan. 14-19 (10,000); N. Y. Furniture Show, Jan. 15-19 (10,000); Armory Furniture Show, Jan. 15-19 (12,000); Transportation Assn. of America, Jan. 16-17 (1,000); N. Y. State Assn. for Health, Physical Education & Recreation, Jan. 19-22 (1,500); Northwestern Retail Lumbermen's Assn., Jan. 20-22 (2,000); National Domestics & Linen Show and N. Y. Curtain & Drapery Show, Jan. 21-25 (3,000).

Also, the Institute of Aerospace Sciences, Jan. 22-24 (2,000); American Physical Society and American Assn. of Physics Teachers, Jan. 23-27 (2,000); Start Your Own Business Exposition, Jan. 26-30 (10,000); National Assn. of House to House Installment Companies, Jan. 28-31 (1,000); American Institute of Electrical Engineers, Jan. 29-Feb. 2 (3,000).

Shows Out of Town

Giants, Sons of Giants

Wilmington, Dec. 22.

Charles A. Totero & William F. Cioffi presentation of drama in two acts by Joseph Kramm. Staged by Jack Landau; settings, Peter Larkin; lighting, Tharon Musser; costumes, Edith Lutyens Bel Geddes. Stars Nancy Kelly, Claude Dauphin. Opened Dec. 21, '61, at the Playhouse, Wilmington.

George ..... Perry Skaar
Marianne ..... Peggy Lang
Bennett ..... Alfred Toigo
Myra ..... Nancy Kelly
Mrs. Elder ..... Eda Heinemann
Mr. Maguire ..... Harry Gresham
Frank Brisset ..... Claude Dauphin
Logan Harvey ..... Franklin Cover
Jane ..... Justine Johnston
Libby ..... Robin Adair
Alex Wilkins ..... Paul McGrath
Edward Fenner ..... Tom Shirley
Klinger ..... Woodrow Parfrey
Lucy Harvey ..... Lori March
Gensup ..... Al Saxe
Mrs. Gensup ..... Betty Henritze
Burke Harrison ..... John Call
Maid ..... Renne Jarrett
Club Attendant ..... Glenn Walker

Joseph Kramm's drama of a doctor whose dream is to build a clinic for people who cannot afford regular medical care is short on action and long on words. Some of the scenes are excellent, but the total effect is disappointing. The entire play involves the doctor's project and the problems involved, such as fund raising and the like, and the whole thing becomes weary for an audience seeking entertainment.

Kramm has provided a literate script, but it is too intense on the single theme of the one subject. The ending doesn't help as the doctor suddenly decides he cannot compromise his integrity as a human being with the materialism necessary to the success of his project. He refuses the help of a millionaire who offers to match any funds raised. At the end the hero is left a broken man, still ready to help the unfortunate, but only on his own terms.

The author has apparently tried to present a psychological study of a sensitive man with high ideals and a low regard for practicalities. The cast is excellent, and the settings and lighting effects are fine.

Nancy Kelly is dramatic and impressive as the doctor's wife who, at first, fights her husband's clinic plan and then becomes his true supporter to the end. She gives a performance which adds to her stature as an actress.

Claude Dauphine gives a brilliant portrayal of the doctor, especially in the last tragic scenes. Other fine portrayals offered by Paul McGrath, Tom Shirley, Woodrow Parfrey, Perry Slaar, Peggy Lang, Franklin Cover, and Justine Johnston.

But performances do not make a play and "Giants, Sons of Giants" lacks the necessary dimension and impact for Broadway success. There is little in it for films, either.

Peter Larkin's settings are high class and Tharon Musser's lighting is effective. Jack Landau's direction is excellent, considering the material.

Klep.

Simon Says Get Married

Toronto, Dec. 9.

Murray Davis presentation of a comedy in three acts (seven scenes), by Bernard Slade. Staged by Murray Davis; designer, Jay Hutchinson Scott; lighting, Alan Cowley; costumes, Judy Peyton Ward. Stars Austin Willis, Drew Thompson; features Jill Foster, Irena Mayeska, Winnifred Dennis. Opened Dec. 8, '61, at the Crest Theatre, Toronto; $4.50 top.

Stan Parker ..... Austin Willis
Julie Rankin ..... Jill Foster
Charles Fenton ..... Drew Thompson
Connie Drake ..... Irena Mayeska
Agnes Hughes ..... Winnifred Dennis

Barnard Slade's "Simon Says Get Married" is a comedy about a scientific mating machine. The dialog is bright and funny, at the start, but the long arm of coincidence is stretched in the actions of four mismated characters whose ultimate "togetherness" is telegraphed after the first act.

Austin Willis, as the tv comedy writer, has funny lines, but the other players are also set up for laughs in episodic bits, and what starts out to be a gay evening finally turns out to be a bore, despite its sophisticated treatment of sex.

Jill Foster is cast in a role that should be played by a Judy Holliday, but Irena Mayeska has the better part, and Winnifred Dennis has a throw-away bit.

Murray Davis has directed briskly and Jay Hutchinson Scott has designed an elaborate revolving stage.

Though this is Bernard Slade's first stage comedy, he has done tv shows and has a script due for presentation on the U.S. Steel Show momentarily.

McStay.

Carnival

Toronto, Dec. 12.

David Merrick presentation of musical comedy in two acts, with music and lyrics by Bob Merrill, book by Michael Stewart, based on material by Helen Deutsch. Staged and choreographed by Gower Champion; settings and lighting, Will Steven Armstrong; costumes, Freddy Wittop; musical direction, Gilbert Stevens; vocal arrangements, Saul Schechtman; orchestrations, Philip J. Lang; dance music arrangements, Peter Howard; associate choreographer, Gene Baylis; puppets created and supervised by Tom Tichenor. Features Ed Ames, Jonathan Lucas, Jo Anne Worley, Johnny Haymer, Alfred Dennis, Skedge Miller, Harry de Dio, Rudenko Brothers, Susan Watson. Opener Dec. 11, '61, at the O'Keefe Centre for the Performing Arts, Torontor $5.50 top.

Jacquot ..... Johnny Haymer
Mr. Schlegel ..... Alfred Dennis
Grobert ..... Skedge Miller
Roustabouts Robert Avian, Buck Heller, Roger Page, Oscar Torres
Cyclist ..... Ron Schwinn
Miguelito ..... Oscar Torres
Dog Trainer ..... Harry De Dio
Wardrobe Mistress ..... Yolanda Peropat
Harem Girls ..... Jeri Barto, Stefi Peters, Pat Trott
Bear Girl ..... Barbara Andrews
Princess Olga ..... June Eve Story
Band ..... Little Angie, Fred Bennett, Charles Panely
Stilt Walker ..... Otto Pirchner
Jugglers ..... Rudenko Brothers
Clowns ..... Gerry O'Hara, Tony Dorius
Strongman ..... Taylor Reed
Gladys Zuwicki ..... Andrea Espe
Gloria Zuwicki ..... Mary Brady
Gypsy ..... Judith McCauley
Marco The Magnificent Jonathan Lucas
Incomparable Rosalie ..... Jo Anne Worley
Greta Schlegel ..... Ginger Michels
Lili ..... Susan Watson
Paul Berthalet ..... Ed Ames
Blue Birds Barbara Andrews, Jeri Barto, Stefi Peters, Pat Arott
Aerialist ..... Otto Pirchner
Dr. Glass ..... Robert Brooks

Both adult and juvenile audiences should love "Carnival," the touring edition of David Merrick's musical production currently in the second week of a three-week engagement at the O'Keefe Centre. The backstage life of a third-rate traveling carny show in the French provinces is winningly presented in this legit adaptation by composer-lyricist Bob Merrill and librettist Michael Stewart of the film "Lili."

Gower Champion's superb direction and choreography gives added value to the stage treatment of the Helen Deutsch material, with the theme song, "Love Makes the World Go Round," providing a hauntingly tender quality in its three performances, once by a wheezy concertina and twice by the heroine and her delightfully antic puppet friends.

As the waif, played by Anna Maria Alberghetti in the Broadway original, Susan Watson has a somewhat unrelieved poignancy except in her exhuberant little-girl scenes with the puppets. Ed Ames, of the Ames Bros., has admirable strength as the shouting puppeteer, ably assisted by Johnny Haymer as his sympathetic friend and Jonathan Lucas as the flamboyant magician. Jo Anne Worley is excellent as the incomparable Rosalie.

McStay.

What 'Real Theatre' Really Needs

A Saintly Intellectual With a Bulldozer Drive Conjured By Carnegie Drama Head

Theodore Hoffman who heads the Dept. of Drama in Pittsburgh writes in Carnegie Alumnus Mag for December of his discovery of Kenneth MacGowan's 1929 volume, "Footlights Across America," long since out of print. This was the report on the "Little Theatre" movement in its first fine flood after World War I. Hoffman, a witty writer whose description of "The Method" was a peak of hilarity in last year's Anni Edition, speaks of being willing to identify himself as an educator, "an educator being a teacher who is prevented from teaching by delusions of administration."

Commenting on the Little Theatre that was, now more commonly called the Tributary or College theatre, Hoffman writes, in part:

"What is real theatre? Resident companies, trained to genuine craftsmanship, though preferably to art, located throughout a country performing the best old and contemporary drama in such a way as to bring about the new. Such theatre, of course, has existed in Europe, and Asia, and the rationale of anyone in theatre outside of New York is that this is what we are preparing for.

"The preparatory theatre of MacGowan's 1929 operated on several assumptions, the foremost being that America was unprepared for real theatre. The road was dead. Mass media was corrupting and stealing audiences. New York was impossibly commercial, and cruel. America lacked theatre personnel; America, that is, not New York. Finally, there was no true drama of the American people.

"The strategy independently adopted by a surprisingly large number of people, well before the advent of national organiaztions in the field, was a fine one: a multi-prolonged attack on cultural ignorance and philistinism, in order to bring theatre to the people. To accomplish this, the best new principles of progressive education were invoked, and the people were brought to the theatre by being induced to participate in it."

Hoffman speculates on the requirements of tomorrow's producer of "real theatre" and his catalog of necessary talents and character traits is formidable.

"He (or she; I use 'he' the way Dr. Spock does, to cover both types of very special babies) is going to be a man of the world, at home instinctively with all sorts of people. He's going to have to have a wide range of knowledge, to be able, say, to explain all those awesome paperbacks to the cultural leaders of his community, and to take over the whole arts center whenever some dull museum type character gets in the way.

"He's going to know business methods. Quite possibly he will be the kind of person who is born with an instinct for administration and economics but declines to make his fortune. He's going to have great charm, 'charisma,' magnetic leadership. He may be persuasively suave, or galvanic, a spellbinder, or a gentle intellectual saint; the quality has various manifestations. But when he goes into action, the worthwhile people do what he wants done and feel rewarded in doing so.

"Finally, he will have prodigious energy and a will. When turned on, he will fly."

La Montaine's 'Novellis' In D.C. Cathedral Debut

"Novellis, Novellis," first opera in a projected trilogy of short pageant operas for Christmas by John La Montaine, was given its world premiere Sunday (24) to audience at the Washington Cathedral.

Title literally translates as "News, News." Composer commenced the project in 1960 under a Guggenheim Fellowship. "Novellis" was produced by James Waring, and the cast included Mac Morgan, Stanley Kolk, Chester Ludgin, Maria di Gerlando, David Lloyd, Elaine Bonazzi and Nadja Witkowski.

Martin B. Cohen is planning a Broadway production of **Richard Forrest's** "The Meek Cry Loud."

1st Army Ticket Setup On B'way Another Year

The First U.S. Army Playgoer Service is being continued for another year. The setup enables First Army military personnel and their dependents to purchase reserved Friday and Saturday night balcony seats at boxoffice prices for Broadway shows.

The Playgoer Service for the First Army is located at the USO-Travelers Aid Center in midtown Manhattan. The military group's headquarters is on Governor's Island, N.Y. Don Lewis is director of the theatre operation, which shares facilities with the Inter-service Ticket Committee, an agency that receives free tickets for entertainment and sports offerings.

During the Playgoer's initial year, covering the 1959-60 season, ticket sales for Broadway shows totaling $20,000 were made to personnel stationed in the First Army area, encompassing N.Y., New Jersey and New England.

'Tenth' Payoff Hits $166,250

The profit paid the backers of "Tenth Man" on their $125,000 investment was increased to 665% last month with the distribution of another $12,500 dividend. The November payment raised to $83,125 the backers' equal spit with the management of a total profit distribution at that time of $166,250.

The Saint Subber-Arthur Cantor production of Paddy Chayefsky's drama had suspended operation for a four-month period between closing last spring of its 79-week Broadway run and the start last fall of its current road tour. The cost of preparing the vehicle for its hinterland hike was $23,890. That amount was virtually recovered on the first two week's of the show's tour when it played the National Theatre, Washington, as a Theatre Guild-American Theatre Society subscirption entry.

An operating profit of $21,258 was cleared by the production in

(Continued on page 52)

Showman
Harold Clurman
writes on today's crop of new playwrights compared to Odets, Miller, Williams of the '30s, '40s and '50s in a very discerning treatise titled
Bitter Fruit: The Very Young Playwrights
* * *
one of the many Editorial Features in the soon-due
56th Anniversary Number of
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'Birdie' Has Paid $180,000 Profit On $300,000 Outlay

The original edition of "Bye Bye Birdie," which had a 77-week Broadway run ending Oct. 7, has been mopping up on its subsequent road tour. As of its Main Stem closing, the company had netted $361,645, of which $31,188 was used to prepare the vehicle for the road.

The expenditure for the tour was recovered during the first four weeks on the road ending Nov. 4. The show was in Boston during that period, earning $32,945 operating profit. It slumped the following week in Montreal, where it dropped $9,320, but earned an operating profit of $47,520 the next three weeks ending Dec. 2 at the O'Keefe Centre, Toronto.

As of the end of its Toronto stand, the operation had netted $390,754 on its $300,000 investment. However, cutting into the net was $67,629 still to be recouped, as of Dec. 2, on the national company, which debuted in San Francisco last April. Thus, the net profit on the two-company venture as of Dec. 2 was $323,125.

The road company of the musical is currently in its 17th week at the Erlanger Theatre, Chicago. The show earned $23,103 profit the first 13 weeks in Chicago, ending Dec. 2.

As of a Dec 2 audit, the two-company enterprise had distributed $180,000 profit, split equally be-

(Continued on page 50)

'Fantasticks' Net 16½G in 19 Mos.; Illustrates Off-B'way Economics

By JESSE GROSS

"The Fantasticks," long-running off-Broadway musical which has been duplicated for numerous presentations in the U.S. and abroad, has earned an estimated 100% profit thus far on its $16,500 investment.

The Lore Noto production, which cost about $13,500 to open in May, 1960, at the Sullivan St. Playhouse, N. Y., repaid its investment a year ago. As of last Nov. 30 it had netted about $30,000, of which $19,000 had been distributed equally between the management and backers.

Out-of-town and international production rights to the tuner, for which Tom Jones wrote the book and lyrics and Harvey Schmidt the music, were purchased by the Music Theatre International licensing firm. The deal, for which Noto says the off-Broadway production shared in a large advance against royalties, gave him approval on presentations of the work in Boston, Palm Beach, Washington, San Francisco, Los Angeles and Chicago. None of the productions of "Fantasticks" outside of New York has been produced by Noto, but the off-Broadway venture gets 40% of the author's share of revenue from those presentations.

According to Noto, the off-Broadway production, which opened to mixed notices, operated at a loss for about the first two months of its run at the 150-seater in Greenwich Village. Business then picked up for the show, which can gross $4,400 weekly at capacity. The operating profit when the musical goes clean is around $1,000 weekly.

Noto says that cast salaries now are all above minimum and, in addition, bonuses are paid when the weekly gross tops $4,000. The off-Broadway company consists of nine performers, three understudies, a stage manager, who also covers, and an assistant stage manager.

On weeks that the show earns an operating profit, the authors share a combined 6% of the gross, which is cut in half when an operating loss is registered. Word Baker gets a straight salary as director, plus a percentage of the producer's share of the profits. Noto gets 1% of the gross as a management fee.

On the Music Theatre International deal, the usual arrangement in the U. S., according to Noto, calls for a $500 weekly guarantee against 12% of the gross. The coin is split 60-40 between the authors and the management after the payment of an unspecified sum to Baker.

"Fantasticks" was originally done at Barnard College, N. Y., as a one-acter prior to being expanded for its off-Broadway presentation. The off-Broadway run had a one-week interruption for a summer-time booking in East Hampton, L. I., on which it earned an operating profit of about $600.

A production of the musical ran in Chicago last April until the end of August. It was originally produced in a suburban area in

(Continued on page 52)

Stratford (Ont.) Fest Troupe to Tour Canada

A company from the Stratford (Ont.) Shakespearean Festival will tour 11 eastern Canadian universities during February and March. The tour, which the Canada Council and the universities are sponsoring, will begin Feb. 6 at the Ontario Agricultural College, Guelph and terminate March 10 at the Hart House Theatre of the Univ. of Toronto.

The company will travel by bus through Ontario and Quebec, presenting a two-part program in two successive performances at each stop. Michael Langham, artistic director of the Stratford Festival, is preparing a script to illustrate the development of Shakespearean comedy, and the first part of the program will be in the nature of a planned rehearsal and preparation for the second segment, in which the cast will present excerpts from finished productions in costume.

Bruce Swerdfager, theatre and company manager of the Stratford Festival, will manage the tour, for which Jack Hutt will be stage manager, a post he's held at Stratford the last four seasons.

'Miracle' Net $250,605 So Far

The Broadway production of "Miracle Worker," which had an 88-week Main Stem run, has passed the 200% profit mark. Subsequent additional income has increased the net of the $125,000 venture to $250,605 as of a Nov. 3 accounting.

Royalties from the current Marton Tahse touring production of the William Gibson play was the biggest source of revenue, representing $12,751 for 17 weeks from July 3 to Oct. 28. Foreign royalties of $9,256 and other income brought the Broadway production's total take for the period covered in the audit to $23,763 prior to certain deductions.

The cost of closing Fred Coe's original presentation, and additional expenses, plus a 1% cut of the profits to Anne Bancroft, who was costarred with Patty Duke in the original company, reduced the

(Continued on page 50)

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Mineola Theatre Back From Legit to Pictures

The Mineola (L.I.) Theatre is again reverting from legit in favor of films. The house, which shifted from pictures to a legit policy last Sept. 29, is going back to screen fare. The 1,220-seater had originally dropped legit for films in 1929.

Louis M. Simon, former executive secretary of Actors Equity, and Dr. Frank A. Calderone, president of the chain of theatres bearing his name, were responsible for bringing legit back to the theatre. Simon, managing producer of the operation, took a leave of absence from a job with the Shubert theatre organization to devote full time to the Mineola project. He's now considering converting another undisclosed Long Island theatre into a legit showcase.

The legit policy was dropped following the conclusion Dec. 10 of a booking of the N.Y. City Opera, which grossed $19,895 in five performances at the house. The theatre, which was renovated at a cost of about $40,000, is scheduled to resume a picture policy shortly.

Shows Abroad

Four to the Bar

London, Dec. 15.

Charles Ross & Ryck Rydon presentation of a two part revue, with words and music by Bryan Blackburn, F. E. Weatherly, Adrian Ross, Andre Messager, Vivian Ellis, Mozart, Herbert Hughes, Eric Corner, John Simmons, Lisa Lehmann, Madeleine Dring, Joseph Hotovitz, Alastair Samson, Liszt, Robert Stolz, Rose Hill, Jeoffrey Rand, Michael Flanders, Donald Swann, Sydney Carter. Staged by Charles Ross; lighting, Robert Clinton; musical arrangements, Anthony Bowles. Features Ian Wallace, Rose Hill, Bryan Blackburn, Peter Reeves; pianist, Anthony Bowles; bass violin, John Johnson. Opened Dec. 14, '61, at the Arts Theatre, London; $2.25 top.

Described as "an after-dinner entertainment," this is an ideal type of show for the present festive season. In its own right, it stands up as a pleasantly ingenuous and amusing evening. At the Arts for a limited run, "Four to the Bar" might find a wider audience if it could be housed in a sufficiently intimate theatre, perhaps being staged at, say, 10:30 p.m., when its sub-title of after-dinner entertainment would be more fully apt.

The show is an engaging mixture of concert-party and cabaret, light as a feather, with some fairly obvious targets being joshed, but always with good humor and no malice. Perhaps a shade more bite would be acceptable, but the pattern of the show is fun rather than fury.

Ian Wallace, Rose Hill, Bryan Blackburn and Peter Reeves are the four involved, with Anthony Bowles and John Johnson, on piano and double bass respectively, providing smooth accompaniment. Wallace has dry patter, parodies ballads and pseudo ballads and gaily gives his inevitable animal songs, "The Hippopotamus Song" and "The Courtship of a Waterhog."

He also joins gustily with Reeves and Blackburn in a skit on rock 'n' roll, which though well done is somewhat dated. Blackburn and Reeves are a w.k. cabaret act and in contrasting styles, a funny and polished team.

They score in lively fashion as the Brothers Behan, in a strike parody based on Liszt's Hungarian Rhapsody No. 2, and as a couple of Japanese in "Lichee Fair," Rose Hill not only sings, but is also a fine, mocking comedienne. She arrives in the second stanza of the entertainment and gives it a big lift with a take-off of a Lisa Lehmann song and a skit in which she learns to play the recorder and gets in a tizzy with her saliva and breathing.

Charles Ross has staged the evening with pleasant informality with the stage representing a lounge and Wallace often emceeing the show sitting down. It all helps to create an easy atmosphere for an undemanding, often old-fashioned, but never musty diversion.

Rich.

Brave Banner

Dublin, Dec. 5.

Abbey Theatre Co. presentation of drama in three acts (four scenes) by Eamon Cassidy. Staged by Ria Mooney; settings, Tomas MacAnna. Stars James Neylin, Ray McAnally, Brid Lynch. Opened Dec. 4, '61, at Abbey Theatre, Dublin; $1 top.

Peter Conelly	James Neylin
John Conelly	Eoin O'Sullivan
Kitty Conelly	Cathleen Barrington
Miko Kearns	Ray McAnally
Catherine Kearns	Brid Lynch
Anne Conelly	Eithne Lydon
Andy Heneghan	Michael O'Brien

Eamon Cassidy's first play deals with a patriarchal owner of a smalltown business who also tries to run his family's life. The business does well, but the family doesn't respond to rule.

The author develops the dramatic situation reasonably, with good dialog and naturalistic style. The setting is not necessarily Irish.

James Neylin gives a standout performance as the patriarch reluctant to pass over control of the business to the son who's running it. The latter has shrewd business sense, but fail to see through the con-man tactics of a go-getter son-in-law. The latter role is given a lively characterization by Ray McAnally.

Brid Lynch has good range as his unhappy wife, and Cathleen Barrington is persuasive as a young wife provides backbone for her husband, played with skillful lack of color by John Conelly.

The piece is well-knit and directed with good pace by Ria Mooney in a single straightforward country-town living room. The author's wisdom is avoiding an obvious ending has helped the over-ll impression, and there are good prospects for the play. *Mac.*

Les Pupitres
(The Music Stands)

Paris, Dec. 9.

Andre Puglia presentation of revue in two acts (15 scenes) by Raymond Devos. Staged by Raymond Devas; sets and costumes, Jacques Noel; music, Georges Delerue; choreography, Barbara Pearce. Stars Raymond Devos; features, Pierre Doris, Michel Roux, Denise Benoit, Guy Pierauld, Nono Zammit, Leo Noel, Toly Beer, Bernard Dumaine, Lydia Zavatta, Achille Zavatta Jr., Willy Zavatta, Daniel Laloux, Andre Bagheras, Michel Colombier. Opened Dec. 6, '61, at the Theatre Fontaine, Paris; $3.50 top.

Raymond Devos is one of the most gifted standup comedians in France, doesn't quite ring the bell in this presentation of his own revue, with himself as star. Without the informality of the music hall, the star has tough going.

He has concocted a series of sketches with an underlying poetic gimmick, somewhat forced, offering bright spots but lacking the projection and impact necessary for legit.

The show opens with an orchestra playing under the direction of an old conductor who loses control of the group and, as he prepares to leave, thinks he hears them all saying goodbye. The sketches and interludes are rung in as supposedly being the conductor's thoughts on what would happen to the orchestra now out on its own.

Not all the ensuing bits fit this conception, but there are bright ideas and successful moments. Devos works in some of his monologs as an average man with daydreams. His delivery and presence are impeccable.

The star gets good support from a solid show business cast, mostly recruited from niteries, music halls and circuses. The dances tend to be comic impressions of the usual entries of this kind, and the music is okay for backgrounding, while Jacques Noel's clever, funcational sets are also assets.

Altogether, "Les Pupitres" ("The Music Stands") seems a possible local success, but doesn't stack up as a prospect for export.

Mosk.

The Cherry Orchard

London, Dec. 15.

Royal Shakespeare Theatre Co. revival of a comedy in four acts by Anton Chekhov. Staged by Michel Saint-Denis; decor, Abd'elkader Farrah; music arrangements, Brian Priestman. Stars Peggy Ashcroft, John Gielgud, Dorothy Tutin; features George Murcell, Judi Dench, Patrick Wymark, Ian Holm, Roy Dotrice. Opened Dec. 14, '61, at the Aldwych Theatre, London; $3.50 top.

Lopahin	George Murcell
Dunyasha	Patsy Byrne
Epihodov	Patrick Wymark
Firs	Roy Dotrice
Mme. Ranevsky	Peggy Ashcroft
Anya	Judi Dench
Varya	Dorothy Tutin
Gaev	John Gielgud
Pishchik	Paul Hardwick
Charlotta Ivanovna	Patience Collier
Yasha	David Buck
Trofimov	Ian Holm

This much-expected theatrical event, planned for a three-month run in repertory at the Aldwych, is starry enough to command success. With all the luminous talent involved, especially the guest direction of Michel Saint-Denis, whose pre-war "Three Sisters" is still remembered in these parts, it couldn't fail to be an entertaining evening, and Chekhov's masterly comedy can stand up to considerable maltreatment. But it is the hoped-for unqualified achievement, and promises to provoke much critical head-wagging about its approach.

The chief difference of Saint-Denis's interpretation is that it emphasizes the comedy at the expense of the pathos. Although it's more in line with the author's own conception, and many of the director's ideas seem to stem from the Moscow Arts production seen in London three years ago, the feeling of buoyant optimism largely conveyed is at variance with the usual mixture of tears and sighs.

The treatment makes the play seem shallower than it can be and not all the comic interpolations come off. It's notable that the two outer acts, with the homecoming of Mme. Ranevsky to re-stoke the memories of her youth, and her final departure, with the cherished orchard sold and awaiting the axe, come off more effectively than the straightforward laughter-raising of the core of the play.

Firs, the aged retainer, is treated as a baggy-trousered clown, and Roy Dotrice gets plenty of yocks this way. Similarly Epihodov, the clumsy clerk, becomes a mere butt, falling over his feet and the furniture. With all this farcical capering taking place, the rueful sadness at the heart of Mme. Ranevsky is swamped, and Peggy Ashcroft disappoints in her central scene, when she splutters out the errors of her past life. But the weakest performance comes from George Murcell, as the merchant who buys the estate. His night of triumph, and of Madame Ranevsky's despair, goes for little.

The production has many graces, best of which is John Gielgud's brilliant Gaev. He gets right under the skin of this feckless landowner, congenitally incapable of controlling his affairs. Equally, the conception suits the characters of the student Trofimov and the gay young Anya, who express the forward-looking elements in the comedy. Ian Holm and Judi Dench click as the couple. Dorothy Tutin's Varya ignores the ridiculous side of her fruitless passion for Lopahin, and is too haggard to convince.

Several minor cameos impress, including Patience Collier's governess and, as indicated, Roy Dotrice's excellent, if misconceived, Firs. The sets, by Abd'Elkader Farrah, are disappointing, being irrelevantly gloomy and having a Victorian heaviness.

In fact, "The Cherry Orchard" looks like being a talking-point production, rather than a revered landmark. *Otta.*

Vanessa Redgrave

who is the actress-daughter of Sir Michael Redgrave now actively involved in the fight against nuclear warfare, gives her viewpoint on

Actors as People of a Troubled Era

* * *

another interesting Editorial Feature in the soon-due

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Brooks Costume Opening Branch Office on Coast

Hollywood, Dec. 26.

The Brooks Costume Co., headed by James E. Stroock, is planning to expand from New York to the Coast. Stroock arrived here last week from New York with his wife, Bianca, to discuss the possibility of such a move. The contemplated setup would involve the acquisition of a centrally-located building here to house $7,500,000 worth of costumes which would be shipped from the home office for use in local film and television production.

Also contemplated for the costume firm's proposed local branch is a costume library for research and a museum collection of costumes worn by famous performers which would be available for showing at academic and community theatre conventions.

If a local Brooks outlet is established it will also serve as the Coast sales agency for the Brooks Uniform Co., an affiliate which supplies the theatre, hotels, military academies, airlines and department stores with uniforms.

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61).
Along Cynic Route, Actors (12-14-61).
All Kinds Giants, Cricket (12-18-61).
American Savoyards, Jan Hus (10-26-61).
Anarchies-Dark, Phoenix (11-21-61).
Apple, Living Theatre (Rep) (12-7-61).
Balcony (Rep.), Circle In Square (3-3-60)
Blacks, St Marks (5-4-61).
Connection, Living (Rep) (9-12-61).
Different-Voyage, Mermaid (10-17-61).
Dream a Bessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Ghosts 4th St. (9-21-61).
Hostage, One Sheridan Sq. (12-12-61).
Jungle, Living (Rep) (11-2-61).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine, Players (11-18-59).
Misalliance, Sheridan Sq. (9-25-61).
Peppa Is Home, Gate (12-19-61).
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Shadow of Heroes, York (12-5-61).
Sing Muse, Van Dam (12-6-61).
Ticket-of-Leave-Man, Midway (12-22-61).
2 by Saroyan, East End (10-22-61).

SCHEDULED OPENINGS

Madame Aphrodite, Orpheum (12-29-61).
Fortune, Maidman (1-3-62).
Brecht on Brecht, de Lys (1-3-62).
Moon On Rainbow Shawl, E. 11 (1-8-62).
Plowboy, Phoenix (1-9-62).
Wilder Plays, Circle in Sq. (1-10-62).
Creditors, Mermaid (1-15-62).
Stage Affair, Cherry Lane (1-16-62).
Cantilevered, 41st St. (1-17-62).
Banker's Daughter, Jan Hus (1-22-62).
Golden Apple, York (2-12-62).

CLOSED

Not While Eating, Mad. Ave. (12-19-61); closed last Wednesday (20) after two performances.

Asides and Ad Libs

Whatever became of that agreement by Broadway producers to limit the size of display in the New York dailies to a quarter-page per show? **David Merrick**, who reportedly first suggested the pact, took three-quarter-page quote ads for his production of "Sunday in New York," and other shows for which the space exceeded the specified limit have included "Let It Ride" (a page and a half), "How to Succeed in Business Without Really Trying," "From the Second City," "Kwamina," "Sail Away," "Purlie Victorious," "Milk and Honey," "Take Her, She's Mine," "A Funny Thing Happened on the Way to the Forum," "Write Me a Murder," "The Night of the Iguana," "Kean," "Gideon," "The Gay Life," "New Faces of '62," "A Family Affair," "The Captains and the Kings," "A Gift of Time," "Subways Are for Sleeping" and "Something about a Soldier."

Broadway producer **Alexander H. Cohen** and his actress-wife **Hildy Parks** returned last week from a show-shopping visit to London . . . **Kenneth Wallace**, entertainment editor of the Bergen (County, N. J.) Evening Record, is recuperating at home after hospitalization . . . **Adele Franz**, formerly with Music Corp. of America on the Coast, has joined the play department of the Ashley-Steiner agency in New York. She's the former actress-playwright Adele Longmire.

Frances Melrose, drama critic for the Rocky Mountain News was in town to gander Broadway shows for the paper's seventh annual show-plane junket, due next Oct. 1 . . . **Eric Keown**, drama critic of Judge mag, planed back to London last week after catching up on the Broadway legit lineup . . . **Lee Adams** and **Charles Strouse**, respective lyricist and composer of "Bye Bye Birdie", and the upcoming "All American," are no longer managed by **Hillard Elkins**. The latter has several legit producing ventures in the works.

"Wetback Run," by playwright-scenarist **Theodore Apstein**, is among the scripts in "The Best Short Plays, 1960-1961," edited by **Margaret Mayorga** and due for publication Jan. 12 by Beacon Press . . . The autumn and winter numbers of The Tulane Drama Review, published quarterly by the Tulane Univ. Dept. of Theatre & Speech, have been issued by Hill & Wang. The autumn issue is devoted to "The Theatre of Bertolt Brecht," and the winter edition concentrates on "The Modern Theatre in Sweden."

"Just Call Me Madam," which is presumably not adapted from the **Irving Berlin-Howard Lindsay-Russel Crouse** musical, "Call Me Madam," is announced for off-Broadway presentation by **Frank Dalia**, who operates the Greenwich Village "Take Three" Cafe Theatre, N. Y. . . . During his recent Broadway show-catching visit, London producer **Peter Bridge** revealed that his current West End hit, "Guilty Party," was capitalized for $18,000, cost about $14,000 to produce, paid off in seven and a half weeks and is earning approximately $1,400 profit a week. The payoff is 60% to the backers and 40% to the management.

During their recent Toronto engagement, **Mike Nichols** and **Elaine May** held a joint press conference at which they denied locally published reports that they're about to split up as a professional partnership. Miss May mentioned that the play she is writing is to star Nichols, and the two indicated that they will probably resume as a comedy performing team some time thereafter. Although they didn't mention it, the two are continuing their spot radio commercials for the "Monitor" weekend series on the NBC network.

"Summer and Smoke," the **Tennessee Williams** drama, and "The Genius of the French Theatre," edited by **Albert Bermel**, have been published as paperbacks by New American Library . . . A statement in the recent review of the Broadway play, "Sunday in New York," erroneously stated that singer-dancer **Pat Stanley** is making her straight-play debut in the comedy. She previously appeared on Broadway in the drama, "Blue Denim."

Samuel French has just published paperback additions of the acting versions of "The World of Carl Sandburg," by **Norman Corwin**; "The Devil's Advocate," **Dore Schary's** dramatization of the **Morris L. West** novel; "As You Desire Me," **Marta Abba's** translation of Luigi Pirandello, and "A Worm in the Horseradish," by **Esther Kaufman**.

Alan Brien, drama critic of the London Sunday Telegraph, arrived in New York last Friday (22) to catch the Broadway shows. He'll remain through Jan. 6 . . . **H. Clay Harshbarger**, chairman of the Dept. of Speech & Dramatic Art of the State Univ. of Iowa, was due in town yesterday (Tues.) to attend the convention of the Speech Assn. of America, at the Statler Hilton Hotel. The confab is being held through Friday (29).

Touring Shows

(Dec. 24-Jan. 7)

Advise and Consent—Playhouse, Wilmington (25-27); Kleinhaus, Buffalo (29-30); Royal Alexandra, Toronto (1-6).
Best Man—Victor, Dayton (25-27); Memorial, L'ville (28-30); Nixon, Pitt. (1-6).
Bye Bye Birdie (N.Y. Co.)—Fisher, Det. (25-6).
Bye Bye Birdie (2d Co.)—Erlanger, Chi (25-6).
Captains and the Kings (tryout)—Ford's, Balto (25-30, moves to N.Y.).
Carnival (2d Co.)—O'Keefe, Toronto (25-30); Shubert, Philly (1-6).
Critic's Choice—Auditorium, Modesto (26); Memorial, Fresno (27-28); High School, Sacramento (25-30).
Egg (tryout)—Civic, Chi (25-31, moves to N.Y.).
Evening With Yves Monfand—Biltmore, L.A. (26-6).
Family Affair (tryout)—Erlanger, Philly (26-6).
Far Country—Alcazar, S.F. (25-30, closes).
Fiorello—National, Wash. (25-6).
Giants, Sons of Giants (tryout)—Wilbur, Boston (26-6).
Gypsy—Morris, South Bend (26-27); Pabst, Milwaukee (28-6).
Irma La Douce—Colonial, Boston (4-6).
La Plume de Ma Tante—Her Majesty's Montreal (25-6).
Miracle Worker—Auditorium, Lubbock, Tex. (25); Municipal, Amarillo (26); Municipal San Angelo (27); Municipal, Austin (28); Memorial, Dallas (29-31); Municipal, N.O. (2-3); City Auditorium, Pensacola (4); Temple, Birmingham (6).
Music Man—Shubert, Boston (26-6).
Music Man (bus-and-truck)—Capitol, Yakima (26); Orpheum, Seattle (27-30); Temple, Tacoma (31); Queen Elizabeth, Vancouver (2-3); Auditorium, Portland, Ore. (4-6).
My Fair Lady (2d Co.)—Nixon, Pitt. (25-30); American, St. L. (1-6).
National Repertory Theatre (Elizabeth the Queen-Mary Stuart)—American, St. L. (26-30); Music Hall, K.C. (31-1); Municipal, Tulsa (2); Robinson Memorial, Little Rock (3); Memorial, Dallas (5-7).
New Faces of 1962 (tryout)—Shubert, New Haven (28-30); O'Keefe, Tortnoo (3-6).
Romulus (tryout)—Walnut, Philly (26-6).
Something About a Soldier (tryout)—Colonial, Boston (25-30, moves to N.Y.).
Sound of Music (2d Co.)—Shubert, Chi (25-6).
Taste of Honey—Forrest, Philly (25-6).
Tenth Man—Hanna, Cleve. (25-31); Cass, Det. (2-6).
Thurber Carnival—Royal Alexandra, Toronto (26-31); Virginia Theatre, Wheeling, W. Va. (2); Ohio Theatre, Mansfield (3); RKO Regent, Grand Rapids (4); Morris, South Bend (5-6).
Toys in the Attic—Blackstone, Chi. (25-6).

'Miracle' Profit

Continued from page 49

post-closing revenue to $16,407 as of Nov. 3. The total profit distribution as of the audit was $210,000. That left a balance of $40,605, of which $25,000 was distributed several weeks ago, raising the profit divvy thus far to $235,000.

The backers get a 46.6% share of the profits with the balance going to the management, author and director Arthur Penn. Included in the production's earnings is income from the sale of the film rights to a United Artists-financed corporation formed by Coe, Gibson and Penn.

The picture deal involved a $150,000 down payment, plus 10% of the play's gross on profitable weeks to a maximum of $400,000. The production's share of the film revenue is 40%, less 10% commissions.

'Birdie' Payoff

Continued from page 49

tween the management and the backers. That gave the latter a 30% profit on their investment. The balance of the net included $53,213 in bonds and deposits, $5,000 provision for state and city taxes, $40,000 sinking fund, and $44,912 balance available.

Income earned thus far by the two-company venture includes part of the revenue from the sale of the film rights to Columbia for $850,000 against 10% of the world gross. "Birdie" has book by Michael Stewart, music by Charles Strouse and lyrics by Les Adams. It was produced by Edward Padula in association with L. Slade Brown.

Road: 'Romulus' $20,447 for 9, N.H.; 'Birdie' 62G, Det.; 'Egg' $19,128, Chi; 'Advise' $30,615, 'Soldier' 25G, Bost.

The road was rough for a number of touring shows last week. Some of the other entries played to satisfactory business and there were a few instances where the boxoffice was strong.

Laying off last week were "Taste of Honey" and the National Repertory Theatre.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Advise and Consent, Wilbur (D-RS) (3d wk) ($4.95-$5.50; 1,241; $36,310) (Farley Granger, Chester Morris). Previous week, $32,979 with Show of the Month Club patronage.

Last week, $30,615 with SOMC patronage.

Something About a Soldier, Colonial (CD-T) (1st wk) ($4.95-$5.50; 1,685; $49,000) (Sal Mineo, Kevin McCarthy, Ralph Meeker). Previous week, $22,398 with Theatre Guild-American Theatre Society subscription, Forrest, Philadelphia.

Opened here Dec. 18 to one mild endorsement (Hughes, Herald), one yes-no review (Maloney, Traveler), one unfavorable for play, but favorable for acting (Durgin, Globe) and two negative (Maddocks, Monitor; Norton, Record American).

Last week $25.040 with TG-ATS subscription.

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (16th wk) ($6-$7; 1,380; $50,500). Previous week, $31,185.

Last week, $29,437.

Egg, Civic (C-T) (4th wk) ($5.50-$6.50; 878; $31,000). Previous week, $20,018.

Last week, $19,128.

Night of the Iquana, Blackstone (D-T) (5th wk) ($5.50-$5.95; 1,447; $45,000) (Bette Davis, Margaret Leighton, Alan Webb). Previous week, $20,576.

Last week, $12,129.

Sound of Music, Shubert (MC-RS) (6th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $69,211 with TG-ATS subscription.

Last week, $71,303.

CINCINNATI

Best Man, Shubert (D-RS) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $30,342 with TG-ATS subscription, Fisher, Detroit.

Last week, $16,599 with TG-ATS subscription.

DETROIT

Bye Bye Birdie (N.Y. Co.) Fisher (MC-RS) (1st wk) ($6.50-$6.95; 2,081; $84,000. Previous week, $26,202, Hanna, Cleveland.

Last week, $62.017 with Fisher Playgoer subscription.

LOS ANGELES

Miracle Worker, Biltmore (D-RS) (3d wk) ($5-$5.50; 1,636; $54,000). Previous week, $19,761.

Last week, $26,103.

NEW HAVEN

Romulus, Shubert (C-T) ($4.80; 1,650; $50,200) (Cyril Ritchard).

Opened here Dec. 18 to one favorable notice (Johnson, Journal-Courier) and one unfavorable (Leeney, Register).

Last week, $20,447 for eight performances and a Dec. 16 preview.

PHILADELPHIA

Captains and the Kings, Locust (D-T) (2d wk) ($4.80-$5.40; 1,580; $43,000) (Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant). Previous week, $21,467 with TG-ATS subscription.

Last week, $24,088 with TG-ATS subscription.

Music Man, Shubert (MC-RS) (4th wk) ($6-$7.50; 1,878; $72,364). Previous week, $55,104.

Last week, $56,743.

Tenth Man, Forrest (D-RS) $4,80-$5.40; 1,760; $48,000). Previous week, $21.167 with TG-ATS subscription, eight-performance split.

Opened here Dec. 18 to two endorsements (Gaghan, News, Murdock, Inquirer). The Bulletin has adopted a policy of not covering return engagements.

Last week, $15,353.

Thurber Carnival, Walnut (C-RS) (2d wk) ($4.80-$5.40; 1,349; $36,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $19,638.

Last week, $15.095.

PITTSBURGH

My Fair Lady, Nixon (MC-RS) (2d wk) ($6.50-$7; 1,760; $68,000) (Ronald Drake, Caroline Dixon). Previous week, $35,245.

Last week, about $32,000.

SAN FRANCISCO

Far Country, Alcazar (D-RS) (1st wk) ($4.85-$5.40; 1,147; $39.000) (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, $34,716 with TG-ATS subscription, Hartford, Los Angeles.

Opened here Dec. 18 to unanimous raves (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, $22,202 with TG-ATS subscription.

ST. LOUIS

La Plume de Ma Tante, American (R-RS) (2d wk) ($6.50; 1,863; $61,847). Previous week, $35,661 with TG-ATS subscription.

Last week, $25.029.

ST. PAUL

Gypsy, Auditorium (MC-RS) ($4.50-$5.50; 2,697) (Mary McCarthy). Previous week $14.820 with twofers. Opera House, Chicago.

Last week, $36.467 with TG-ATS subscription

TORONTO

Carnival, O'Keefe (MC-RS) (2d wk) ($6.50; 3.211; $105.996). Previous week, $70.425 with O'Keefe-TG-ATS subscription.

Last weekk, $62.398 with O'Keefe-TG-ATS subscription.

Toys in the Attic, Royal Alexandra (D-RS) (2d wk) ($5.50; 1,525; $42,667) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $8,678.

Last week, $7,225.

WASHINGTON

Fiorello, National (MC-RS) (3d wk) ($5.95-$6.95; 1.683; $57,266). Previous week, $35.808.

Last week, $29,402.

WILMINGTON

Giants, Sons of Giants, Playhouse (D) (Claude Dauphin, Nancy Kelly).

Last week, about $2,200 for first four performances Thursday-Saturday (21-23) of pre-Broadway tryout.

SPLIT WEEK

Music Man (bus-and-truck) (MC-RS). Previous week, $69,771, eight-performance split.

Last week, $38,414 for seven performances: High School, Grand Junction, Colo., Monday (18), one, $6,750; Highland High, Salt Lake City, Tuesday-Thursday (19-21), three, $23,991; Municipal, Idaho Falls, Friday-Saturday (22-23), three, $7,673.

Sengstack's NCAC Sets Winnipeg Ballet in U.S.

Winnipeg, Dec. 26.

A deal between the Royal Winnipeg Ballet and National Concerts of Manhattan has been set. Another tour of the States is being set up, per David Sengstack, new owner of NCAC and publisher of Musical Courier.

Winnipeg dancers are set in January for Canadian dates in Edmonton, Calgary, Victoria and Vancouver. Travelling with company will be the Bolshoi Ballet guest artists, Boris Hohlov and Rimma Karelskaya.

London Producer

Henry Sherek

airs his own views on

Dirty Plays

* * *

one of the many Editorial Features in the soon-due

56th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Court Tosses Out Suit To Stymie 'Egg' on B'way Not Under Guild Pact

"The Egg" will open Jan. 8 at the Cort Theatre, N.Y., and "translator" Robert Schlitt will not be covered by a Dramatists Guild contract.

A move by the writer to obtain an injunction to block the production's scheduled Broadway bow has been denied by N.Y. Supreme Court Justice Arthur Markewich. The court dismissed Schlitt's suit charging "Egg" co-producer Alexander Ince with "fraud, failure to account for earned royalties and misuse of his literary property."

The decision cited that the play has been produced in three different places over the period of a year with the plaintiff's knowledge, presence and participation, and without complaint. The ruling also recognizes that the contract that has existed between Schlitt and Ince, who's presenting the play in partnership with Zev Bufman and Pierre Cossette, remains in force and that a Dramatists Guild contract demanded by Schlitt is not required. Schlitt was not a Guild member when he signed the pact, but has since joined.

"The Egg" completes a five-week tryout at the Civic Theatre, Chicago, next Sunday (31).

BEAUFORT TO LONDON; MADDOCKS GETS B'WAY

John Beaufort, arts-entertainment editor and New York theatre and film critic for the Christian Science Monitor, will become the daily's London bureau chief in mid-January. He succeeds Henry S. Hayward, who moves to the homeoffice in Boston as overseas news editor.

Melvin Maddocks the paper's drama critic in Boston, will switch to New York to assume the Broadway legit and film reviewing assignment, and Harold Rogers, assistant arts-entertainment editor, takes over Beaufort's editorial spot. Frederick H. Guidry, radio and tv critic, succeeds Maddocks as drama and film critic in Boston. The new radio and tv reviewer hasn't been named.

The changes in the Monitor arts-entertainment division are part of a succession of reassignments begun with the retirement of Donovan M. Richardson as chief editorial writer. Saville R. Davis, managing editor, became chief editorial writer; Joseph G. Harrison, overseas news editor, became managing editor.

Set Doug Campbell For Guthrie Theatre, Mpls.

Douglas Campbell, costar of "Gideon" on Broadway, will be assistant artistic administrator of the Tyrone Guthrie Theatre, Minneapolis. He will appear in one or more of the repertory productions at the 1,400-seater, besides directing at least one play himself.

Construction of the theatre began a few weeks ago and is due for completion in 1963.

Addie Williams Retires

Addie Williams is retiring after 40 years as subscription manager for the Theatre Guild. She'll be honored by the Guild at a testimonial luncheon today (Wed.) at Sardi's restaurant, N.Y.

Miss Williams will be succeeded by Bernice Fuhrer, her assistant for the last 15 years.

B'way Belted, But 'Seasons' $47,655, 'Carnival' $60,216, 'Gideon' $34,254; 'Succeed' and 'Milk' Only Sellouts

The roof caved in on Broadway last week. Most shows took enormous drops for the second successive stanza. The sellout list was reduced to "How to Succeed in Business Without Really Trying" and "Milk and Honey." Business is expected to pick up this week.

The grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (55th wk; 441 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $58.340.

Last week, $56,691.

Caretaker, Lyceum (CD) (12th wk; 93 p) ($6.90-$7.50; 955; $30.114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $11.295.

Last week, $11,689.

Carnival, Imperial (MC) (37th wk; 292 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $65,055 with Anita Gillette subbing for Miss Alberghetti, who returned last night (Tues.) from a two-week vacation.

Last week, $60,216.

Come Blow Your Horn, Atkinson (C) (44th wk; 349 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $17,049.

Last week, $19,341.

Complaisant Lover, Barrymore (C) (8th wk; 61 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $26.540.

Last week, $11,758.

Daughter of Silence, Music Box (D) (4th wk; 28 p) ($6.90-$7.50; 1,101; $40,107) (Emlyn Williams, Rip Torn). Previous week, $12,589.

Last week, $12,240. Closes next Saturday (30).

Gay Life, Shubert (MC) (6th wk, 41 p) ($8.60-$9.40; 1,461; $61.000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $51,858 with parties.

Last week, $37,123 with parties.

Gideon, Plymouth (D) (7th wk; 52 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $37,114 with parties.

Last week, $34,254 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (11th wk; 81 p) ($9.60; 1,342; $66,615). Previous week, $65,453 with parties.

Last week, $66,630 with parties.

***Irma La Douce,** Alvin (MC) (65th wk; 516 p) ($8.60; 1,100; $55,942) (Elizabeth Seal, Denis Quilley). Previous week, $23,473. Exits to tour following the evening performance next Sunday (31).

Last week, $19,512.

Kean, Broadway (MC) (8th wk; 60 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $46,546 with parties.

Last week, $41,391 with parties.

Man For All Seasons, ANTA (D) (5th wk; 37 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $46,390 with parties.

Last week, $47,655 with parties.

Mary, Mary, Hayes (C) (42d wk; 332 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,500.

Last week, $40,365.

Milk and Honey, Beck (MC) (11th wk; 87 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $61,701 with parties.

Last week, $62,717 with parties.

***My Fair Lady,** Hellinger (MC) (301st wk; 2,398 p) ($8.05; 1,531; $69,500) (Michael Allinson, Margot Moser). Previous week, $35,400.

Last week, $32,268.

Purlie Victorious, Longacre (C) (13th wk; 100 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $16,014.

Last week, $10,588.

Sail Away, Broadhurst (MC) (12th wk; 95 p) ($8.60-$9.40; 1,214; $58,136). Previous week about $37,000 with parties.

Last week, about $28,400 with parties.

Shot in the Dark, Booth (C) (10th wk; 77 p) ($6.90-$7.50; 807; $33,000) (Julie Harris). Previous week, $32,684 with parties.

Last week, $27,916 with parties.

Sound of Music, Lunt-Fontanne (MD) (104th wk; 828 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $49,296.

Last week, $49,163.

Sunday in New York, Cort (C) (4th wk; 29 p) ($6.90-$7.50; 1,155; $39,000). Previous week, $18,975. Moves next Wednesday (3) to the Golden.

Last week, $14,735.

Take Her She's Mine, Biltmore (C-T) (1st wk; 4 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter).

Opened last Thursday night (21) to four favorable notices (Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times) and three unfavorable (Chapman, News; Kerr, Herald Tribune; Watts, Post).

Last week, $22,419 for four performance and two previews.

Unsinkable Molly Brown, Winter Garden (MC) (60th wk; 476 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $36,053.

Last week, $30,090.

Write Me A Murder, Belasco (D) (9th wk; 68 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $30,280 with parties.

Last week, $21,898 with parties.

Laid Off Last Week

Do Re Mi, St. James (MC) (Phil Silvers). Previous week, $32,651 in its 47th stanza at the St. James Theatre.

Laying off this week and resumes next Monday (25) at the 54th Street Theatre where it will remain until Jan. 13 when it departs for a road tour.

Opening This Week

First Love, Morosco (D) ($6.90-$7.50; 999; $41,960) (Lili Darvas, Hugh O'Brian).

Roger L. Stevens and Frederick Brisson presentation of a play by Samuel Taylor, based on Romain Gary's memoir, "Promise at Dawn." Capitalized at $120,000, cost about $120,000 to open last Monday night (25) and can break even at around $19,000.

Ross, O'Neill (D) ($6.90-$7.50; 1,050; $46,500) (John Mills).

David Merrick presentation of play by Terrence Rattigan. Capitalized at $75,000, cost around $75,000 to open last night (Tues.) and can break even at around $26,000.

Subways Are for Sleeping, St. James (MC) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence).

David Merrick presentation of musical adaptation of Edmund G. Love's book of the same title with the book and lyrics by Betty Comden and Adolph Green and music by Jule Styne. Capitalized at $400,000, opens tonight (Wed.) at a cost of about $275,000 and can break even at around $36,000.

Night of the Iguana, Royale (D) ($6.90-$7.50; 999; $41.158) (Margaret Leighton, Bette Davis, Alan Webb).

Charles Bowden presentation of play by Tennessee Williams. Capitalized at $150,000, opens tomorrow night (Thurs.) at a cost of about $150.000 and can break even at around $25,000.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Bravo Giovanni" MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

"Happy Happy Happy" (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carni types, and male and femme characters. Mail photos and resumes, through agents only, c/o above address.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-3973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice good comedienne and actress: femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"No Strings" (MC). Producers, Richard Rodgers & Samuel Tayler (488 Madison Ave., N.Y.; MU 8-3640). Standby parts available to cover, Diahann Carroll, and Mitchell Gregg. Mail photos and resumes c/o Eddie Blum, above address.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (MD). Producer, the Stuart Company (881 Seventh Ave., N.Y.; CI 7-0755). Available parts: boy, 10-12, who can singe and play the bugle very well; femme, 25-30, dancer-singer, earthy, volatile; man, 38, singer, squat, swarthy, cruel; must move well. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Attitudes" (R). Producer, Michael F. Goldstein (10 W. 65th St., N. Y.; SU 7-4774). Parts available for male and femme actors 18-35, who can sing and have comedy ability. Mail photos and resumes c/o above address.

"Big House" and **"Sound of the Trump"** (DB). Producer, Blyth Hill Morrow, Ltd. (c/o Lewis Maxwell Rosen Agency, 14 E. 58th St., N.Y.; PL 5-9521). Available part: character man who plays the concertina. Mail photos and resumes c/o above address.

"Golden Apple" (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N.Y.; SP 7-8383). Several parts available. Equity call Jan. 4, femme dancers, 10-11:30 a.m.; male dancers, 11:30 a.m.-1 p.m.; femme singers, 2-3:30 p.m.; male singers, 3:30-5 p.m., all calls at the York Playhouse (64th St. & First Ave., N. Y.). Applican's should bring own music. Also being accepted are photos and resumes of Equity and non-Equity singers and dancers c/o above address. There are parts for legit voices of all ranges.

"Hostage" (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334). Part available for non-Equity Cockney men to understudy role of the hostage. Mail photos and resumes c/o Ken Kostigan, above address.

"Julius Caesar" (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N. Y.; SA 2-4008). Several parts available. Casting will start Jan. 2 by appointment only. Mail photos and resumes c/o above address. This production will tour New York City schools Feb. 15-May 30.

"Sing Muse" (MC). Producer, Robert Feldstein (325 W. 45th St., N. Y.; CI 5-0648). Available future replacement parts: femme, attractive, comic ability, belting voice, must move well; off-beat male juvenile, must sing and move well; man, Nathan Detroit type, good comic delivery, must sing; man, fight manager type, comic, must sing and move well; man, prize fighter type, must sing well; man, suave, Madison Ave. type, must sing well. Mail photos and resumes c/o Nick Rinaldi, VanDam Theatre (15 VanDam St., N.Y.).

Untitled Musical Comedy. Producer, Peter Thompson (55 W. 53d St., N.Y.; JU 2-6464). Available parts: femme, 20-25, lyric soprano, girl next door type; femme, 20-25, chest voice, stunning, sophisticated; man, 25-30, baritone, all-American type; femme, 25-35, exotic; man, 45-55, comic, eccentric business executive. Mail photos and resumes c/o above address.

"Witches' Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N.Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme, 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes c/o above address; don't phone.

"With Drums and Colours" (MC). Producer, Jeremy Palmer (569 Grimm Pl., Baldwin, L. I., N. Y.; BA 3-1188). Part available for a character femme, 50's, small, thin, with aristocratic bearing; replacement and understudy parts available: character man, 21-26; character ingenue; man, 21-26, muscular, romantic; wispy ingenue. All must be versatile performers with musicomedy voices. Mail photos and resumes c/o above address.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos; man, seven feet tall, who plays the trumpet. Contract Peggy Shields, above number.

OUT OF TOWN

CHICAGO

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for femme, leading lady type, tall, must sing with deep voice. Contact producer, above address.

PALM BEACH

"Put It In Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail photos and resumes c/o above Julien Williams is the N.Y. contact.

Television

Untitled Syndicated Viditape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

Films

"Wounds of Hunger" (D). Producer, Allen Klein (III Task Pictures, 729 Seventh Ave., N. Y.; CI 5-7012). Part available for a girl, 20, cute, impish, who poses as a boy to get a crack at the bullring in the film. Call producer, 10 a.m.-5:30 p.m., above number for audition appointment. Film will be shot on location in Mexico City in February.

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'Fantasticks'

Continued from page 49

that city by Richard Alan Wood, in association with Faith Smeeth.

Mrs. Smeeth then took over the presentation and moved it to the Hilton Hotel in Chicago, prior to sending it to Omaha, Frisco and Hollywood, where it's now playing at the Ivar Theatre. The show temporarily closed following its Frisco stand and was entirely recast except for one non-speaking role for its Hollywood opening. It's understood Mrs. Smeeth has sunk about $60,000 into her production of the musical since taking it over in Chicago.

A version of the musical was also done on the Borscht circuit last summer by Mike Gould's Actors-Go-Round, and another edition was packaged for stock dates by Sylvia Siegler and Theodore Mann. There were other independent strawhat productions of the musical last summer in Olney, Md., and Fishkill, N. Y.

On an international scale, the musical has been produced in such places as London, Mexico City, Johannesburg and Stockholm. It was also produced in Palm Beach in November, 1960, as the opening bill for a two-week run of the Royal Poinciana Playhouse's Celebrity Room.

Several performers have moved from "Fantasticks" to Broadway and the road. Rita Gardner, who had the sole femme assignment in the off-Broadway production originally, left to make a film and is now appearing in the Broadway-bound "Family Affair," of which Baker is stager. Carla Houston, who took over Miss Gardner's role off-Broadway, went to Stratford, Conn., last summer to appear in the Shakespearean repertory and is now appearing in the Coast company of "Fantasticks."

Mimi Turque, who was in the Chicago production, is playing the title role in the current touring production of "Gypsy." Liza Stuart is now handling the femme role in the off-Broadway production of "Fantasticks" and Barbara Quaney is dittoing in a production of the musical, which opens tonight (Wed.) at the Charles Playhouse, Boston.

Jerry Orbach, who was in the original off-Broadway cast for "Fantasticks," left for the male lead assignment in the Broadway production of "Carnival." His role in the touring production of "Carnival" is being played by Ed Ames, who also appeared in "Fantasticks" in stock in the same role that Orbach had. Appearing opposite Ames in "Carnival" on the road is Susan Watson, who played the femme role in the original version of "Fantasticks" presented at Barnard in 1959.

An original cast album of "Fantasticks" has been put out by MGM Records. Jones and Schmidt, authors of the show, are now in Texas writing a new musical, "Ratfink."

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Soft Nellie, Royal E. (11-28-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61)
Critic's Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
D'Oyly Carte, Princes (12-11-61).
Fings Ain't, Garrick (2-11-60).
Fireraisers, Royal Court (12-21-61).
Four to a Bar, Arts (12-14-61).
Guilty Party, St. Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61)
Let Yourself Go, Palladium (5-19-61).
Lord Chamberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61)
Out of Your Mind, Lyric H. (11-29-61).
Peter Pan, Scala (12-15-61).
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-15-60.
Ross, Haymarket (5-12-60).
Salad Days, Princes (12-26-61).
Sound of Music, Palace (5-16-61).
Stop the World, Queens (7-20-61).
The Keep, Royal Court (11-22-61).
Treasure Island, Mermaid (12-13-61).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED B'WAY PREEMS

Subways, St. James (12-27-61).
Night of Iguana, Royale (12-28-61)
Captains & Kings, Playhouse (1-2-62).
Soldier, Ambassador (1-4-62).
Family Affair, Rose (1-23-62).
Passage India, Ambassador (1-31-62).
Egg, Cort (1-8-62).
New Faces of '62, Alvin (2-1-62).
Aspern Papers, Playhouse (2-7-62).
No Strings, Hellinger (3-1-62).
Funny Thing Happened, Alvin (5-3-62)

Paul Taylor Co. to Italy

Paul Taylor modern dance group which played Hunter College Playhouse in Manhattan a fortnight ago was suddenly booked for a series of engagements in Italy and flew out last week. Dates include Trieste, Sienna, Turin, Florence and Rome. From the latter city the dancers will also make several television appearances.

Making the trip with Taylor are Maggie Newman, Barbara Tucker, Dan Wagoner, Elizabeth Walton, Elizabeth Keen and tage manager Tom Skelton.

Taylor troupe is due back for a Jan. 14 engagement at the Fleisher Auditorium, Philadelphia.

Callas at La Scala

Continued from page 2

divided the music world. Her fierce individualism evokes more adulation and resentment in remarkable measure.

For "Medea," the Scala engaged what had been called "the foreign legion." Greek-American the lead, Greek designer (Tsarouchis) and stage director (Minotis); American the conductor, Thomas Schippers; Caaadian the tenor Jon Vickers; Bulgarian the bass, Ghiaurov. The only Italian, Giulietta Simionato. The production was the same seen and heard in Epidaurus last summer. The rather "scholarly" scenery and costumes were the same but definitely on a higher level was the orchestra. Wise cuts in the score for which Schippers was responsible. If there are those who adore and those who hate Callas, the fact remains that her "Medea" is unique in the world of lyric theatre. Her psychological insight of the character, her vibrant interpretation and last but not least her stupendous vocal technique which permits her to use the voice in all shades and nuances she wishes to give it—are the main reasons for this. Simionato, Vickers and all other interpreters were happily up to her level.

At La Scala it was clear that her name has still and perhaps even more so the power to attract capacity, a national and international press delegation plus all the trimmings of cafe-society and fashion show—though this time Rainier and Grace as well as Onassis were missing to complete the by now familiar picture of a Callas opening.

'Tenth' Profit

Continued from page 49

Washington on a fortnight's gross of $79,027. Another $14,019 was cleared by the show during the next three weeks ending Oct. 28. Thus, the operating profit for the first five weeks of its tour was $35,277, according to an Oct. 28 audit. The lowest gross for the five-week period was $21,583 for a week at the Shubert Theatre, New Haven. That represented an operating profit of $257.

The total profit earned by the presentation, after repayment of its $125,000 investment and recovery of its road production cost, was $212,336 as of the Oct. 28 accounting. Of that amount $13,464 represented bonds and deposits, $20,000 consituted the sinking fund and $141,250 had been distributed equally between the management and backers. That left a balance of $37,622, which was reduced by $25,000 for the November profit divvy.

Zella Bavarre
Scintillating, Dramatic Actress. Winner of the "Forum of the Muses Award," has received plaudits of both critics and audience for her moving portrayals of "Gigi," "Taming of the Shrew," and "Trilby." Zella's interpretations raised in accents of sorrow and exultation spelled theatre magic, at the recent symposium of the "International Public Relations Forum," at the Hotel Astor, in New York.

FOR SUMMER LEASE
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Literati

RH's Show Biz Items

Bennett Cerf has snagged Terence Rattigan's "Ross," Norman Krasna's "Sunday in New York," Paddy Chayefsky's "Gideon" and Frederick Knott's "Write Me A Murder" for Random House book publication next year.

Stanley Wolpert's novel (about Gandhi's assassination), "Nine Hours to Rama" which Mark Robson acquired from mss. for 20th-Fox filming (currently on location in India), will be brought out in March by RH. Film version, with Jose Ferrer, Robert Morley, Horst Buchholz, Diane Baker and Valerie Gearon, is slated for summer release.

Three of RH's Landmark series of children's books also are slated for Robert Saudek's production as a tv series.

Lardner's Inspiration

Ping Bodie, one of baseball's immortals, who died after a long illness last week at the Notre Dame Hospital, San Francisco, was the inspiration for Ring Lardner's "You Know Me, Al" series. Bodie, whose real name is Frank Pizzola, roomed with Babe Ruth when they both played for the Yankees.

Ping's bragging was a source of delight for the sportswriters. Once when he was caught trying to steal second base, Lardner wrote, "Ping has larceny in his heart but his feet were honest."

2 More On The Cinema

Enrico Rossetti's Rome-based FM Editions have just published their second and third volumes on the cinema, respectively dedicated to Francesco Rosi's "Salvatore Giuliano" and Pietro Germi's "Divorzio all'Italiana" (Divorce, the Italian Way). In a country where the serious analysis, in book form, of important current films has become s.o.p., these two items certainly constitute the top efforts of their kind to date.

Partly, this is due to the subject matter. Both "Giuliano," with its vast historic bibliography on Sicilian banditry, and "Divorce," a pic designed to ironically and grotesquely prove that the best way for an Italian to divorce his wife is to shoot her—after making sure he can get off via a light sentence due to this country's lax laws with regard to "crimes of honor," offer its authors a wealth of fascinating and important material for discussion and documentation.

But Tulio Kezich (for "Giuliano") and Giorgio Moscon ("Divorzio") have outdone themselves, aided by lavish production and illustrations for both volumes, thus guaranteeing a strong sale of both items even outside the previously restricted domain of film aficionados. *Hawk.*

Sholom Aleichem Museum

The manuscripts of the late Yiddish writer and humorist Sholem Aleichem will be sent to Tel Aviv to be housed in a museum to be built on land donated by that city. Bulk of his works have been in a large trunk deposited with the Irving Trust Co., N.Y., a small remainder is with a son-in-law, I. D. Berkowitz, and also in a literary museum in Moscow.

Samuel J. Rodman has been named head of a committee to finance the project which is estimated to cost $150,000. The memorial is being sponosored by B. Z. Goldberg, a columnist for the Jewish daily, The Day, who is married to one of the writer's surviving daughters, Sholem Aleichem which means "peace be with you," was the pen name for Solomon Rabinowitz, who migrated from the Ukraine in 1914 to America and died in the Bronx in 1916 at the age of 57, and is considered one of the great chroniclers of Jewish life in the small cities of Eastern Europe.

Robert Allen Takes Over

After a hassle between Sun. editor Robert Manning and N. Y. Herald Tribune editor-in-chief John Denson, the new weekend edition topper is Robert Allen. Manning has been assigned elsewhere in the Jock Whitney newspaper-tv enterprises.

Allen was formerly an assistant to Denson.

'Show' & 'SBI' Shifts

Frank Gibney, who recently left Show Business Illustrated mag in a shakeup that reportedly nearly felled the new Hugh Hefner (Playboy mag) project, has joined Huntington Hartford's new Show mag as publisher. He was editorial director and assistant publisher of SBI, and resigned last month along with several editorial subordinates.

With the move, Hartford will continue active, if not as active, with the title of president. Show's editor-in-chief, Robert Wool, will take on additional duties in the publishing areas as well as continuing with his editorial duties, according to the Show announcement.

Reportedly, the magazine may widen coverage to take in literature and art on the American scene as well as show biz. Cover price also is slated for lowering from $1 current in an attempt to increase newsstand sales.

CHATTER

As part of the Civil War centennial, Historical Periodicals Inc., of Shenandoah, Ia., is reissuing Leslie's Illustrated Weekly, and subscribers will receive an exact replica of the corresponding week 100 years later.

Douglas Enefer, former show biz scribe of the now-defunct Sunday Empire News, London, is author of new thriller, "The Long Chance."

"My Brother, Ernest Hemingway" is what Leicester Hemingway titles his book which World will publish in February.

Harold Mehling, whose background is tv, has written a book (World) on the subject which he's calling "The Great Time-Killer."

Doubleday will publish H. Allen Smith's newest, "To Hell in a Handbasket," an informal memoir. Ernie Kovacs' "How to Talk at Gin" is another offbeat humor book on the same publisher's lists for next spring along with "Marlene Dietrich's ABC's," an alphabetical appraisal of the concurrent pattern of life and times.

Harry Golden, Walt Kelly, Howard Lindsay, John Updike and William Zinser are the "Five Boyhoods" which Martin Levin has edited into a book for Doubleday next March.

Actress-author Mary Astor's latest book, "Image of Kate," is a novel, which Doubleday, which brought out her "My Story" (autobiog) and "The Incredible Charlie Carews" (novel), will publish in March.

Chi Trib central European correspondent Sigrid Schultz has edited the "Overseas Press Club Cookbook" for Doubleday.

"Hello Hollywood: The Story of a Movie" by Allen Rivkin and his wife, Laura Kerr (with a "prolag" by Dore Schary) will be published by Doubleday this spring. Among the anthologists are Eric Ambler, Meyer Levin, Leon Uris, Gene Fowler, Fred Allen, S. J. Perelman, Art Buchwald, James Agee, Budd Schulberg, Herman Mankiewicz, Nunnally Johnson, George Seaton, Fred Zinnemann, George Stevens and Billy Wilder.

Tom Wise of Fortune and NBC (for which he does a tv program on Wall Street) has authored "The Insiders: A Stockholder's Guide to Wall Street," which Doubleday will bring out in March.

Bucklin Moon, a senior editor of Pocket Books, is the editor of the "Doubleday Anthology" due in February which includes excerpts from the works of Vicki Baum, Daphne du Maurier, Thomas B. Costain, Edna Ferber, Helen Keller, Eve Curie, Irving Stone, Noel Coward, Joseph Conrad, Kipling, Maugham and others.

Samuel B. Charters, author of "Jazz: New Orleans, 1885-1957," and Leonard Kunstadt, coeditor of Record Research, have collaborated on "Jazz: A History of the New York Scene" which Doubleday will bring out this month.

A postmortem book of the late Robert Warshow's writings is being brought out by Doubleday, titled "The Immediate Experience: Movies, Comics, Theatre and Other Aspects of Popular Culture," with an introduction by Lionel Trilling. When Warshow died suddenly in 1955 at 37 he was an editor of Commentary magazine.

"Kup's Chicago," by Chi Sun-Times columnist Irv Kupcinet, is on the World publication list for May, as is Harry Golden's newest, titled "You're Entitle'."

Publishing Stocks

(*As of Dec. 26, 1961, closing*)

Allyn & Bacon (OC)	36	— 1/2
American Book (AS)	66 1/4	—1
Book of Month	24 1/2	+ 3/4
Conde Nast (N.Y.)	12	— 1/4
Crowell Collier (N.Y.)	38 1/4	+ 1/4
Curtis Pub. Co. (N.Y.)	10 1/4	—2
Ginn & Co. (N.Y.)	27 3/8	— 3/8
Grolier (OC)	55 1/4	— 1/4
Grossett & Dunlap (OC)	22 1/2	—1
Harcourt Brace (OC)	36 1/2	—3
Hearst (OC)	26	
Holt, R&W (N.Y.)	39 5/8	— 1/8
L.A. Times Mirror (OC)	41	+1
Macfadden (AS)	8	— 3/8
McCall (N.Y.)	31 1/4	+ 1/8
McGraw-Hill (N.Y.)	34 1/4	—1 1/4
Nat'l Periodical Pub.	17	+ 1/8
New Yorker (OC)	100	—2
Pocket Books (OC)	23	—1 1/2
Prentice Hall (AS)	41 1/8	— 5/8
Ran'm House (N.Y.)	26 1/2	— 1/8
Scott Foresman (OC)	27 3/4	— 3/8
H. W. Sams (OC)	47	—1 1/2
Time Inc. (OC)	90	—2 1/4
Western Pub. (OC)	70 1/2	— 1/2

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'Wall' Stuns Munich

Continued from page 1

Frank. The crowds that fill the giant house to capacity refrain from applause between scenes, a practice usually reserved in German theatres for such religious presentations as Wagner's "Parsifal" opera and concerts of sacred music.

Intermission business in the refreshment room is far below normal and at the conclusion of the performance the audience sits for a few moments in silence before leaving. The impact of the play on local theatregoers was described by the comment of one, who, on departing from the theatre, said, "I feel like crawling home on my knees."

The drama, which opened here earlier this month, is excellently performed by a cast of 23, none of name stature. Besides its emotional impact on audiences here, the play impressively directed by Kurt Meisel, has also prompted some local papers to question whether there's any difference between the old Warsaw wall and the new one in Berlin.

Although the theatre has disclaimed any part in the attempt to cloud the issue of the play by a comparison with the Berlin barricade, the official house program includes a statement by translator Sahl, in which he comments, "I saw the wall in Berlin . . . It was not the wall of Warsaw, and yet it was the same."

Munich legit critics, in tackling the subject, have generally agreed that the Berlin wall was certainly built for a variety reasons, but not, in their opinion, for the purpose of slaughtering 500,000 innocent and defenseless people.

"The Wall," which was originally produced on Broadway by Kermit Bloomgarden, as was "The Diary of Anne Frank," has been sold out in advance for its entire local run. However, it's figured the audience belongs to the minority which has already taken a stand on the subject matter of plays such as "The Wall" and "Diary."

It's felt there is still a large segment of the public unwilling to see their fathers' and their own sins re-enacted on a stage.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

VARIETY has a style sheet.

This may be news to those who glory in their first exclusive. But it may be even bigger news to those notables who are invited to sound off in the Anniversary Number, that big green bundle that comes out every year around the holidays. It will also be news upstairs to the late Joe Laurie Jr., who didn't give a damn for a man who could spell a word only one way, and to the equally late Fred Allen, who wouldn't use a capital if he owned the record company.

Every time I have mentioned this style sheet to persons long familiar with the Talmud of the Trade they have acted stunned. I never quite believed the scuttlebutt myself until the other day when I received a copy of VARIETY's pocketbook of proper prose. It covers 16 pages and urges all staffers, correspondents and stringers to "please read and consult." After 33 years they have decided that some of these peculiarities of style should be drawn also to my dozing attention.

But Not As Proper As Chaucer, Eh?

In 50 years there have been some changes but it still insists it is a trade paper, internationally circulated and not interested in scandal. The editor of this style sheet adds the paper has positively no objection to proper English. Clarity is its first law, and since it is read in many foreign lands, "obscure phrases known only to limited circles have realistic objection."

It is also not interested in gushy raves or catchphrases popularized by columnists and it asks its writers not to strain for supposed VARIETY-ESE. However, the paper does have certain styles in spelling, preferring disk to disc, theatre to theater, and centre to center, but they don't go in for a simplified spelling like tho and thru. On the other hand, they chop off the French part of words like cigaret, monolog, dialog.

What's Wrong With Long Chair?

There also seems to be some guy on that copydesk who prefers chaise lounge to chaise longue, having probably been raised in the Ludwig Baumann school of furniture phrases.

The style sheet tells you that a star is a player whose name is billed above the title. Otherwise he's featured. This is a distinction more honored in the breach than in the observance, because the actor who was once a star finds it very hard to consider himself anything else thereafter, and the same goes for his pressagent.

Most of the VARIETY don'ts are just good taste, an aversion to exaggeration, hyperbole or souping up simple declarative sentences. On the other hand, says the style sheet, becoming bored with an act you have seen often, a brushoff to a struggling performer "creates needless enemies, heartbreaks and the like."

It may be news to some readers to know that at least a copy desk has taboos and is getting tired particularly of cliches which refer to a partner as a "pard," a pressagent as a "flack" and a woman as a "gal." "There's nothing wrong with just Miss Monroe," the style sheet warns.

Oh, Are They?

In fact most of the created brevities like crix, nix, etc., are for the headline writers who are even more cramped for space than the reporters.

"As savvy as most VARIETY staffers are, it is surprising how sometimes the cornicst of cliches will creep into copy," warns the style sheet. It gives examples.

The paper also seems to be against hyphenization except when an issue of clarity arises, as in the case of co-op instead of coop. They telescope all sorts of words. In the main the meaning is not lost and seems to save one "em" in space. It isn't done when they don't look good together as in film star, bon voyage, and the like. It's "de luxe," but becomes a "deluxer" when referring to a first-run house.

Long Before "The Twist," Some Twists

There are some oldfashioned touches like "it is" instead of it's, and employees instead of employes. Tie-in is spelled that way, but tieup drops the hyphen. Why? Esthetics, yet. It looks better that way.

On the last page are words frequently misspelled. VARIETY prefers whisky to whiskey. Does that mean the staffers prefer Scotch to bourbon?

Six years ago the paper confessed it had no morgue and its office copies had suffered so much from scissors that the orders were "go to the N.Y. Public Library if you want to check on backfiles." It is even harder for most newspapermen to believe that VARIETY has no morgue that it is to believe that they have a style sheet. But that's the story.

Never Draws The Color Line

Though VARIETY may insist that it is nothing more than a trade paper, few outsiders share this view. Of course it is a trade paper of a very colorful business. Edgar A. Grunwald, editor of McGraw-Hill's Purchasing Week, once praised the paper for its judicious use of an industry's special colorful language.

Actually, as Frank Sullivan once wrote, "Language is nothing more than a reflex action used to translate thoughts into conventional noises. Written language is simply a collection of visual symbols used by a very small minority of the human race to represent those same noises." Lest the sage of Saratoga should scream he never wrote anything of the sort, I'll have to add that it was Frank Sullivan, a professor at Loyola U. in Los Angeles, who wrote it.

Two schools of writers continue to contend for a reader's attention: those who think it is said best when it is said simply and the blurb writers who believe that the more complicated a thought is in being expressed the better it will be for the human race when it finally sharpens its wits enough to understand what it has read.

Get Out Your Soup And Ghoti

Actually the English language is tough enough even in its simplest forms. John E. Fitzgerald, critic of The Sunday Visitor, once used this example: He said the "gh" in tough is pronounced "f," the "o" in women is pronounced "i," the "ti" in addition is pronounced "sh." Put all together they may spell GHOTI but would be pronounced FISH!

The public trustees of Bernard Shaw's will announced nine years after his death that his attempt to establish a new alphabet and otherwise simplify the language had not even got to first base. There were 467 entries but none was considered to merit final adoption.

Royalties from "My Fair Lady" will probably run to 1,000,000 pounds, but this money will not be spent on simplifying the English language. In fact up to 1960 only 8,396 pounds were spent on the new Shavian alphabet.

Don't Fence Shaw In

Without a morgue I don't know whether Shaw ever wrote for VARIETY, but he could have. His style was direct and simple enough, though the copydesk would probably buckle at his use of the word "dont" without an apostrophe, as well as several other telescopings which were in the syndrome of the old Chicago Tribune's and Teddy Roosevelt's simplified spelling.

But VARIETY seems to have preferred an older way of dealing with the language, except when something colorful and original was picked up or created by one of its writers. Then like the northern lights or a rainbow, it was accepted and used until it began to fade.

Like the difference between Latin and Italian, it is the difference between a living language and a dead language. T[illegible] have their place, but VARIETY, still growing up, seem to prefer the live version.

Broadway

Ellin and Irving Berlin quickled to Paris for the holidays with one of their married daughters.

Erwin O. Schel, g.m. of the Manhattan Hotel, also upped to a v.p. of this Zeckendorf hostelry.

Norman Rubin, national field rep for Atlantic and Atco Records, engaged to Valerie Strum of New York. Wedding due April 28 in N. Y.

A memorial service for the late playwright-director Moss Hart, who died Dec. 20 in Palm Springs, will be held at noon, Jan. 9, at the Music Box Theatre, N.Y.

Jimmy and Margie Durante plan to adopt the infant girl they received Sunday (24). Papers will be final in six months during which time, they'll keep the child who will be called Cecelia Alicia.

Robert C. Schnitzer and Marcella Cisney, who now are connected with U. of Michigan Dept. of Speech, were guests Dec. 22 of party given by Manya Starr to a get-together of American Repertory-Guild members.

When N.Y. Herald Tribune columnist Hy Gardner was bedded with a cold last week he says he saw "more daytime tv than ever in my life and I thought I was back in 1956-57 with all those reruns of 'Amos 'n' Andy,' 'Maisie,' 'I Love Lucy' and the rest."

After organizing the recent hail-and-farewell luncheon at Cavanaugh's for Ad Age's John Crichton, new president of the American Assn. of Advertising Agencies, promotionist George Biderman took sick and couldn't attend his own shindig. His partner Barney Tolk officiated for him.

Elaine Stritch, "Sail Away" & Co. staged a champagne party post-theatre last (Tues.) night, backstage at the Broadhurst in honor of English Boxing Day ("the first weekday after Christmas when the British really get into the Christmas spirit."—Encycl.) The "get-together" was in the nature of a block party, and also for friends, press et al. of the Noel Coward musical.

Rex Stout, of Nero Wolfe and Writers War Board fame, turned 75 recently. About 100 of the literati assembled upstairs at Sardi's for the occasion. William Shirer, Russel Crouse, Howard Lindsay, John Hersey, Marian Anderson, Ann Petry, Glenway Wescott, Samuel Grafton, Marjorie Roulston, Florence Eldridge, Peggy Leech Pulitzer, John Farrar, Richard Rodgers and Arthur Schwartz were "among those." A poem by Mark Van Doren was read by Charles Van Doren.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Stu Lane, Columbia Recording artist, doubles nightly at the Black Magic as cook and vocalist.

The Riviera and Thunderbird have followed the Flamingo's lead in bringing in Twist sessions.

Paul Kaplan, owner of Sager's restaurant in N.Y., here to visit his brother Sparky Kaye at Silver Slipper.

Don Rickles gave Sahara Casbar host Ed Milewski a wristwatch with Jewish numerals and "Don Rickles" across the face.

David Berman's costumes in for the upcoming Thunderbird "Flower Drum Song," the 250th Vegas show for which he's provided the wardrobe.

Wells-Fargo Co. trying to sell County Commissioners on idea of building Gay 90's-type passenger train which would link the Strip to downtown casinos.

The DeCastro Sisters, co-starring in the Stardust lounge with Roberta Linn, have started a petition signing campaign to have JFK declare a National Show Business Week.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Hazel Scott and Frankie Vaughan guested on RAI-TV's Caterina Valente show.

"Freud" (U) sent second unit to Rome to shoot a dream sequence along seacoast here.

Letitia Roman off on Swiss vacation after winding "Black Lancers."

Guy Williams' next probably will be "Captain Sinbad" on Mexican locations.

Roger Vadim to Florence to spot locations for his upcoming Brigitte Bardot starrer, "The Warriors Rest."

Titanus prexy Goffredo Lombardo to Tahiti to o.o. his production (for Metro) of "Ticoyo and his Shark," which Folco Quilligi is directing on Polynesian locations.

Sylva Koscina set for two pix with Attilio Riccio's "Adelphia," and is also preping her tele debut in Federico Zardi's "I Giacobini." She recently wound role in Metro's "The Mercenaries."

Tullio Carminati and Alberto Rabagliati joined cast of "Adventures of a Young Man," now under way in Verona with Martin Ritt in charge. Richard Beymer, Ricardo Montalban, Susan Strasberg and Eli Wallach are only Yanks in Italo location scenes of Jerry Wald's 20th-Fox production.

In-and-out: Lisa Gastoni in for "Eva." Joseph Losey pic shooting in Venice; Joan Collins to London after visit may do pic here in spring; George Wilson in from Paris; Rod Taylor to New York; ditto Mel Ferrer and Audrey Hepburn; and Robert Wagner to London to start "War Lover."

Chicago

(DElaware 7-4984)

Comic Billy Falbo topper at the Quid.

Dick Gregory playing date at Archway Supper Club on the southside.

Deluxe film houses are holding the line on admission prices for New Year's Eve.

Living Room boniface Dan Segal will hold open auditions for featured acts first week in January.

Comic Bob Newhart, and manager Frank J. Hogan, spending two holiday weeks at their Windy City homes.

Drury Lane producer Carl Stohn played "Scrooge" in the children's theatre production of "A Christmas Carol."

Actress Mary Peach here last week for press rounds on behalf of British film "No Love For Johnnie" at Town Theatre.

Lonnie Sattin, Nichelle Nichols, the Leon Escobar Dancers and the Simms Twins are among the 50 performers taking part in "Idlewild Revue of 1962," stageshow at the Tivoli Theatre next week.

Tel Aviv

By Joseph Lapid
(52 Shlomo Hamelech St.; Tel. 28348)

Dutch mime Cilly Vang here for guest appearances.

National Dance Group of Senegal to appear here soon.

Israeli Philharmonic invited to Greece for Athens Musical Fest next summer.

British comic Peter Sellers on a short visit here. British actor Robert Morley expected soon.

"Habima" director Avraham Ninio to Johannesburg, South Africa, to direct "Miracle Worker" there.

Antal Dorathy, for years musical director of Minneapolis Orchestra, visiting conductor of Israeli Philharmonic.

Evgeni Chervonyok, first Russian singer permitted by Soviet authorities to visit Israel, appeared in Gounod's "Faust" with Israeli Opera.

Impresario Giora Godik to N.Y. where he will organize "My Fair Lady" troupe for tour of Israel and France as he did with "West Side Story" last season.

Lost 'Gummervest'

Continued from page 2

another vest just before he went on but Marsh claimed that this vest was not satisfactory, according to his complaint, and was so fashioned to interfere with his freedom of motion.

Marsh put a value of $50 on the vest. But he demanded in excess of $5,000 for "mental distress, suffering, the expense of procuring a substitute, and for the deterioration of his performance."

As for the last words of his complaint, this is probably the first time in concert history when an artist disagreed with a critic who raved over his performance. Writing in the Pittsburgh Post-Gazette on Marsh's performance, Donald Steinfirst said:

"Immediately in the program there was evidence that Mr. Marsh is an experienced, even virtuosic pianist. His technique is assured and capable. He possesses great power . . . there is a strain of sensitivity."

London

(HYDe Park 4561/2/3)

Film director Clive Donner planed out for N.Y. last weekend.

Lord Rothermere, head of Associated Newspapers, joined the board of the Rank Organization.

Tommy Sands discussing offer to play lead in London production of "How to Succeed in Business."

Alan Brien, Sunday Telegraph drama critic, off to N.Y. for a threeweek looksee at the Broadway scene.

Flora Robson laid the foundation stone of the Prince Charles Theatre, being built by Alfred Esdaile off Leicester Square.

Jos Loss orchestra played the Royal Household Social Club Ball at Buckingham Palace last week for third consecutive year.

Norman Sturgis and Laura James to Nairobi to play leads at Donovan Maule Theatre starting with "Marriage-Go-Round."

E.J. Angell named deputy labor relations officer for the British Film Producers Assn. He succeeds P. Gillespie, who resigned recently.

Charles R. Young takes over control of Rank Film Distribitors publicity department next year. John Fairbairn, now publicity director, stays with the company.

Comedian Ken Dodd wrote to Nikita Khrushchev asking for samples of Russian gags for use in a book he is writing on international significance of humour.

Michael Stanley-Evans joined the board of Rank Productions and Rank Organization Film Productions. He is assistant to Earl St. John, exec producer at Pinewood Studios.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF. 5920)

Japanese pic, "The Island" of Kaneto Shindo, getting rave reviews and surprising biz for an offbeat pic.

The Zizi Jeanmaire - Roland Petit vaude revue at Alhambra-Maurice Chevalier Theatre getting rave reviews.

Samuel Bronston's "El Cid," being released by a local outfit Prodis, getting fine reviews and probably in for good biz.

Also lambasted by aislesitters is Jean-Louis Curtis' legit adaptation of Gobineau's short story, "Adelaide." Looks in for limited run.

Old British comedy pic, "Tight Little Island," getting a firstrun return date in its first time out in dubbed version. It is called "Whisky a Gog."

Francoise Sagan's second play, "Des Violons, Parfois" (Violins, Sometimes), getting poor reviews. It looks in for a fairly short run compared to her hit first play, "Chateau in Sweden."

Film players Emmanuelle Riva, Delphine Seyrig and Alain Cuny to appear in a legit version of a Luigi Pirandello play, "One Does Not Know How" early next year. Never been done in France before.

Producer Georges De Buearegard announcing that Agnes Varda will write and direct "La Vie De George Sand" instead of Francoise Sagan writing and Claude Chabrol directing as previously planned.

Jules Dassin rehearsing a legiter of M. Brusati, "A Corps Perdus" (Emotionally Lost), which bows at Varietes Theatre on Jan. 17, with Melina Mercouri and Jean-Pierre Aumont starring. Arthur Lesser produces.

Madrid

By Hank Werba

Yma Sumac heads a variety show opening at the Teatro Calderon, following a brisk engagement in Barcelona.

National Theater Awards this year went to actress Ana Mari Carrillo, author Alfonso Paso and thesp Jose Bodalo.

The most recent of Alfonso Paso's four legit offerings, "Juegos para Marido y Mujer" (Matrimonial Games) passed the 100th performance mark, and all four continue indefinitely.

Vaude comic Cassen, statuesque Kata Loritz and the Russian "Les Kalsky Follies" highlighted this season's music hall hit "Se necesita un Marido" (Needed: A Husband) now winding its threemonth stay at the Teatro Alcazar.

Child star Marisol travelled to Portuguese colony capital, Luanda, for a personal appearance at the premiere of her film "Ha Llegado un Angel," and whipped first-nighters to a frenzy with a chorus of the patriotic Portuguese tune "Angola is Ours."

Los Hermanos Zabala, a brother-sister choral and dance group (11), billed as Mexico's "unofficial ambassadors," are now touring for the U.S. Armed Forces. On a recent trek from Madrid to the Azores, where they played to capacity for U.S. and Portuguese Air Forces, their plane could not land on the island stretching, the itinerary all the way to Caracas and back.

Miami Beach

By Lary Solloway
(JEffeson 4-2181)

Fontainebleau opened its posh new Club Gigi, with Ted Straeter's ork.

Joey Dee and the Starlighters opened at southern branch of Peppermint Lounge.

Dinah Washington and her revue took over the stage at Singapore's Las Vegas Showbar on a three-stanza stay.

Irv Kolker leased Copa City and will feature Belle Barth (who worke for him in Atlantic City last summer); Duke Hazlett and the Cootie Williams musicrew.

"Bye Bye Birdie" with Carmen Alvarez, Russell Nype, takes over the Coconut Grove playhouse for Yule holiday period. Bill Bendix closed last week after solid b.o. for two weeks in "Take Me Along."

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

Sidney Michaels, son of Max Michaels, Wilbur Theatre manager, having his play, "The Plaster Bambino" produced for Broadway by Martin Tahse.

Martin Kelly is setting a new policy for his Roundtable, formerly the Showbar, which has been enlarged to the biggest nightclub dance area in city.

Mike Della Russo embarking on name policy for his posh Frolic across the harbor in Revere with Dick Haymes and Fran Jeffries current. Ford & Reynolds are booked for four weeks from Dec. 31.

For the first time in many years there will be legit shows in all Boston theatres during Christmas week: "Subways Are for Sleeping," Colonial; "Music Man," Shubert; and "Giants, Sons of Giants," Wilbur.

Berlin

By Hans Hoehn
(760264)

There are now 236 cinemas with 120,099 seats in West Berlin.

The Goettingen film studio closed its doors; didn't pay off anymore.

"Prairie Saloon," new German musical composed by Lotar Olias, is a big click at Berliner Theatre.

City's traditional annual opera ball won't take place in February. Local cultural authorities skipped it as it wouldn't befit the current political situation in the city.

College Football

Continued from page 2

this year was 27,487 as compared with 13,784 a year ago. (This didn't save the coach's job, however.) Other big increases were at University of Maryland, College Station, with 29,301 fans in attendance for each home game in contrast to 20,520 in 1960 and at South Carolina, where the figures came out to 27,706 compared to 18,991.

Biggest drop, 10.69% was registered by Big Eight Conference despite a three-way tussle for championship between Kansas, Missouri and Colorado, with latter copping league's flag and getting bid to play in Orange Bowl, with dubious privilege of meeting against Louisiana State Tigers, scourge of the Bayou country, which lost its opening game to Rice Institute, but swept nine straight, including Ol' Miss. LSU plays three teams, the Whites, the Go Team and the colorful Chinese bandits. Big Eight slump was due primarily to weakness of 1961 edition of Oklahoma Sooners, based at Norman.

On the basis of form, best bowl game of year should come out of clash between Texas U. Longhorns, SW champions and Ol' Miss, SE winners, in Cotton at Dallas. All other bowl clashes, shape up as mismatches.

Hollywood

Freddy Martin underwent minor eye surgery.

Frank Glickman joined 20th-Fox-TV as story editor.

Henry King planed to Mexico City to bally "Tender Is Night."

Larry Orenstein reported in satisfactory condition after major surgery.

Dick Nelson portrays F.D.R. for third time in Par's "Pigeon That Took Rome."

Eddie Saeta checked out of Columbia Pictures after 22 years as assistant director.

George Murphy will chair Brotherhood Week in Southern Calif., Feb. 18-25.

Danny Kaye has extended his Far East stay until Jan. 15 at the request of the USO.

Kirk Douglas kudosed by Hollywood Chamber of Commerce for 61-week run of his "Spartacus," at Hollywood Pantages Theatre.

Bob Goldstein stopped over at Samuel G. Engel's "The Lion" location in Kenya enroute to join Mark Robson's "Nine Hours to Rama" unit in India.

Palm Springs

By A. P. Scully
(Tel. FA 4-1828)

Nights colder than K's handshake.

Eddie Howard orch back at El Mirador.

Tani Jones now performing at the Casitas Del Monte.

Pepe Callahan and Josello booked into the Tampico.

Julie London and husband Bob Troup at their desert place.

Twist must be coming by covered wagon. Hasn't reached here yet.

Dorice Van and Kenny Draper held over at Rim Rocks, formerly Romanoff's.

Albie Pearson, L.A. Angels outfielder, disk jockeying over KPRO until called for spring practice.

Only Twist around here so far are the tiny tornadoes that start in the sand dunes and soon blow themselves out of biz.

Howard Hurwith, onetime top vaude hoofer, now a Chi bank board chairman, at El Mirador for the holidays with his family.

Bill Perlberg is heading group to raise $2,000,000 for Desert Hospital by private subscription, two public bond issues having failed to make the grade.

"Act One," costume party, being staged Jan. 11 at the Racquet Club, will have Moss Hart, Kitty Carlisle, Fritz Loewe and maybe Jack Warner in cast of characters.

MARRIAGES

Rosalyn Tureck to James E. A. Hainds. She's the concert pianist; he's a Chicago architect.

Carmelita Gibbs to Don Davis, Chicago, Dec. 18. Bride is a model; he's bandleader at the Edgewater Beach Hotel.

Debbie Dean to Brian Stone, at Norbury, Eng., recently. Bride's a singer; he's a comedian.

BIRTHS

Mr. and Mrs. John Pemberton, son, Dec. 22 in New York. Father is a model and television actor; mother is Betty Raynor, secretary to Broadway producer David Merrick.

Mr. and Mrs. Ira W. Berman, daughter, New York Dec. 10. Father is a show biz attorney.

Mr. and Mrs. Mark Olds, daughter, New York, Dec. 19. Father is program director for WNEW, N.Y.

Mr. and Mrs. Jim Grau, son, New York, Dec. 19. Father is WNEW, N.Y., advertising director, and grandfather is producer Barry Wood.

Mr. and Mrs. Sam Cooke, son, Hollywood, Dec. 19. Father's the RCA Victor recording artist.

Mr. and Mrs. Len Raff, daughter, New York, Dec. 6. Father is film editor with CBS-TV's "Douglas Edwards with the News."

Mr. and Mrs. Al Saxon, son, London, Dec. 20. Father is a pop singer.

Mr. and Mrs. Gerry Salisbury, twin daughters, London, Dec. 7. Father is a bassist with the Monty Sunshine dance outfit.

Mr. and Mrs. Ludovic Kennedy, daughter, London, Dec. 20. Mother is dancer-actress Moira Shearer; father is a tv personality and author.

OBITUARIES

MOSS HART

Moss Hart, 57, died Dec. 20 in Palm Springs, Cal., where he had only recently purchased a home. Co-author with George S. Kaufman of a series of farces and the sole author of many Broadway plays, he was also active as a stage director, had served as president of the Authors League of America and was a leader in theatrical trade problems.

news story in this issue.

Noted for his versatile talents and drive, Hart was a famous host and bon vivant. His career is treated in more detail in a news story this issue.

His wife, actress Kitty Carlisle; two children and a brother, Bernard Hart, stage manager of "Camelot," survive.

Funeral service was held at Temple Isaiah, Palm Springs, with cremation of body following.

PAUL DULLZELL

Paul Dullzell, 82, former president of the Associated Actors and Artistes of America, the parent body of all entertainment unions, died Dec. 21 in Flushing, Queens, N.Y. He had also been an executive secretary and treasurer of Actors Equity. He retired as executive secretary of Equity in 1948 because of ill health, but continued to serve until earlier this year as president of the 4 A's and treasurer of Equity.

Dullzell, who also held other posts with theatrical organizations, was originally associated with the theatre as an actor and director. He was a month old when he made his stage debut in the arms of his mother, Alice O'Neill Dullzell, in "The Lone Pine" at the Boston (Mass.) Theatre. He made his N.Y. legit debut in 1902 in "The Darling of the Gods" at the Belasco Theatre.

In 1919 he became an organizer for Equity during the actors' strike against the United Managers Protective Assn. in N.Y., and that year was named assistant executive secretary of the union. In 1928 he moved up to the post of executive secretary of Equity when Frank Gilmore vacated that position to assume the presidency of the union. Soon after that he was elected treasurer of Equity.

DENISON CLIFT

Denison Clift, 76, veteran writer and director, died of a heart ailment Dec. 17 in Hollywood after an illness of some years. He started his career as a writer with Cecil B. DeMille, and later was at 20th-Fox and Metro both as a writer and director.

In the middle '30s he went to England and remained there for more than 10 years, turning out 20 pix. He also authored several Broadway plays as well as seven novels. Among his legiters were "A Woman Disputed" and "Scotland Yard."

His wife, daughter and brother survive.

DR. RAY H. MANSON

Dr. Ray H. Manson, 84, president and board chairman of the Stromberg-Carlson Co. before it became a division of General Dynamics, died Dec. 23 in Rochester. He held more than 100 patents on telephone, television and radio devices.

Originally employed at Garlord Mfg. Co., he joined Stromberg-Carlson when the former was absorbed. He became a veepee in 1924 and president in 1945. He retired in 1949, but served as board chairman until 1953.

Dr. Manson was credited with having gotten S-C into the field of small radios. He also had been active in the formulation of frequency modulation.

Survived by a daughter, a son and brother.

ADOLPH J. ADLER

Adolph J. Adler, 77, retired Yiddish theatre manager and owner, died Dec. 24 in New York. He was the only one of the eight children of the noted Yiddish actor and producer Jacob P. Adler who was not primarily an actor. The family included Luther and Stella Adler.

He had been business manager for George Jessel at one time and also had been a company manager for the Shuberts. He was the former owner of the Yiddish Square and Prospect Theatres, N.Y.

Also survived by his wife, a son, two other brothers, Jay and Charles, and three other sisters, Frances, Celia and Julia.

HETTY JANE SEWELL

Mrs. Wayne P. Sewell, onetime actress and playwright who rose to fame via the old Lyceum and Chautauqua circuits, died Dec. 12 in Newnan, Ga., after a long illness. The former Hetty Jane Dunaway, she acted under canvas theatres that toured small towns.

A native of Arkansas, Mrs. Sewell had appeared in stage presentations with William Jennings Bryan and William Howard Taft. She wed Wayne P. Sewell, and the couple trouped together in Lycum and Chautauqua productions.

Mrs. Sewell also authored such musical comedies as "The Flapper Grandmother" and "Here Comes Arabella." She sponsored a resident stock company last summer at the Patchwork Barn, a theatre near Newnan, where she had presented many ballet and legit groups in the past.

Surviving are her husband, brother and a sister.

HENRI CHARPENTIER

Henri Charpentier, 81, considered one of the world's great chefs, died of a heart attack Dec. 24 in Redondo Beach, Calif. He was generally credited with having invented crepe suzette. His final establishment was in a small cottage in Redondo Beach, where he served sumptuous meals to a small clientele which included some of the top Hollywood names. Clients had to place reservations long in advance to be served. Dinners took all day to prepare, four hours to consume and cost $8.

Charpentier was a cousin and student of the world famous chef August Escoffier. It was at a dinner in which he served the then Prince of Wales, who later became Edward VII, that he accidentally set a brandy sauce afire, but served it nevertheless. The Prince was sufficiently delighted to have the dish named for one of his femme guests.

Survived by two sons and two daughters.

JACK SAATKAMP

Willard (Jack) Saatkamp, 61, veteran orchestra and radio-tv pianist and conductor, died Dec. 19 in Cincinnati, where he had been a staffer on Crosley WLW stations for 25 years and a longtime board member of Local 1, AFM. He retired in 1956, due to failing health, but filled in at the studios occasionally and taught music at his home.

He joined a road dance band when 18 and headed his own combo two years later. Before settling in his hometown, he was music director for Ernie Young revues at midwest fairs and with Shubert musicals on tour.

His wife, son and parents survive.

JAMES A. McDONOUGH

James A. McDonough, film researcher for CBS-TV's "Twentieth Century" series for the past five years, was killed Wednesday (20) when a train struck his car at Massapequa Park, L. I., where he lived.

Before joining "Twentieth Century," McDonough was film researcher for the network's "Air Power" series. Prior to his CBS affiliation, he was with Metrotone News, the Office of War Information, and with the Signal Corps during World War II.

Surviving are his wife, and three sons.

JOSEPH B. TUOHY

Joseph B. Tuohy, 68, labor relations director for Fox West Coast Theatres from 1947 until his retirement in 1959, died in Fresno, Cal., Dec. 15 while on a motor trip. He previously was biz rep for Studio Drivers Union, a Teamsters' local, from 1930 to 1947.

Wife, daughter and three sisters survive.

WILLIAM B. MOONIE

Dr. William Beaton Moonie, 78, musician and composer, died Dec. 8 in Edinburgh. Only a few days before his death he had completed the last act of an opera, "Lucy Ashton."

One of his best-known compositions is a tone poem, "Riders of the Sidhe." Others include "Concert Overture, 1745," "A Deeside Symphony," and "Springtime on Tweed." In 1937 the Glasgow Choral Society produced his opera, "The Weird of Colbar," and two years later an abridged version was broadcast by the BBC Scottish Singers and Orchestra.

DICK ELLIOTT

Dick Elliott, 75, vet actor of legit, pix and tv, died Dec. 22 in Hollywood. His thesp career spanned some 60 years. Beginning in stock at age 15, his final role was a posthumous one—a Santa Claus on Jack Benny's Christmas eve program.

On the Broadway stage, Elliott appeared in such presentations as "Abie's Irish Rose" and "Potash and Perlmutter." His pix credits include "Christmas in Connecticut" and "Annie Oakley." Recently he played various roles in many tv outings.

A son survives.

AL HELLMAN

Al Hellman, 51, a freelance cameraman working for NBC-TV, died Wednesday (20) after suffering a heart attack on the job. He had just covered the arrival of Krishna Menon, India's Defense Minister, at New York's Idlewild airport when he was fatally stricken.

He suffered a heart attack last July when covering a Congo picture story.

Wife and two daughters survive.

C. DRUMWORD SCOTT

C. Drummond Scott, 50, film executive, died Dec. 15 in London after a short illness. Joining the Cinematograph Trade Benevolent Fund in 1946 as advertising director, he later became assistant secretary and was upped to secretary in 1952.

Survived by wife and son.

SAMUEL P. GERSON

Samuel P. Gerson, 82, longtime manager of the Shubert theatres in Chicago until his retirement in 1951, died in that city Dec. 15.

Surviving are a son, author Noel B. Gerson, and a daughter.

J. H. VANDAPOOL

J. H. Vandapool, 56, ballroom operator, dance instructor and promoter in Albuquerque for many years, died in that city of a heart attack Dec. 11. Formerly of Denver, Vandapool has for past three years promoted national ballroom competitions in Albuquerque, and has participated in competitions on west and east coasts. He was Albuquerque correspondent for Ballroom Dance Magazine.

Wife, two daughters, mother and sister survive.

PERCIVAL STEEDS

Percival Steeds, 81, drama tutor and actor, died Dec. 9 in Glasgow. He was longtime head of the elocution section at the Glasgow Athenaeum and later at the Royal Scottish Academy of Music.

Many well-known performers made their bow in his theatrical productions, and in the early days of broadcasting he was one of the first producers of plays. He was also noted as an adaptor of Charles Dickens.

ALBERT A. GREENBAUM

Albert A. Greenbaum, 86, clarinetist and longtime AFM exec, died Dec. 19 in San Francisco. He was one of the original members of AFM Local 6, San Francisco, which was chartered in 1897, and served the local as business agent, president and secretary. He was also a former international exec board member of the AFM.

Wife survives.

JACK ALEXANDER

Jack Alexander, 42, cinema manager, died recently in Birmingham, Eng. He was general manager of two theatres in Loughborough, and prior to that was manager of Danilo Cinema, Cannock.

Survived by wife, son and brother, who is manager of Wolverhampton Gaumont.

WILLIAM GERSON

William Gerson, 45, former owner of Pep's Musical Bar, one of Philadelphia top jazz rooms, died here recently. He lived in where he operated the Club Waldorf.

Survivors are his wife, a brother, Dallas, co-owner of the Latin Casino, three other brothers and three sisters.

Moss Hart, A Many-Splendored Talent

Continued from page 2

mortal danger. He was on his way to the dentist.

Meanwhile, he rated extended obituaries, for his stage, screen and theatrical trade leadership credits were formidable, matched by few showmen of his time. The N.Y. Herald Tribune spotted drama critic Walter Kerr's tribute on page one; the Times included a feature by columnist and former drama critic Brooks Atkinson with lengthy coverage inside.

Not everything that Hart wrote was a hit. Farce, perhaps, was his most successful metier. Yet his habit of success was substantially unbroken over the 30-odd years since "Once In A Lifetime" opened at the Music Box of Sept. 24, 1930, the first smash play to deal with and satirize the advent of "talkies" in Hollywood.

As a dramatist, Hart drew liberally upon personal experience. The anguish, inferiority feelings and ambition of his youth formed the substance of an autobiography, "Act One," which was a bona fide bestseller for 40-odd weeks. In that book he paid fervent tribute to George S. Kaufman, the reclusive and sardonic wit at whose funeral last June, Hart also spoke affectionately.

Groucho Marx, currently in New York, summed it up neatly that "somehow Hart's passing was more of a shock than Kaufman's because I'd seen both and George was in failing health."

New York Sunday drama sections all had salutes to the playwright, as did the national press.

Broadway tended to like the outgoing younger collaborator, but to shy from the shyness-haunted but always deadly witty Kaufman. It followed that there was, through the three decades of his success, a good deal of amateur Freudian evaluation of Hart. The glib remark was that he had a compulsion to be liked and tried constantly to please. As to that, Broadway could have more of same. He stood in agreeable contrast to some others with a compulsion to be unpopular and a need for malice.

Hart was not immune to resentments. Some show in his book, notably the devastating picture of the brutal inconsiderations of Jed Harris. He was too much part of the creative side of the legitimate theatre not to retain some of the Sardi crowd's tendency to grouch against the critics, though on the whole he was handsomely respected in that quarter.

His friendly relationship to Atkinson of the Times was severely strained when the latter praised "Climate of Eden" upon its off-Broadway revival after having panned it on Broadway. Hart could not quite adjust mentally to that paradox, interpreting the off-Broadway puff as of little meaning as against what it would have meant earlier when the play opened on Broadway.

"Act One" ends with the 1930 success, so that the great bulk of Hart's career was not treated. It is known that he converted many of his significant life experiences into scripts. When he turned to pyschoanalysis he translated the idiom and trappings of the experience into "Lady In The Dark," Hassard Short staging that smash musical to which Gertrude Lawrence brought stardom and from which Danny Kaye took stardom.

The usual cloak of secrecy prevailed, but it's thought that Hart's analyst was Else Hillpern, who was treating many of the Broadway greats of that period. Suffice that the Broadway legend of Hart's adaptability pictured him as an alchemist. From his therapy came another hit show and a notably successful marriage to actress Kitty Carlisle. It was part of his skill for parlaying experience into success.

Walter Kerr's appreciation of Hart used a word infrequently applied to theatrical personages: he called him "a natural aristocrat" for all his Bronx antecedents. Certainly Hart's personal qualities of poise and calm were evident in his alter-role as stage director. Latterly these included "My Fair Lady," a highly polished gem, and "Camelot," whose production triumphs over its book.

One of the piquant details of Hart's career centered on the show, "Winged Victory," which he produced for the Air Force after the U.S. Navy had characteristically rejected him for a commission on the grounds of his "lack of education."

His poverty-haunted youth was richly compensated when he took over a delapidated farm house at New Hope, Pa. and poured a fortune into it. This, again, provided grist for another play, "George Washington Slept Here." His impatience led Hart to level small hills and plant large trees (no time for saplings) and prompted a Kaufman crack, "*The place shows what God could do, if he had money.*"

Kaufman could not resist quips which exploited Hart's well-known eager beaver side. After reading "Act One" in galleys, and knowing the probable anxiety of his former collaborator to have a comment from him, Kaufman could not resist sending Hart a purposely cryptic wire which did not come to the point at all. It was part of the torture of the old Algonquin round table training.

In "Self-Portrait" for current Esquire, Hart said, "Only two things matter in a man's life; Love and Work. It is possible to live without one, but not without the other." In answer to the question, "But what would you really rather do?" Mr. Hart replied, "I wanted to be an actor, and acting still fascinates me, but I would have been, at best, an adequate performer; and adequate is a damnable word in the theatre."

Of Hart's troubles with Gertie Lawrence and her manager-lawyer, Fanny Holtzman, at the time the British actress was stalling about the "Lady In The Dark" role, whispers spread on the street. Gertie made up her mind when Hart began talks with Irene Dunne in Hollywood but plenty of grief on the road followed. In a sensational discussion in the British star's dressing room, unfortunately lost to posterity, Hart blew his stack and, using certain standard terms, told her what she was. She may have been, but she was also a performing genius as she proved when the show opened in Manhattan and she sat by, watching Danny Kaye tie up the proceedings, only to step forward and top Kaye with her own number. That she would not be topped was proved when Hart, in anger, threatened to write a play about her. Said Miss Lawrence, "If you do, I want to play the lead!" Later Hart, never one to forego a good idea, had Gertie Lawrence in prototype on the boards in "Light Up The Sky," though not with her in the cast.

The Palm Springs Funeral

By FRANK SCULLY

Palm Springs, Dec. 26.

This resort town turned in its best performance for the funeral of Moss Hart. The sky was clear, the sun was bright and high in the heavens and not a palm leaf stirred. He was buried from the Temple Isaiah, Rabbi Joseph Hurwitz officiating, with Mrs. Hart (Kitty Carlisle,) their two children, Christopher and Cathy, and Hart's brother, Bernard, and hundreds of friends in attendance.

According to the Talmud, the righteous are called living even when they are dead. Moss Hart, a highly civilized man in a business which has plenty of the other sort, would be remembered even if he had not written and directed a flock of hits.

Seldom has a funeral oration been so temperately expressed. He had a singular skill, said the rabbi, in making every friend feel as if he were the playwright's best.

Unlike most play wrights Hart could write other things than plays. He was not a craftsman who knew only how to write and direct a play. His "Act One," a best seller last year, proved he could produce a fine literary work as well. He was working on "Act Two."

Hart had been here only 20 days when the end came while he was stepping into his car to go to keep a dental appointment. His wife had arrived only a few days ago having given up her seat in the "Tell The Truth" tv panel show. She was with him when he fell backward from the fatal heart attack.

Only one of the bands still living from the "Once in a Lifetime" success of 1930 is Robert Sinclair who managed the Pulitzer Prize play. Sinclair was at the funeral, having come down from Santa Barbara.

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